

NEWSSTAND PRICE \$6.00

R. Kelly Has The Key To No. 1

Jive Records recording artist R. Kelly lands the first No. 1 CHR/Pop hit of his career this week with "Ignition."



Kelly's career has reached new heights with this song, which earlier reached No. 1 on the Urban chart and peaked at No. 2 on the CHR/Rhythmic chart. His newest single, "Snake," is Most Added at Urban this week.

30TH YEAR

R&R

RADIO & RECORDS

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MAY 2, 2003

Annual Triple A Tribute

World Class Radio is the theme of the 2003 R&R Triple A special. Editor John Schoenberger has assembled a plethora of articles and information that illustrate the continued appeal and viability of Triple A radio. The special looks at the past and present to evaluate the format's direction in America's top markets. It all begins on the next page.



WYNONNA

"What The World Needs" is WYNONNA

The debut smash single from her upcoming release

Produced by
Dan Huff and Wynonna

AIRPLAY MAY 5TH



THE #1 ALBUM IN AMERICA GETS RAVES!

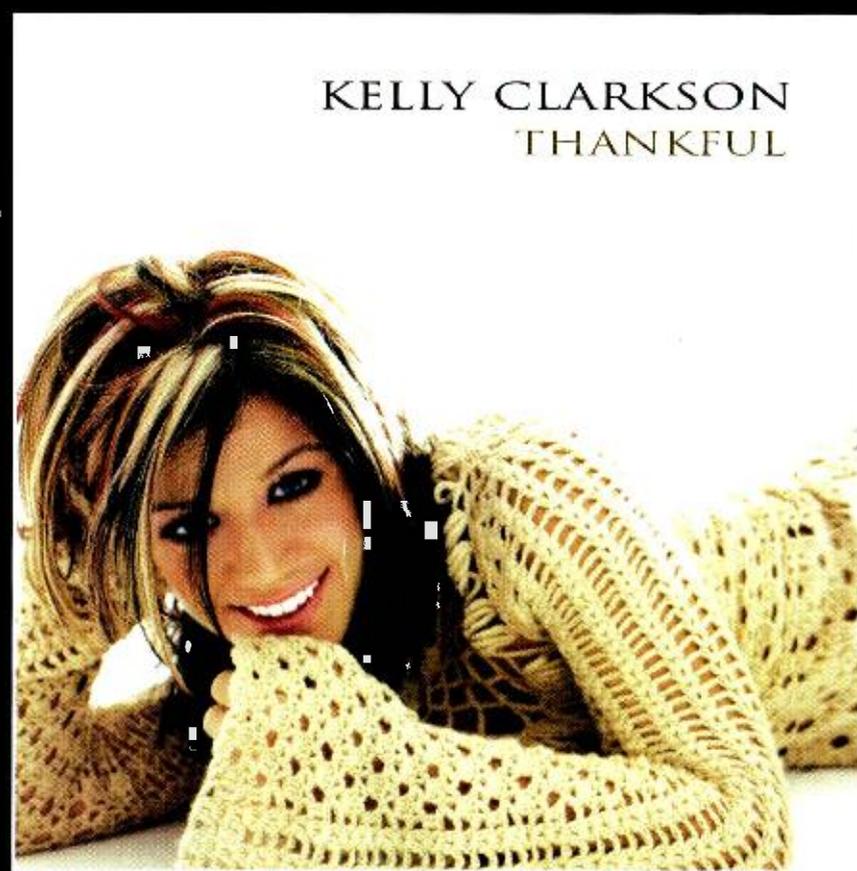
THE MOST ANTICIPATED ALBUM OF THE YEAR IS NOW THE BIGGEST ALBUM IN THE U.S.!

"This is a win beneath her wings! Clarkson glides through octaves with the masterful control of someone who's been doing this for decades. And her range is awesome: in a dozen tracks, she owns Pop, R&B, Country and Gospel."

Entertainment Weekly 4/25/2003:

"At last! Kelly Clarkson's album Thankful does just what it needs to do, riding the melodic edge between her diva range and songs hip enough to appeal to youth. She tackles every genre of music with plenty to thrill!"

Billboard 4/26/2003



Featuring the massive hit "Miss Independent" and the #1 smash "A Moment Like This."

"KELLY CLARKSON'S DEBUT ALBUM PROVES AMERICA WAS RIGHT TO IDOL-IZE HER!"

Entertainment Weekly 4/25/2003



Executive Producer: Clive Davis / A&R: Steve Ferrera / Additional A&R: Keith Naftaly / Management: Simon Fuller; 19 Management / A 19 Entertainment Production

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TAP INTO LISTENERS' MINDS

With the crucial spring book underway, marketing takes center stage. This week, **John Parikhal** analyzes insights from Gerald Zaltman's new book *How Consumers Think*, offering 10 ways to improve the recall of your marketing, programming and positioning messages. Media expert **Steve Stockman** examines marketing in a consolidated world, **Sylvia Allen** shares ideas on generating NTR from your own events, and **Dave Anthony** helps new bosses deal with a new staff. Check out the new RAB/BMI Minority Scholarship winners and **Jeffrey Hedquist's** latest 60-Second Copywriter.

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WHAT'S THE DIFFERENCE?

That's the often-heard question pertaining to the musical similarities of Active Rock and Alternative. But that may be changing, as some Alternative stations are exploring artists and titles that Active Rock does not play. In this week's Sound Decisions, **R&R Music Editor Frank Correia** looks at the move away from harder rock at certain Alternative outlets.

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R&R NUMBER ONES

CHR/POP

• R. KELLY Ignition (Jive)

CHR/RHYTHMIC

• SEAN PAUL Get Busy (40/VP/Atlantic)

URBAN

• 50 CENT 21 Questions (Shady/Aftermath/Interscope)

URBAN AC

• FLOETRY Say Yes (DreamWorks)

COUNTRY

• DARRYL WORLEY Have You Forgotten (DreamWorks)

AC

• CHRISTINA AGUILERA Beautiful (RCA)

HOT AC

• MATCHBOX TWENTY Unwell (Atlantic)

SMOOTH JAZZ

• MINDI ABAIR Lucy's (GRP/VMG)

ROCK

• AUDIOSLAVE Like A Stone (Interscope/Epic)

ACTIVE ROCK

• LINKIN PARK Somewhere I Belong (Warner Bros.)

ALTERNATIVE

• LINKIN PARK Somewhere I Belong (Warner Bros.)

TRIPLE A

• JASON MRAZ The Remedy (I Won't...) (Elektra/EEG)

CHRISTIAN AC

• NEWSBOYS He Reigns (Sparrow)

CHRISTIAN CHR

• SWITCHFOOT More Than Fine (Sparrow)

CHRISTIAN ROCK

• 12 STONES Crash (Wind-up)

CHRISTIAN INSPO

• AVALON Everything To Me (Sparrow)

SPANISH CONTEMPORARY

• RICKY MARTIN Tal Vez (Sony Discos)

TEJANO

• JIMMY GONZALEZ Y GRUPO MAZZ Dame Un... (Freddie)

REGIONAL MEXICAN

• TIGRES DEL NORTE Mi Soldado (Fonovisa)

TROPICAL

• GILBERTO S. ROSA Si Te Digeron (Sony Discos)



Maki New Emmis Radio VP

Adds Austin oversight to list of responsibilities

Val Maki, a 20-year veteran of Emmis and most recently Sr. VP/Market Manager for the company's KPWR & KZLA/Los Angeles, has been promoted to VP of Emmis Radio.

In her new role, Maki will continue to oversee Emmis' Los Angeles pair while adding responsibilities for KEYI, KGSR, KLBJ-AM & FM, KROX & KXMG/Austin, which are jointly owned by Emmis and Sinclair Telecable but are managed by Emmis. Emmis acquired a 50.1% stake in the Austin stations in March and has an option to acquire



Maki

MAKI ▶ See Page 17



Honoring The Past While Looking To The Future

By John Schoenberger
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I have often said that the Triple A radio community is made up of a ragtag group of stations that have similar programming philosophies, in spite of the fact that each station — commercial or noncommercial, large-market or smaller, corporately owned or privately held — presents itself differently on the air.

Of late I have thought that this may portray us as a scrappy collection of stations struggling desperately to hold on to the audience we have with very little to look forward to in the future. That perspective couldn't be further

from the truth. Triple A radio, as a format, has some amazing success stories, and everywhere you look programmers are taking advantage of opportunities to grow their stations and, consequently, improve the profile of the format.

As you'll read in the many columns in this special, written by a variety of pundits, Triple A radio, in many respects, has come of age and can truly be considered a world-class format. But that's not to say it doesn't have its issues — the same issues any format

must face in the highly competitive world of radio today. The good news is that we are up to the challenges, and our adaptability is the key to meeting them.

To start things off, I talked with four of the most important and successful Triple A programmers. KBCO/Denver-Boulder PD Scott Arbough, KTCZ (Cities 97)/Minneapolis PD Lauren MacLeash, WXRT/Chicago VP/Programming Norm Winer and KFOG/San Francisco PD Dave Benson have slightly

See Page 77



Schoenberger

McPherson EVP As Sony Urban Music Is Formed

Sony Music President Don Jenner has announced the formation of Sony Urban Music, a new division dedicated to nurturing and developing Urban talent on behalf of the company's U.S. labels and divisions, including Columbia Records Group and Epic Records.

With the announcement, David McPherson has been named Exec. VP/Urban Music, Sony Music. Based in New York and reporting to Jenner, McPherson will oversee all activities of Sony Urban Music,



McPherson

MCPHERSON ▶ See Page 13

Response Rates Continue Slide Arbitron still plagued by lower consent rates

Arbitron on Monday revealed to the public its data on metro response rates for the winter 2003 survey. The results were particularly grim and prompted Arbitron to immediately go on the defensive and reiterate its continued commitment to maintaining and improving the quality of its radio ratings surveys.

Across all 97 of its continuously measured markets, response rates declined 2.3 percentage points — from 36.2% in winter 2002 to 33.9% in winter 2003. At the same time, the average metro consent rate dipped 3.3 points, from 63.1% in winter 2002 to 59.8% in winter 2003.

The ongoing decline in response rates has been a sub-

ject of high concern for several watchdog groups, including the Arbitron Radio Advisory Council, the Committee on Local Radio Audience Measurement, the Media Rating Council, the NAB, the Network Radio Research Council, the American Assn. of Advertising Agencies and the Advertising Research Foundation.

Arbitron has invited the groups to a meeting, set for May 1, at which the company will unveil "a comprehensive plan designed to enhance the quality of its diary surveys across a number of measures, including response rates."

The plan, said Arbitron President/U.S. Media Services Owen Charlebois, is "a

ARBITRON ▶ See Page 77

Fullam Departs As Infinity COO Resignation was tendered in early April

By Adam Jacobson
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John Fullam, a veteran of New York radio who joined Infinity in August 2002 as President/COO, has resigned from the post.

Official word of Fullam's departure came Monday morning, via a two-line internal memo sent by Infinity Chairman/CEO John Sykes. However, many Infinity staffers learned of Fullam's decision on April 25, as the memo leaked out to various local stations. Exec. VP/Eastern Region Ken O'Keefe, Sr. VP/Central Region Brian Ongaro and Sr. VP/Western Region Clancy Woods —

FULLAM ▶ See Page 14



Fullam

Pough Now Def Jam SVP/Promo

By Frank Correia
R&R Music Editor
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Def Jam Recordings has tapped Benny Pough as Sr. VP/Promotion. Based in New York, Pough will direct the company's promotion department, working with such artists as Jay-Z, DMX, Ja Rule, Ashanti, Ludacris, 112, Cam'ron and more.

"We are pleased to welcome Benny to the Def Jam/Def Soul family," said Kevin Liles, President of Def Jam/Def Soul and Exec. VP of Island Def Jam Music Group. "Throughout his career he has proven himself to be one of the most passionate



Pough

POUGH ▶ See Page 17



Her first single & video from her new self-titled album,

Impacting Now

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Produced by The Matrix

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Judge Rules P2Ps Are Legal

Verizon loses appeal on RIAA subpoena

By **Brida Connolly**
R&R Assoc. Managing Editor
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U.S. District Judge Stephen Wilson on April 25 granted a motion for summary judgment requested by Grokster and StreamCast, ruling that the peer-to-peer operators are not liable for copyright infringement committed by their users. The RIAA and fellow plaintiff the Motion Picture Association of America immediately said they'll appeal, but the ruling is a significant setback to copyright owners' efforts to fight Internet piracy at the P2P level.

Just a day before the Grokster decision, U.S. District Judge Stephen Bates denied Verizon's appeal of his earlier ruling that it must turn over to the RIAA the names of two Verizon Internet customers who allegedly offered hundreds of copyrighted songs through KaZaa. The RIAA subpoenaed the names under a provision of the Digital Millennium Copyright Act, and Bates rejected Verizon's contention that it is not a service provider as defined by the DMCA. He also denied Verizon's motion to stay the subpoena and gave the company 14 days before complying to try its

luck in a higher court. The telecommunications company has said it will indeed appeal.

Though the courts' decisions are unrelated, between them the rulings make it far more likely that the RIAA, the MPAA and other rights-holders will have to take the step they've been (Verizon aside) trying to avoid since Napster was new. They may have to begin suing the only parties in the file-sharing arena who are indisputably breaking the law: P2P end users who offer and download copyrighted works.

The RIAA's response to the Grokster decision was swift; within hours of the ruling RIAA Chairman/CEO Hilary Rosen announced the organization's plans to appeal and said, "Businesses that intentionally facilitate massive piracy should not be able to evade responsibility for their actions." She also noted that the decision in no way legalizes copyright infringement and referred to the Verizon ruling, saying, "We are pleased with the court's affirmation that individual users are accountable for illegally uploading and download-

See Page 12

New PDs At Simmons/Salt Lake

Noker moves to Alt. X96; Casual to program KJQ

Simmons Media Group has named two new PDs in Salt Lake City, effective May 1: **Todd "Nuke 'Em" Noker** at Alternative KXRK (X96), and **Dom Casual** at Alternative Oldies KJQN (KJQ).

Noker, who was previously PD at KJQ, has been the interim PD at X96 since the departure of Mike Summers in late March. Simmons conducted a nationwide search for a new programmer, and the decision was made to fill the position from within the company with Noker, who has deep background knowledge and experience from building the station over the years. In fact, he was Asst. PD/MD and afternoon driver at X96 before his stint at KJQ.

"I'm excited and pleased with

my new assignment as PD for X96," Noker said. "I'm no stranger to KXRK. I've been with the station for more than 11 years. I helped to build it, from Production Director to Asst. PD/MD and, now, to PD. I'm good to go."

Casual, a.k.a. Mark Barrett, was formerly PD of KTND/Austin, which Simmons recently sold to Hispanic Broadcasting. He has also been PD for KAEP/Spokane and Asst. PD/MD at KENZ/Salt Lake City.

Casual is a heritage programmer in the Alternative format and played a large part in the formation of KJQ. "I'm thrilled about KJQ's future possibilities in the Salt Lake market," he said, "and I'm very happy to be back where it all began."



Noker

IN MEMORIAM

Talk Legend Williams Dies

By **Al Peterson**
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Legendary talk host **Jerry Williams**, who has long been widely credited with being one of the originators of Talk radio, died Tuesday at Massachusetts General Hospital in Boston following a long illness. He was 79.

For nearly five decades Williams was a force to be reckoned with in the Talk radio business. Beginning his broadcasting career in 1946 at WCYB/Bristol, TN, Williams in the 1950s and '60s went on to hold on-air positions at a number of major-market stations, including WIBG/Philadelphia, WMFX/Boston and WBBM/Chicago.

In 1968 Williams returned to Bos-

ton and began what would become a career-defining stint at News/Talk WBZ-AM. The station's flame-thrower 50kw signal soon made the acerbic and controversial talker a household name across 38 states and much of Canada. In 1976, Williams left WBZ and moved to WMCA/New York. One year later, he segued to WWDB/Philadelphia, where, according to his biography, he became the industry's first FM talk host.



Williams

But the lure of Boston would soon come calling again, and, in 1981, Williams moved back to Beantown to join WRKO. There he reigned as the undisputed king of

WILLIAMS ▶ See Page 17

Kosann Helms Sales For WW1

He adds Metro duties as Gregrey is boosted to EVP

Westwood One Exec. VP/Advertising Sales **Peter Kosann** has been promoted to President/Sales. He will now oversee business for Metro Networks while continuing to supervise sales for WW1 network and syndicated programming divisions, as well as affiliate sales.

Concurrently, WW1 Sr. VP/Advertising Sales **Paul Gregrey** has been elevated to Exec. VP/Director of Sales. He will manage ad revenue for Westwood One's RADAR networks and syndicated programming.

"Peter has demonstrated his skills as an expert leader and strategist," Westwood One President/CEO Joel Hollander said. "His abil-



Kosann

ity to guide and inspire our sales force to address the myriad challenges our business has faced over the last few years and deliver great results is tremendous."

Regarding Gregrey, Hollander said, "Paul has made significant contributions to the success of Westwood One's sales ef-

orts. His keen understanding of the network radio business and rich background are truly outstanding."

Kosann and Gregrey both joined Westwood One in 1999. Kosann came aboard as Sr. VP/Affiliate Sales before rising to his most recent post in 2001. He previously worked as Worldwide Manager/

WW1 ▶ See Page 14

Bernstein To Citadel/Providence

Former WOR/New York Director/Programming and 25-year Talk radio programmer **David Bernstein** has been named to the newly created post of Director/Operations for Citadel's News/Talk **WPRO-AM** and Sports/Talk simulcast **WSKO-AM & FM (The Score)** in Providence. Bernstein takes over programming chores at the stations from Ron St. Pierre, who recently stepped down to focus his energies and time on hosting the WPRO morning show.

The move to WPRO marks a return to New England for Bernstein, who programmed Boston radio stations WBZ, WRKO, WHDH, WAAF



Bernstein

and WFTQ, as well as WTIC/Hartford, CT, prior to his seven-year run as PD at WOR from 1995-2002. His broadcasting career also includes stints as PD for Cox News/Talker **WDBO/Orlando** and Director/Affiliate Relations for **MJI Broadcasting** in New York. For the past year Bernstein has been serving as interim GM at News/Talk **KVON & KVYN/Napa, CA**

"Three big joys in my life have been radio, New England and working with heritage AM stations," Bernstein told R&R. "Now the great people at Citadel have given me the privilege of coming

BERNSTEIN ▶ See Page 14

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Cooper: Infinity/Columbus OM

Dave Cooper, most recently PD/morning host for Sandusky Classic Rocker KSLX/Phoenix, has been named OM of Infinity's three-station Columbus, OH cluster. Beginning May 5, Cooper will oversee Active Rock WAZU, Country WHOK and Rock WLWQ.



Cooper

Cooper succeeds Charley Lake, who became PD of Infinity's WJMK/Chicago in late March. Cooper told R&R last week that he approached Infinity about the job after hearing of Lake's departure: "I called them and said, 'I want his job.' They said, 'Get in line.' So I did and had some interviews with them, and I was the lucky one. It's pretty amazing. I just fielded the deal this morning."

Asked to comment on his first-ever cluster-management role, Cooper said, "It's a dream. It's a goal of mine, and this is the next step in my career. I always wanted to run a cluster, and to go to a station that is again No. 1 adults 25-54 — WLWQ — is just huge. It's a great, winning station, and I'm glad to now be a part of that."

COOPER ▶ See Page 14

R&R Awards: For The Record

Several changes in the recently distributed R&R 2003 Industry Achievement Awards ballot:

- WMMJ/Washington's **Kathy Brown** and **Mike Chase** should be listed as nominees in the Urban AC Program Director and Music Director of the Year categories, respectively.

- In the Hot AC format, **DreamWorks** should be moved from the Platinum Label of the Year category to the Gold Label of the Year category.

The corrections have been submitted to the accounting firm Miller, Kaplan, Arase & Co. for proper accreditation during the nominating and tabulation process. A revised ballot for these categories is included with this week's R&R.

R&R regrets any inconvenience caused by these errors.

Ownership-Review Debate Reaches White House

By Joe Howard
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The debate over the FCC's media-ownership rules review has reached new heights: A top Bush administration representative recently encouraged the FCC to meet its announced June 2 deadline for completion of the review.

That was just one of many developments on the issue during April's final days, as FCC Chairman Michael Powell, Commissioners Michael Copps and Jonathan Adelstein and NAB President/CEO Eddie Fritts all spoke out on the matter. Additionally, in a public hearing on the rules review, new criticism was lobbed at Clear Channel Chairman/CEO Lowry Mays in the debate over radio-industry consolidation.

In an April 24 letter to Powell, Commerce Dept. Secretary Donald Evans commended the FCC Chairman for "recognizing the need to resolve the uncertainty surrounding the potential rule changes" by setting a deadline. On behalf of the administration, Evans urged Powell to stick to the schedule he's set.

Evans noted that the FCC has been considering some of these issues since 2001, when it initiated separate broadcast-newspaper

cross-ownership and radio-market-definition proceedings, and he pointed to Powell's own statements that the record the commission has compiled for the current review is the most comprehensive in the agency's 60-year history.

"I commend the commission on its hard work in gathering the evidence and opinions needed to make an informed decision," Evans said. "This proceeding presents an important opportunity for the commission to update its rules to reflect the realities of the modern media marketplace, with its unprecedented proliferation of outlets for news and information."

While he has frequently stressed that he considers these issues to be vitally important, during a sternly worded April 28 speech at the Associated Press' annual meeting and the National Newspaper Association convention Powell called the

debate over media regulation "an old and increasingly tired story" and said the system of crafting media regulations has "always gotten caught up in the battle between industry, government and special-interest groups," leading to policy that he believes hasn't served the public as well as it could.

Powell continued, "Telecom is a noisy sector, with lots of screaming. Incumbents fight to retain their privileged place, and special-interest groups fight to maintain a regulatory system that gives them one-stop shopping to force socially desirable outcomes. This 'clamoring supplicants approach' has riddled communications policy with political interests that masquerade as the public interest.

"At the core, the idea is that the public good is served by a few producers, who are governed strictly by a powerful regulator. The result is that large companies and the government stand at the center of communications policy. The evolution of

MEDIA See Page 6

Radio Revenue On The Rebound?

Among companies that have reported their quarterly earnings in recent days, all indications point to a recovery in radio advertising, taking off as the U.S.-led war with Iraq draws to a close.

While Westwood One attributed its Q1 revenue decline from \$126.5 million to \$125.8 million to the war, its revenue would actually have increased were it not for last year's Winter Olympics. Excluding Olympics-related ad revenue in '02, WW1's revenue would have been up 5% in Q1 '03.

The company's Q1 net income slipped from \$17.4 million to \$16.9 million but remained flat at 16 cents per share, reflecting a decline in outstanding shares and matching the consensus estimate of analysts polled by Thomson First Call. Q1 EBITDA was basically flat at \$32.1 million. Looking ahead, the company reaffirmed its forecast of low- to mid-single-digit revenue growth and high-single-digit EBITDA growth for 2003.

Indeed, WW1 President/CEO Joel Hollander has a bullish outlook on the rest of the year, led by strength in the company's sports operations. "Our upfront sale of football inventory is off to an absolutely fantastic start," he said Tuesday morning during a conference call with investors.

Noting that the upfront commit-

ment he's seeing right now is more than double last year's, Hollander said, "This is going to help us in the back half of the third and fourth quarters. As we continue to see improvement in the advertising marketplace, this will bode well for the last half of the year, allowing us to further increase advertising rates."

He said while the softening of the ad marketplace in the weeks leading up to the Iraq war depressed Q1 ad revenue, the marketplace has stabilized in the last few weeks. Hollander said he expects to see a marketplace turnaround start in June and run through the last half of the year.

Saga, Fisher Revenue Up

Though his company's net revenue increased last quarter, Saga Chairman/CEO Ed Christian wasn't personally satisfied with the company's Q1 results and has put his managers on notice that some changes may be on the horizon.

While Saga's Q1 net revenue increased 9%, to \$26.1 million, net income actually slipped from \$1.8 million (9 cents per share) to \$1.7 million (8 cents) — right in line with the consensus estimate of analysts

polled by Thomson First Call. Station operating income increased one-half percent, to \$7.3 million, while free cash flow dropped 11%, to \$1.4 million.

In Saga's radio division, revenue increased 11%, to \$23.5 million, while station operating income grew 5%, to \$7 million. Operating profit for the radio division increased 2%, to \$5.6 million. Looking ahead to Q2, Saga expects overall company net revenue of \$31 million-\$32 million and station operating income of \$11 million-\$11.5 million. For the year, the company forecasts a 3%-5% increase in net revenue and a 4%-6% rise in station operating income.

Despite the respectable Q1 results, Christian said, "We could have done better. I had expectations that we would do better in January and February — but that's my personal expectation. Do I apologize for our results? Absolutely not. But I'm very hard on myself and the standards we set. We were up in January and February, but March was just the doo-doo in the punch bowl."

Though he admitted that changes in advertisers' buying patterns hurt the company in March, Christian is also taking a hard look at Saga's management ranks and suggested that some changes may be in order. "We're evaluating some of the managers in our company," he said.

BUSINESS BRIEFS

Report: Radio To Outperform Other Media Again In '03

MCG Capital's just-released 2003 media-advertising outlook report shows that total media expenditures for 2003 will grow 2.3% from 2002, and MCG believes that radio ad spending will top the growth chart in 2003, with gains of 5.5%, to \$20 billion. "Radio advertising was strong in 2002, increasing more than 6% over 2001 levels," the report says. "The \$19 billion spending level achieved in 2002 returns the media to the boom-era level of 2000." Newspaper advertising will be the second-best performer, with expected increases of 3.6% in 2003 ad spending. TV advertising is expected to increase by just 0.6% in 2003 in the absence of a strong political season.

Analyst: Radio Lags TV In Post-War Recovery

Credit Suisse First Boston's Paul Sweeney said last week that national advertisers are returning to TV more quickly than to radio, but he anticipates that the strength seen in network and local TV will trickle down. Still, he lowered his Q2 radio-revenue estimate from 4%-5% growth to 2%-3%. While April is pacing down 2%-3%, May paces show a 2%-5% decline, and June paces are in the mid-single-digits. But Sweeney cautioned that May is only 50%-60% sold, allowing for improved results as the month begins. He also revised his full-year 2003 revenue outlook from 4%-5% to 3%-4% growth.

XM Unveils Satellite Radio Receiver for PCs

Designed exclusively for use with personal computers, the newly released XM Satellite Radio PC Receiver kit includes a receiver, antenna, PC software, an audio cable and a USB cable. This isn't Internet radio: The XM unit captures signals directly from XM's two satellites and its terrestrial repeaters. "Internet streaming places a terrible burden on a computer's connections and resources," XM President/CEO Hugh Panero said. "The beauty of XM PCR is that it makes

Continued on Page 14

R&R Stock Index

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

	4/25/02	4/17/03	4/25/03	Change Since	
				4/25/02	4/17/03-4/25/03
R&R Index	260.96	204.62	198.12	-24%	-3%
Dow Industrials	10,035.06	8,337.65	8,306.35	-17%	-0.4%
S&P 500	1091.48	893.58	898.81	-18%	+0.6%

"Now that we're facing times when it requires much more diligence on the part of the general managers to monitor the sales process, we want to make sure that's happening. Perhaps we've waited a little bit too long in some arenas, and that is because I believe in the goodness of man — that people can be changed and things can be said to motivate people.

"Here's a saying a director recently shared with me: 'When expectation turns to hope, it's time to let them go.' I really like that, and it's something we're trying to embrace right now."

Saga's salespeople are also under the gun, as the company has implemented a new 13-week selling program for all of its markets. "I'm kind of encouraged by the initial results we've had there," Christian said. "We need to get back to some of the basics of radio selling. We've had a tendency to ignore that because of the good times radio had during the '90s. The fundamentals of the business are still extremely sound, and I'm still very bullish long-term on everything we do."

In other earnings news, Fisher Broadcasting posted a 3% revenue increase in Q1, as net revenue for the company's 28 radio stations and sta-

ble of TV stations climbed to \$28.8 million for the quarter. Net loss for the company's continued operations improved from \$8 million (94 cents per share) to \$3.1 million (36 cents). Including a loss from discontinued operations of \$18.3 million, Fisher's net loss expanded from \$7.8 million (90 cents) to \$21.4 million (\$2.49).

The company also announced that it is cutting back on its executive-level positions in order to stem continued losses. As part of what Fisher calls an "ongoing restructuring," COO Warren Spector and Chief Communications Officer Christopher Wheeler have been told that their positions will be eliminated, though the men are expected to remain with Fisher for what it calls "a suitable transition period."

"The ongoing restructuring reduces the scale and complexity of the organization and, therefore, the need for such positions," President/CEO William Krippaehne Jr. said. "The elimination of the positions is not a reflection on their performance or contribution to the past welfare of the company. They will be missed by the Fisher team."

The news came following Fisher Chairman Donald Graham Jr.'s request to retire. Graham, who turns

EARNINGS See Page 6

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™

Log off

Click to buy CD

Rest this song

Play song less

Play song more

User name

Activate songs/artist

Flavors

Play

Skip

Volume control

Artist website

Artist information

Your favorite client's ad here

Bandwidth choices

Find Station Info

Help

Rest this artist

Add deep cuts

Play artist more

Play artist less

Playlist

iSelector™
Personal
Online Player

RCS
Sound Software
914-428-4600
www.iselector.com

Media

Continued from Page 4

electronic communications in this country is an unending clash between the two."

Powell continued, "You would think that communications players are Space Age cowboys and that communications policy is forward-looking, cutting-edge stuff. Regrettably, it is not, as much as it should be. When you read stories about our industry it seems like a bad political campaign in which everyone has gone negative on the other guy. Someone is always evil, and someone is always claiming moral supremacy as the true promoter of the public interest. Welcome to my world."

While Powell bemoaned how noisy the telecom sector can be, fellow commissioner Michael Copps doesn't think *enough* noise is being made. He said at a Monday-morning forum that the FCC's leaders — with less than a month to the June 2 deadline — don't have even a rough idea what form the new rules will take.

"We don't know what we will be voting on," Copps said at a media-ownership field hearing sponsored by the University of Southern California's Annenberg School for Communications. "We don't have the details, or even the broad configuration, of what the new system will be. Yet in just over a month the FCC will have voted on this, changed the rules, reconfigured the media landscape and told the world, 'Sorry, there's no opportunity for or time for public comments on what has been decided.'"

Copps also believes that if any new rules were released before becoming final, they might stand a better chance of holding up to court scrutiny. "Let's start with the premise that this is the people's property we are dealing with," he said. "We're talking about public airwaves and how they should be utilized to advance the interests of our citizens."

Monday's hearing was originally scheduled for February but was canceled after a massive snowstorm crippled the East Coast and prevented some panelists — including Copps and Adelstein — from at-

tending. While Copps made the cross-country trip for the USC event, Adelstein participated via teleconference. Commissioner Kathleen Abernathy was also scheduled to participate in the February hearing via teleconference but was unable to participate on Monday.

A frequent target in the debate over consolidation, Clear Channel Chairman/CEO Lowry Mays, was criticized by a panelist at the USC hearing for, the speaker claimed, conspiring to seize control over the media landscape as a member of a "media cartel."

Pointing to the period from the mid-1980s until the Telecommunications Act of 1996, Intertainer CEO Jonathan Taplin alleged that Mays allied with then-House Speaker Newt Gingrich and News Corp. CEO Rupert Murdoch to take advantage of Republican control in Congress and in the FCC to strike down the Fairness Doctrine and loosen ownership limits to the point that Clear Channel could expand its radio holdings and "squeeze local advertisers."

Taplin further alleged that Clear Channel used Rush Limbaugh's conservative talk show to advance these goals, saying, "Since Limbaugh was the main star of Clear Channel's network, he was the perfect tool to help Gingrich and Mays achieve their agenda. With Limbaugh cheering him on, Gingrich delivered big-time by shepherding through his newly controlled Congress the Telecommunications Act of 1996, which essentially eliminated the public-service obligations of local stations."

Taplin also accused Clear Channel and Cumulus of restricting Talk radio in Eugene, OR — where the companies each own one of the market's two News/Talk stations — to airing only conservative shows, leaving no room for liberal or progressive viewpoints. "Political opinions expressed on Talk radio are approaching the level of uniformity that would normally be achieved only in a totalitarian society," Taplin said. "There is nothing fair, balanced or democratic about it."

While he took a decidedly calmer approach, Commissioner Jonathan Adelstein warned citizens that "it's

almost too late" for their voices to be heard on the debate over new ownership caps. In an op-ed piece in the April 27 San Francisco *Chronicle*, Adelstein warned that as the deadline nears, average citizens — who may not even know the rules are under review — must speak out now if they want to affect the outcome.

"Did you know this was happening?" Adelstein asked readers. "Have you heard about it on national or local news? Time is short. It's critical for us to hear from the public before we act." He's also concerned that the FCC is rushing to judgment on this issue. "The FCC must proceed with enormous caution," he wrote, "but caution and speed don't mix well when safeguards of our democracy are at stake."

Adelstein wrote about consolidation in the radio industry, "The relaxation of similar rules for radio shows how quickly rule changes can alter an industry's structure" — dismissing arguments that consolidation in the media industry is minor compared that in other industries. "The structure of the media affects more than just the price of ketchup," he said. "Control of the media affects the vibrancy of political and civic discourse. This market affects the very health of our democracy."

Senate Hears From NAB On Diversity

In an April 23 letter that went out to every U.S. senator, NAB President/CEO Eddie Fritts urged lawmakers to support and co-sponsor Sen. John McCain's Telecommunications Ownership Diversification Act, which proposes tax breaks for companies that sell assets to small or minority-owned businesses.

"By providing sellers of telecommunications assets a tax deferral," Fritts wrote, "the bill could make it significantly more affordable for sellers of broadcast properties to divest their properties to qualified small and minority-owned businesses." Fritts noted that legislation might also provide investors with an incentive to back small businesses if there's a tax reduction for gains made from such investments.

subscribers for its paid online subscription services with the news that it posted a loss in Q1.

The company's net loss was \$2.8 million (2 cents per share), compared with a profit of \$1 million (1 cent) in Q1 2002. However, after adjusting for stock-based compensation, investment losses and amortization, the company's net loss was \$382,000, or nil per share. And that beat the 2 cent per share loss forecast by analysts polled by Thomson First Call, who also backed out the extraneous charges.

For Q2, RealNetworks expects "modest sequential revenue

TRANSACTIONS AT A GLANCE

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

- WWWK-FM/Marathon, FL \$540,000
- KHLO-AM & KKBG-FM/Hilo, KLEO-FM/Kahaluu and KKOA-FM/Volcano (Hilo), HI \$2.2 million
- WAIT-AM/Crystal Lake (Chicago), IL \$8.25 million
- WJNS-FM/Yazoo City, MS \$350,000
- KNHK-FM/Reno, NV \$4.25 million
- WJER-FM/Dover and WJER-AM/Dover-New Philadelphia, OH \$4.3 million
- KHSN-AM/Coos Bay, OR \$500
- KKGK-AM/Portland, OR \$1.25 million
- WZJY-AM/Mt. Pleasant, SC \$380,000
- KTCJ-FM/Centerville, TX \$450,000

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

DEAL OF THE WEEK

• KKCS-FM/Colorado Springs, CO

PRICE: \$18 million

TERMS: Asset sale for cash

BUYER: Superior Broadcasting, headed by President Chris Devine. Phone: 312-204-9900. It owns one other station, WVIV-FM/Chicago. This represents its entry into the market.

SELLER: Walton Stations, headed by President John B. Walton Jr. Phone: 719-633-9200

2003 DEALS TO DATE

Dollars to Date:

\$935,637,403

(Last Year: \$5,400,263,106)

Dollars This Quarter:

\$179,018,000

(Last Year: \$371,279,811)

Stations Traded This Year:

294

(Last Year: 817)

Stations Traded This Quarter:

81

(Last Year: 143)

"Increasing employment and ownership opportunities in broadcasting for minorities has consistently been a priority for the NAB," he said, adding that he believes the McCain bill would "make great strides in furthering diversity in the broadcasting industry."

In an address at a Media Institute luncheon that same day, Fritts noted that the NAB doesn't seek "wholesale deregulation of broadcasting"; rather, he said the group seeks "modest changes" in the FCC's rules but is also mindful of the role local broadcasters play in their communities.

Fritts said he believes that some tweaking of the rules could even lead to better service for those communities: "The FCC is considering revision to the ownership rules that we believe could strengthen broadcasters' ability to serve the public. There have been some overheated press accounts that the FCC might be in a mad rush to toss out all ownership rules. I just don't happen to believe that will be the case. I believe the commission is responding to the five different appellate court decisions ordering it to better justify the rules that can be justified and to get rid of those that cannot."

Earnings

Continued from Page 4

80 this year, will be replaced by Phelps Fisher, who was elected to a three-year term on the board, along with James Cannon, Jacklyn Meurk and Jerry St. Dennis.

Meanwhile, Krippaehne said Fisher is in the process of either spinning off or shutting down its Fisher Entertainment, Fisher Pathways and Civia Media Group divisions in an effort to cut its debt in half by the end of 2003, the Seattle *Post-Intelligencer* reported. Fisher has already agreed to divest some of its real estate and two TV stations in Georgia.

Fisher Entertainment is the company's television development and syndication arm; Fisher Pathways operates satellite telecommunication teleports in Seattle and Portland, OR; and Civia installs news and information terminals in public areas throughout the Northwest. Fisher owns 28 radio stations in Montana, Oregon and Washington and 12 television stations.

Mixed News For Real, Jeff.-Pilot

The news was mixed for RealNetworks investors Tuesday morning, as the company offset the announcement that it has signed up 1 million

growth" due to the forecast increases in subscription and system-infrastructure businesses. Still, it expects to report a loss per share of between 1 and 3 cents per share in the quarter. RealNetworks announced last week that it is acquiring online music provider Listen.com.

In Jefferson-Pilot's communications division, profit rose from \$6.5 million in Q1 2002 to \$7.1 million this year, which the company attributed to effective cost controls and sales revenue that increased 4%, to \$50.5 million. Broadcast cash flow grew 5%, to \$15.7 million. The company said good growth in its

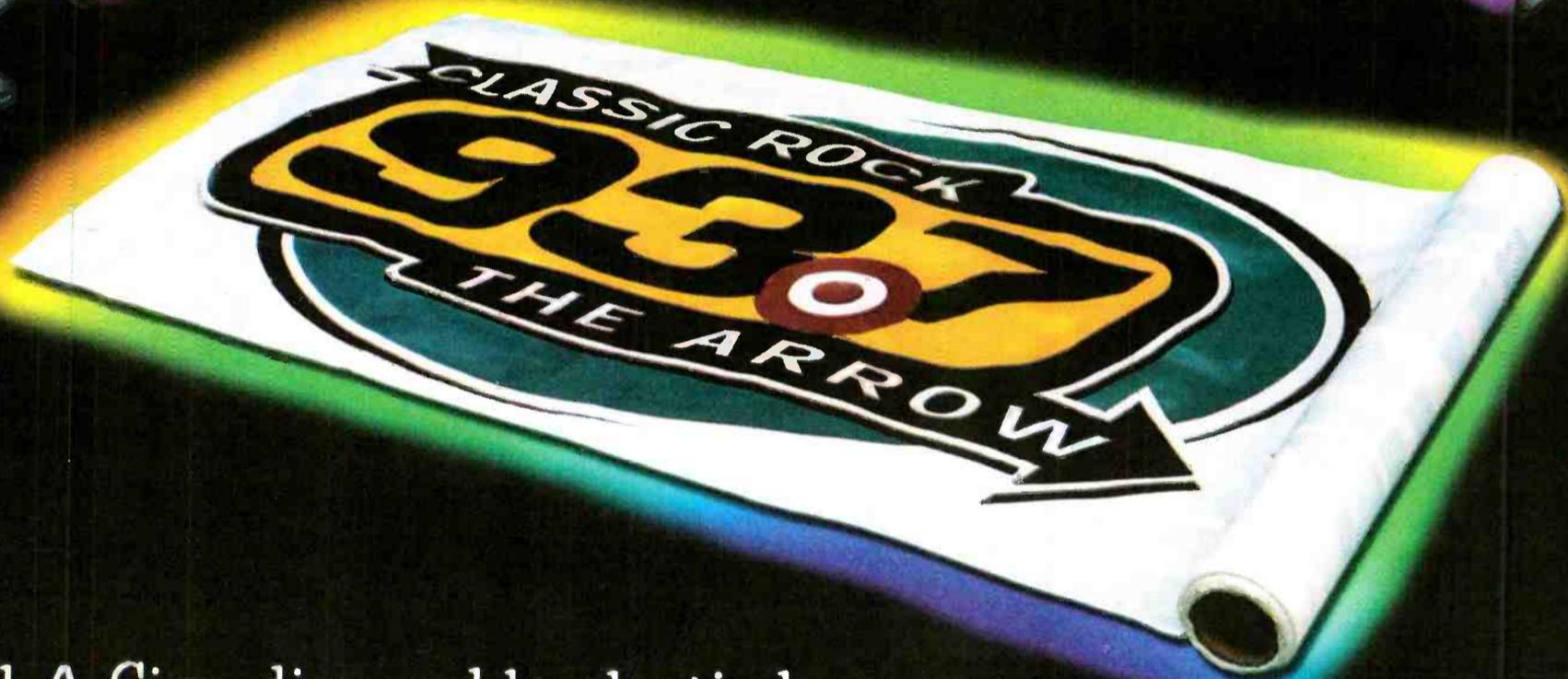
TV profits was offset by lower-than-expected results from sports operations.

For Jefferson-Pilot Corp. as a whole, net income slipped from \$140 million (92 cents per share) to \$109 million (76 cents); minus 9 cents per share of realized investment losses, the per-share result was 85 cents, matching the forecast of analysts polled by Thomson First Call. During the quarter the company spent \$37.9 million to buy back 1 million shares of its own stock.

— Joe Howard, with additional reporting by Julie Gidlow

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Getting Inside The Listener's Mind

Ten ways to improve recall of your message

You've just watched an ad on television, but you can't remember the product. You tell your friends all about a billboard you enjoyed, but you can't remember what it advertised. You test a TV spot with a focus group and are stunned when no one can remember the name of the radio station they just saw — in a spot you personally thought was the best for your station. How often has this happened to you?

When you remember the ad but forget the product, the ad hasn't worked. How can you make sure people remember what you advertise? How can you increase recall?

Although I've worked on advertising for more than 30 years, I'm still looking for new insights

into the customer's mind. Lately, my marketing focus has been on nonverbal imagery and metaphor, so I was delighted to get word of a popular new book that explains consumer recall in a new framework. The book is *How Customers Think* by Gerald Zaltman, Ph.D. (Harvard Business School Press), and even though it's textbookish at times, it gives powerful insights into customers' minds.

Zaltman explains a key reason why we forget the product but remember the ad. He calls it "information subtraction." The principle is simple: The awareness of one idea often requires the suppression of another. In other words, you have to "subtract" some of the information from an ad in order for your brain to make sense of the rest of it.

A great deal of *How Customers Think* is dedicated to metaphors and the imagery we create to make sense of the world around us. However, one important section focuses on how to increase the likelihood that people will recall your ad.

Zaltman's list of elements that affect recall is a primer for anyone who is trying to get those overcommunicated listeners and viewers out there to pay attention. If your programming or advertising is strong in any of these elements, it has a better chance of succeeding. If it's strong in several of them, it's likely to be a home run.

Whether you're writing liners or thinking about a TV spot, keep the following items in mind. The list includes some of Zaltman's examples and a few of my own.

To increase recall, an ad will be stronger if it is:

1. **Personally significant.** This



John Parikhhal

means that the product or service fits the consumers' sense of themselves. A woman might say, "That dress is so me." A listener who's a P1 to a Rhythmic station might say, "They keep it real, like me." Does your station have personal significance? In other words, do the listeners feel that it "fits" them? Or

is your station nothing more than a set of empty slogans jammed up against too many commercials and overresearched music?

2. **Compatible with the listener's current mood.** Mood affects what you remember. If you have happy feelings, you're more likely to recall happy product experiences. If you're in a sad mood, the opposite happens. Packaged-goods manufacturers have been taking advantage of this for years. Campbell's ties its soup to memories of mom making soup for her kid when he's down in the dumps. So, 20 years later, if you're feeling sad, a can of soup will make you feel better. You encode the memory in sadness and recall it in sadness. The memory is triggered by the feeling.

Is your station compatible with the listeners' mood? Or is your station based on rehashed liners? Or is it being voicetracked by someone who has no idea what the listeners' current mood is?

3. **Tagged by an emotion.** This means recall can be significantly affected if the person associates an intense emotion with an event or product. For many of us, this might be a first car. Zaltman puts it this way: "It wasn't just my first car, it was a symbol of my dad's recognition that I was growing up." For some of us it might be the first time we saw The Beatles ("The girls were going crazy, and thousands of people felt the same way I did — free").

Can you tag an emotion in your listeners? Does your station have symbolic value? Do any of the air talent have it? Does your station remind listeners of something cool?

4. **Action-oriented.** This means

the product or event encourages the listener to take an action, like taking a pill or turning on a radio station. Headache medicines do this by promising "immediate relief from headache pain." Some radio stations position themselves as "party stations," suggesting that a party will break out if a listener turns on the radio. You remember the ad and the product because of the action of taking the pill or turning on the station.

Can you tie into action orientation? In other words, if you ask people to listen to you, will your station pay off with something immediate? This doesn't mean using "doggy commands" (as Nick Michaels calls them) and demanding that listeners tune in. Rather, it means giving them an immediate payoff if they do turn on your station.

5. **Consistent with existing concepts.** This idea is tricky and interesting. It suggests that people remember things if a product or event fits into an existing mental map. Zaltman uses this example: "When I use Downy fabric softener, I'm taking better care of my children because I am caring for their clothes." In other words, taking care of the clothes (by making them softer) is taking better care of the children, and it's important to this woman that she feels like she's taking care of the children. When Downy can tap in to her mental map and connect its product with "taking care of the children because I take care of their clothes," it has a win.

What are the concepts that surround your radio station? Far too often we spend all our time researching music without looking at the concepts embedded in that music. What's the mental map for an AC/DC and Aerosmith listener? For this fan, the "existing concept" is simple: "When I listen and sing along, I'm uninhibited, sexual, energized and young." Tapping in to that type of metaphor-based world is much stronger than putting out a slogan like "All your favorite rock, all day long."

How does your station fit with listeners' existing concepts? These days, many listeners are developing a mental map of radio as a commercialized wasteland filled with rude and obnoxious disc jockeys.

6. **Has important consequences.** You're much more likely to remem-

ber something if forgetting it will hurt you. For example, if you read the directions on a medicine label incorrectly, you could be hurt. That's an important consequence: "If I take two of these pills instead of one, it might kill me." Or "If I forget her phone number, I'll never see her again" — another important consequence.

One of radio's greatest challenges is to connect with important consequences. Sometimes News stations come close. They put "Traffic and weather together on the sevens," hoping you'll make the connection to a consequence ("If I get stuck in traffic, I'm going to miss a very important meeting").

Nick Michaels has been doing metaphor-based work for News stations in which the consequence is far more important than the act of listening to the traffic report. For example, "I'm racing to the hospital with my

membered him.

Is your station surprising? And when it falls outside the comfort zone of expectations, is that a good surprise or a bad one? Too many stations today equate surprise with rude, vulgar, little-boy morning show jokes that are supposed to shock the listener.

9. **Capable of spawning a story.** At its core, a story is the most powerful frame for memory and recall. If your station can trigger other important associations, recall will be significantly improved.

Every radio station has a number of stories in its own history. Sometimes they're tied to big events in the station's history (Howard Stern running for governor of New York), or they may be related to something more subtle ("For 20 years, this station has done more than anyone else to help children in this town"). By building on your stories, you can help increase recall dramatically.

What is your radio station's story? If it were a biography, whose would it be? What other associations does it trigger? Are they positive or negative?

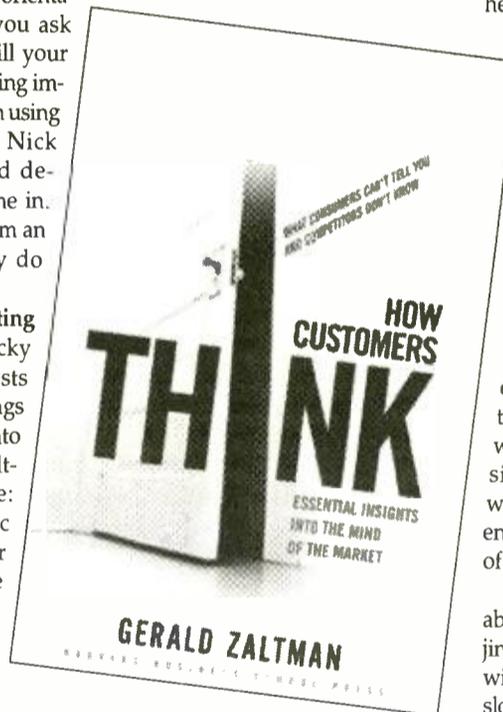
10. **Frequently rehearsed.** This is the oldest trick in radio, and it simply means that something that's repetitive is remembered. In radio, jingles are the No.1 way we get listeners to remember anything. In the '60s and early '70s, radio stations built themselves on creative, fun, well-written jingles — but jingles have since become formulaic, poorly written and intrusive. They've fallen out of favor, but they're still one of the top ways to generate recall.

Do people repeat what you say about yourself? Do you have a great jingle that they want to sing along with? Do your listeners quote your slogan? If they're not repeating it, it's merely noise.

Stop The Subtraction

Satisfying too few of these elements means low recall, higher phantom cume and poorer ratings. If your potential radio listeners subtract the information about your radio station just so they can make sense of a "creative" idea in your ads, they won't remember your product and they won't give you credit for it. Which means wasted recall opportunity and wasted marketing and advertising dollars.

Zaltman's book is filled with lots of great information about how to understand the mind of the listener and consumer. It's well worth the read.



child and I can't afford to get caught in traffic."

Is there anything on your station that really matters? In other words, are there important consequences if they don't listen to you?

7. **Distinctive.** A product or event is distinctive when it creates a "first-time" experience. Of course, we all remember our first kiss and other first-time experiences. Sometimes advertising can tap in to this and connect things that aren't normally connected. Zaltman gives the example "This soda feels like fireworks on my tongue." That's a distinctive, first-time feeling.

Is your station unique? If you don't create a "first-time" experience, ask yourself which aspects of your station are distinctive.

8. **Surprising.** Far too often, radio treats shock as if it's surprise. It's not. If surprise is going to affect recall, the product or event needs to fall outside the listener's comfort zone of expectations. We remember the first time we put our hand on a hot stove. That's surprise. Howard Stern was surprising for years, and people re-

John Parikhhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or parikhhal@aol.com.



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Your First Staff Meeting As The New Boss

By Dave Anthony

You've just landed at the airport in your new employer's city. The person who hired you will be meeting you at the baggage claim to whisk you to the radio station for the inevitable first staff meeting. A quick once-over in the bathroom mirror reveals your suit survived the two-hour flight. Don't be nervous. (Too late.)

Pulling up curbside is your new boss. As you pull into traffic, you begin with small talk, then swiftly get down to business. Where will the first staff meeting be? (Conference room. Ah, those things are never big enough.) Who will attend? (The entire staff.) OK, you've only got 40 minutes to get into your "cheerleader" mental framework.

When you arrive at the station, people courteously say hello to you. They already know who you are, but you have no clue who they are. Unfair. Soon the meeting starts. The sea of faces fills the small meeting room, and they quickly become stone-silent, awaiting the pearls of wisdom you're about to offer. What do you say? What *can* you say? Here are a few ideas you may want to consider.

1. **If you're replacing a previous person or regime, don't badmouth them or it.** Negatives are not a good way to build a new relationship. Instead, be positive about how aware you are of the challenges facing the station and how you are looking forward to bringing a fresh approach to solving them. (That is why you're there, right?)

2. **Feel free to briefly explain your background.** (Underline the word *briefly*.) Chances are they heard a couple of things about you but missed most of it. Here's your chance to fill in some holes and paint your own picture. Their first impressions of you are valuable, as all first impressions are. For this first statement, preparation is highly advised! Sound proud of your accomplishments but never full of yourself. And, again, keep this part short. Yes, they need to learn something about you, but mostly their minds are full of curiosity about two things: whether they'll still have jobs and what you're going to do for the station.

3. **Don't ever do the "God speech,"** as in "Whatever I say, goes." If you personally have never



Dave Anthony

experienced this, you likely have a good friend who has. Besides coming across as incredibly pompous and egotistical, you're setting yourself up for failure. Promise or imply too much and you'll never be able to deliver. Even with a 90% success rate, your staff will likely consider you a failure because they'll remember what you *didn't* do. It's good to have faith in God; it's not good to think you're him.

4. **If you're a people person, pour on the charm.** It will go a long way. You may want to promise to meet with everyone individually to get to know them. Or not. What's your style? If you believe in winning people over, you almost always need to accomplish this personally, as in face-to-face.

If you're a parent, you know how much your kids need one-on-one time with you. Your radio station is little different. To help others produce, inspiration works far better and longer than intimidation. Being liked and respected is better than being feared and respected, because when you have to get in the trenches, you'll find more of your staff willing to join you if they don't fear you. Sure, it's not a popularity contest, but human decency and courtesy will build a stronger team.

5. **The ones who appear to be glaring at you? Ignore them for now.** These are quite possibly the people who thought the last regime was a good one, or who thought *they* should've gotten your job. In either event, avoid making eye contact for the moment. They'll take you out of your game plan if you let them.

6. **Keep the meeting short.** No one's comfortable in these things, especially in conference rooms the size of the men's room. Employ some good programming sense: Always leave them wanting a little more. Get in, say a few things, and get out.

Whew, the meeting's done. Now you get to follow up on whatever you said. (This is the cake underneath all that icing you just spread

around.) You have several priorities at this point:

- Get to know the department managers and the station's goals and objectives.
- Quickly learn what mistakes were made in the past so you don't inadvertently repeat them.
- Learn the systems that are already in place before assuming everyone needs to adapt to yours. Most every station has at least one system worth retaining.

And there's one more pressing priority: Remember the icy stares you got from a few people in the meeting? One way or another, you'll need to find out what their problem is. Whether your predecessor was fired, moved on to another position somewhere, retired or died, he or she left behind a fan club. Some of those people will genuinely welcome you, others won't. You may or may not have big shoes to fill, but some people think you do.

How you handle this will display what kind of manager you are. Do keep in mind, too, that one or two of these people will immediately resent you because you got the job and they didn't. Ask your boss. If this is indeed the case, meet with those individuals personally. See if you can forge a beneficial and productive relationship. Be humble. You can be tough later if needed, but start with the gentle approach.

Be firm as needed, but be tactful if you finally need to remind them that your way really is the one that goes. Some employee attitudes just aren't salvageable, sorry to say, but at least you'll have a clean conscience if you've tried.

Stepping into a new office is exciting and always a challenge. It's a onetime opportunity to hit the ground running, so take full advantage of the honeymoon you have. Honeymoons don't last forever. Yours may last only a week or two, so move quickly while you have their attention.

Dave Anthony is a broadcast consultant based in Florida. He has worked with CBS, ABC, Doubleday, Metromedia and other firms in the U.S. and internationally. Currently, he heads up Anthony Media Concepts, a consulting and custom-publishing firm. Reach him at 904-273-4060 or daveanthony@bellsouth.net.

RAB Picks Sales-Scholarship Winners

The RAB has announced the winners of its second annual FastStart to Radio Sales Success Minority Scholarship Program. Sponsored by BMI, the scholarship program provides 25 radio sellers with tuition for a full five-day session of intense training at the RAB Radio Training Academy in Dallas.

The program is already bearing fruit, as evidenced by 2002 graduate and KMEL/San Francisco AE Regan Richardson, whose impressive sales performance earned him status as "Top Gun" among the first year's graduates (MMS, 2/21).

The FastStart Scholarship Selection Committee, consisting of 13 industry professionals, based its decision on various criteria, including ethnicity, overall need, enthusiasm about a career in radio sales and recommendations from professional associates. Here are the 2003 winners.

East Coast-based recipients: **Wayne Cummings**, WDAS-AM & FM/Philadelphia; **Naja Killebrew**, WDAS-AM & FM & WUSL/Philadelphia; **Robert Massey**, New York; and **Imani Muhammad**, WWPR/New York.

From the South: **Brently Bouye**, WRBO-FM/Memphis; **Elizabeth Cannon**, Radio One/Louisville; **Felipe Cantu**, Hispanic Broadcasting/San Antonio; **Derick Chalmers**, KFXR-AM/Addison, TX; **Jason Gregory**, WBTJ-FM/Richmond; **Nancy Morales**, HBC/EI Paso; **Shannon Quick**, Archway Broadcasting/Columbus, GA; **Helen Roberts**, KTFM/San Antonio; **Michael Smith** and **Juan Velazquez**, KBBT-FM/San Antonio; and **Minthone Washington**, KHTE-FM/Little Rock.

From the Midwest: **Tamika Lawson**, WIMX-FM/Toledo; **Kenneth Merritt**, KBLR-FM/Omaha; **William Moore**, KMJK-FM/Kansas City; **Sylvanious Roane**, Columbus, OH; **Teauna Surratt**, Radio One/Columbus, OH; and **Tracey Winbush**, WRBP & WASN/Youngstown, OH.

From the West: **Delanae Crider**, Entercom/Longview, WA; and **Jacqueline Jones**, Las Vegas.

International participants: **Jose Martinez**, WUPR-AM/Utuado, PR; and **Yvonne Wilks**, Radio Jamaica, Kingston, Jamaica.

"BMI is proud to again sponsor the training of talented radio salespeople and to give them the advantage of the RAB Radio Academy program," BMI Sr. VP/Licensing John Shaker says. RAB President/CEO Gary Fries adds, "BMI's generous and continued support of the minority scholarship program will provide some of radio's most promising individuals with an invaluable learning experience at the Training Academy."

60-Second Copywriter Peer-To-Peer Selling

By Jeffrey Hedquist

Ever try to convince clients to do something on the air that's out of their comfort zone, different from what their competition is doing or just a little bit adventurous? If you have been mostly successful at this, stop reading and call me immediately. If you've had some challenges in this area, here's an approach that may work.

I call it "peer selling." All the arguments an agency creative director, writer or producer can muster will not be nearly as powerful as what clients' industry peers tell them, directly or indirectly.

Playing clients examples of what their peers around the country are doing can encourage them to take the plunge. Success stories from similar advertisers, spots from leaders in their field — especially businesses comparable in size, location and target demographics — can go a long way toward breaking down the walls of resistance to change.

Sources for peer-selling examples include the RAB, the Radio-Mercury and Clio awards, the Interep Radio Store, sample tapes from radio-creative companies and spots you've taped off the air. Collect 'em, categorize 'em, use 'em.

Put together tapes for different categories and make them part of your presentation arsenal. The more you can get an advertiser to step out and be different, the more successful their radio campaign can be.

Let them hear what their contemporaries are doing. A little peer pressure can go a long way.

It was his peers who convinced Jeffrey Hedquist to start creating radio commercials. It is his peers who can get him to stop. Contact him at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com.

Generate NTR From Your Own Events

By Sylvia Allen

In the April 4 issue of R&R I discussed how to generate NTR from events developed by other organizations or companies. But how do you make money with events you produce yourself? Because NTR is synonymous with sponsorships, approach your station-produced event as you would any other sponsorship opportunity.

Points To Consider

First, what are you planning? A concert? A trade show? A festival remote? Whatever it is, list all the assets of the event and how those assets might benefit your NTR sponsors. The assets include your station's airtime, of course, but posters, flyers, banners, table tents, exhibit space, VIP hospitality, podium mentions, website positioning, retailer point-of-sale materials, balloons, merchandise and other marketing components also have value to your sponsors. With that value comes the ability to charge more than just the cost of airtime.

Second, how far ahead of time are you planning your event? To make a profit from an NTR event, you must give yourself plenty of lead time. Sponsorship decisions are made in different departments than radio buying decisions, and the departments you'll be working with operate with much longer lead times.



Sylvia Allen

Instead of going to a media director, you may need to approach a public relations director, marketing director, brand manager, product manager, sales manager, human resources manager, multicultural manager or the company president's office. These people plan their budgets well ahead of the calendar year. A company that begins its fiscal year on Jan. 1, 2004 will be starting its budget planning this July or August. Some companies are already starting now to plan for 2004.

It's important to work as far ahead as possible to ensure that you will be able to secure the maximum dollars available. In short, if you are planning your 2004 events, start selling *now* to be successful.

Third, make sure you live up to your commitments. Service the account, price it fairly, get the sponsor to participate, and provide the sponsor with a full post-event report (that's the same as an affidavit of

performance but covers the collateral material you have provided).

Fourth, when you provide your sponsor with the post-event report, renew the sponsorship for next year's event. Don't wait until four or six or eight weeks before your event to get on the phone and frantically try to convince that sponsor to participate. Keep in mind that more and more people are trying to get sponsorship dollars from the same accounts. You have to compete by being better prepared, having a longer lead time and reaching the right departments.

Selling NTR sponsorships is fun and profitable. You can charge for the *value* of what you are delivering, not the cost. In future columns I will address how to price your NTR sponsorships in a way that makes them irresistible because of the value they offer. You will see that many inventory components have a measured marketing value far in excess of the cost to your station.

Sylvia Allen is President of Allen Consulting, a Holmdel, NJ-based sponsorship and event-marketing organization. She is the author of the RAB's *How to Be Successful at Sponsorship Sales* book and video. Reach her at 732-946-2711 or sylvia@allenconsulting.com.

Pros On The Move

- **Wolfgang Liebertz** is promoted from AE at Katz Television Group's Millennium Sales & Marketing office in New York to GM of MSM/Miami. Liebertz began his career as a Sr. Research Analyst with Blair Television in 1993 and later worked with Time Warner Cable as a local ad sales rep before joining MSM/Chicago in 1996.

- **Travis Loughran** is named Creative Director at Clear Channel's KYLD/San Francisco, advancing from Asst. Production Director.

- **Thomas McSweeney** rises to VP/Director of Sales for Hispanic Broadcasting's Los Angeles cluster (KLVE, KRCD, KRCV, KSCA & KTNQ). A nine-year company veteran, McSweeney was most recently Western Regional Director/Sales and before that was GSM at KLQV/San Diego.

- **Kevin Murray** is appointed NSM for Clear Channel/New York, covering the company's five New York City and two Long Island stations for national clients across six markets, including Los Angeles, Dallas and Chicago. Murray most recently spent two years as VP/Sales for Clear Channel Radio Sales/New York. He has also served as VP/Director of Sales at Eastman Radio/San Francisco.

- **Jo Robinson** is the new Director/Marketing for Emmis' WENS & WYXB/Indianapolis, while **Melissa Hook** advances from Asst. Promotion Director of WENS to Promotion Director for both stations. Robinson joined Emmis in 1999 as PD at WNAP/Indianapolis (now WNOU) and later became Interactive Manager for the company's Indianapolis FMs. Hook started in a part-time post at WNOU in 2001 before

moving up to her most recent post a year ago.

- **Christine Travaglini** is promoted from Sr. VP/Director of Sales to VP/GSM for Christal Radio. Her career with Christal also includes terms as Northeast Regional Manager, New York Sales Manager and AE.

- **Ron Turner** is promoted from LSM to GSM at Radio One's KKBT/Los Angeles, succeeding new KKBT GM Sue Freund. Turner started at KKBT as an Account Manager in 1994 before rising to LSM in 1999.

- **Jim Weiskopf** is named President of IDT Media O&Os, overseeing the company's new radio group. Weiskopf is a former AM Manager for Clear Channel/Washington, DC. IDT also owns Talk America and is seeking to purchase additional stations in the top 30 markets. It recently acquired WMET-AM/Gaithersburg-Washington.

Marketing In A Consolidated World

By Steve Stockman

There are really only two giant players in the soft-drink industry, each with a 35% share, but they battle constantly: Coke vs. Pepsi, Dasani vs. Aquafina, Sprite vs. Mountain Dew, Diet Coke vs. Diet Pepsi. The three players in the beer business, Coors, Miller and Budweiser, spend millions banging each others' heads against the wall. There's only one real player in the soup category — Campbell's — with a 90% share of the market. But even Campbell's spends many millions on marketing.



Steve Stockman

Why? What drives these giant, publicly held corporations to waste their marketing money when they already have huge shares of the market? Can you imagine a radio station with a 90 share running TV?

Share of market is not enough. The last typewriter company left standing had a 100 share, right before it went bankrupt.

What do they know that group owners who pull marketing dollars from their clusters in a monthly exercise to put more cash on the bottom line don't know? "There's no reason to spend money on marketing," they scoff. "We *own* half the stations in our market, and there are only three groups in this town with any clout. Why market?"

It's Not Just About Market Share

Packaged-goods marketers know that winning is ultimately not about the relationship among competitors, it's about the relationship they have with their customers. They know that share of market is not enough. The last typewriter company left standing had a 100 share in 1982, right before it went bankrupt. Packaged-good marketers know that if they market, they sell more product and make more money.

When Coke and Pepsi do battle, they *both* sell more cases of soft drinks. And Gatorade sells less. Packaged-goods marketers know they are under attack not just from their competitors, but from other options: Consumers could drink juice instead of Coke, buy wine instead of beer or eat microwave tacos instead of soup.

Is radio different? Nope. You can hype all the clients you want on your share or on being No. 1 25-34 adults 10am-2pm, but what does the media buyer from the big agency ask about? Cost per thousand. How many cases of people did you sell? Are people guzzling your radio station in quantity, or are they drinking more TV? Even if buyers ask you the "cost per share," their sophisticated computers are comparing your absolute numbers and costs to those of other media. The more you market, the more your real body count (not just your share of bodies) will go up.

And guess what? We're selling fewer cases than we used to. AQH ratings for women are down 12% from 1993 to 2001 — a steady down trend. Radio's natural protection — portability, particularly in the car — is under attack from XM and iPods and 12-CD changers, along with in-car television, DVDs and video games.

How to fix it? Remember this truth: Marketing isn't about beating your competitor. It's about the relationship between you and your target customer. If you let that relationship suffer, you sell fewer cases. Period.

Steve Stockman is President of Custom Productions, a Santa Monica, CA-based company that creates marketing strategies and television campaigns for entertainment-based clients. Reach him at 310-393-4144 or steve@customproductions.tv.

Judge Rules P2Ps Are Legal

Continued from Page 3

illegally uploading and downloading copyrighted works off publicly accessible peer-to-peer networks."

They're Not Napster

In granting the request for summary judgment, Wilson cited the Supreme Court's 1984 decision that Sony's Betamax VCR technology was legal despite the fact that it could be used for copyright infringement. The MPAA had sued to have VCRs outlawed because users could and did use the machines to infringe on MPAA copyrights. But the court ruled in Sony's favor because the company could not control what end users did with the machines and, more importantly, because VCR technology was clearly useful for many purposes other than infringing on copyrights.

Napster tried out the Betamax defense early in its long journey through the courts, and the reasons it didn't work for Napster were cited by Wilson as he explained why he considers that the defense is, in fact, appropriate in the cases of Grokster and StreamCast's Morpheus. The Ninth Circuit said in the Napster case, "Napster Inc. supplies the proprietary software, search engine, servers and means of establishing a connection between users' computers." To that, Wilson added, "When Napster closed down, the Napster file-sharing network disappeared with it."

He continued, "The critical question is whether Grokster and StreamCast do anything, aside from distributing software, to actively facilitate — or whether they could do anything to stop — their users' infringing activity."

The answer to that question, Wilson concludes, is no. In the Grokster case, he pointed out that Grokster offers a licensed version of KaZaa Media Desktop that Grokster has no power to alter. Though it uses some members' computers as "supernodes" to facilitate trading, Grokster does not control the supernodes or actively select which computers will serve that function.

The Gnutella-based StreamCast, Wilson noted, has no supernodes and, therefore, even less control over what users do than Grokster has. He wrote, "Plaintiffs appear reluctant to acknowledge a seminal distinction between Grokster/StreamCast and Napster: Neither Grokster nor StreamCast provides the 'site and facilities' [as defined in the Napster decision] for direct infringement."

Wilson also noted that the ruling applies only to the current versions of Grokster and StreamCast's Morpheus. Earlier versions of the software, closer to the Napster model, may have been infringing, and it may be possible for rights owners to sue over those earlier versions.

What About KaZaa?

KaZaa was originally part of the lawsuit on which Wilson ruled last

week but became inactive in the case after it changed hands from KaZaa BV, based in the Netherlands, to Australian company Sharman Networks. Sharman says KaZaa itself is incorporated in the tiny nation of Vanuatu, and late last year Sharman asked Wilson to dismiss the infringement suits against it on the grounds that it is not subject to U.S. copyright law. Wilson rejected that motion and said the suits against KaZaa can proceed.

The new ruling has no immediate effect on KaZaa or the suits against it, but since Grokster's software is simply a version of KaZaa Media Desktop, it seems likely the Betamax argument will work for KaZaa when it gets back to court.

What Now?

The Verizon case is next in line for the RIAA, which will have to decide how to proceed if Verizon loses the latest appeal, as it almost certainly will. The two customers whose names have been subpoenaed have been told this is going on, but whether the labels will want to file suit against two individual file-traders — even large-scale file-traders — is still very much an open question.

The RIAA's suits against four university students for running P2Ps on their schools' networks would seem to show a willingness to sue individuals rather than institutions. But the students were network operators, offering as many as a million infringing files, according to the RIAA. The group has yet to file suit against an individual online pirate, so it's impossible to tell whether warnings, cease-and-desist letters or lawsuits are what RIAA lawyers have in mind in the Verizon matter.

Though it denied any connection, a few days after the Grokster decision the RIAA began using the instant-messaging function of some peer-to-peers — it didn't specify which — to send a warning to P2P users that file-sharing is still illegal. The message reads, in part, "When you break the law, you risk legal penalties. There is a simple way to avoid the risk: Don't steal music, either by offering it to others or downloading it on a 'file-sharing' system like this. When you offer music on these systems, you are not anonymous and you can easily be identified."

That's a not-very-veiled warning, but it doesn't mean the labels are eager to sue and antagonize file-traders and, by extension, those file-traders' parents, friends and co-workers. They've spent the four years since Napster was launched trying *not* to sue individual file-traders.

But all those happy pirates who are celebrating the Grokster decision should instead be thinking about uninstalling their copies of KaZaa Media Desktop. If both of last week's court decisions hold up on appeal, the file-traders will be the only targets left.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50SM

LW	TW	ARTIST Album Title	Weeks On
2	1	NORAH JONES Come Away With Me	53
1	2	50 CENT Get Rich Or Die Tryin'	12
3	3	LINKIN PARK Meteora	5
4	4	EMINEM The Eminem Show	50
n/a	5	MADONNA American Life	1
5	6	COLDPLAY A Rush Of Blood To The Head	35
6	7	EVANESCENCE Fallen	8
7	8	AVRIL LAVIGNE Let Go	46
9	9	WHITE STRIPES Elephant	4
8	10	RED HOT CHILI PEPPERS By The Way	42
10	11	VARIOUS ARTISTS 8 Mile	26
14	12	R. KELLY Chocolate Factory	10
11	13	JUSTIN TIMBERLAKE Justified	25
15	14	JOHN MAYER Room For Squares	56
12	15	CHRISTINA AGUILERA Stripped	25
13	16	AUDIOSLAVE Audioslave	23
16	17	NELLY Nellyville	44
21	18	SYSTEM OF A DOWN Toxicity	86
18	19	SHANIA TWAIN Up!	23
17	20	ROLLING STONES Forty Licks	30
20	21	SEAN PAUL Dutty Rock	11
22	22	VARIOUS ARTISTS Chicago - Music From The Motion Picture	15
24	23	FABOLOUS Street Dreams	8
19	24	FLEETWOOD MAC Say You Will	2
39	25	STROKES Is This It	46
29	26	T.A.T.U. 200 Km/H In The Wrong Lane	11
31	27	U2 The Best Of 1990-2000	25
23	28	DIXIE CHICKS Home	30
27	29	ELVIS PRESLEY Elv1s 30 #1 Hits	31
28	30	CELINE DION One Heart	5
30	31	KELLY CLARKSON Thankful	2
26	32	PINK Missundaztood	69
33	33	NIRVANA Nirvana	26
n/a	34	RADIOHEAD Amnesiac	1
25	35	PINK FLOYD Echoes (The Best Of Pink Floyd)	77
34	36	SYSTEM OF A DOWN Steal This Album	14
42	37	NAS God's Son	19
36	38	ALICIA KEYS Songs In A Minor	92
44	39	ELTON JOHN Greatest Hits 1970-2002	19
49	40	GOOD CHARLOTTE The Young And The Hopeless	10
32	41	JIMMY BUFFETT Meet Me In Margaritaville...	2
41	42	CHER The Very Best Of Cher	2
43	43	PUDDLE OF MUDD Come Clean	71
n/a	44	PETE YORN Day I Forgot	1
35	45	CREED Weathered	75
40	46	JAY-Z The Blueprint 2: The Gift & The Curse	24
37	47	GODSMACK Faceless	3
n/a	48	VARIOUS ARTISTS Now That's What I Call Music! Vol.12	1
n/a	49	VARIOUS ARTISTS Now That's What I Call Music! Vol. 5	1
n/a	50	CELINE DION A New Day Has Come	1

DIGITAL BITS

Apple's New Digital Music Service Debuts

Apple Computer on Monday launched its much talked-about new legal digital-music service, iTunes Music Store, which is included with the iTunes 4 software. iTunes features a library of about 200,000 songs from all five major label groups and a number of independents (the legal leaders, Rhapsody and pressplay, have about 300,000 songs), and all iTunes songs can be freely transferred to the Apple iPod player and burned to CD in the Apple AAC format for 99 cents apiece. Apple said, "Once you buy the music, you own it — no complicated rules, no clubs to join and no monthly fees." Along with unlimited iPod transfers and CD burns for individual songs, tunes can be put on up to three computers, and a set playlist can be burned up to 10 times. With no monthly subscription fee, there are no "tethered downloads" that can be used only as long as a subscription fee is paid. The iTunes Music Store is available only in the U.S. and only to Mac owners, who represent about 3.5% of U.S. computer users.

Yahoo! Signs Up For Arbitron's MeasureCast Ratings

Yahoo's Launch music channels have joined Arbitron's MeasureCast Ratings. For April 7-13, their first week in the ratings, the Launch channels combined for 3.2 million hours of total time spent listening. If that's a typical week, Launch will almost certainly take over the No. 1 spot in the monthly figures soon; March's leader, broadcast aggregator ChainCast/StreamAudio, got about 6.4 million hours of listening. Arbitron President/CEO Steve Morris said about the deal, "Yahoo's Launch is one of the premier Internet broadcast brands, and its subscription to Arbitron's Internet broadcast ratings is a key indicator that industry leaders are taking important steps to fuel a healthy ad-sales market."

Di Pietro Drives Lost Highway Triple A Promo

Lost Highway has appointed Ray Di Pietro National Sr. Director/Adult Alternative Promotion. Based in New York and reporting to Mercury Nashville/MCA/Lost Highway Sr. VP/Promotion & Artist Development Michael Powers, Di Pietro will direct Lost Highway's promotion activities for such artists as Lucinda Williams, John Eddie and The Jayhawks, among others.

"We are looking for Ray to bring the same drive, innovation and insight into the industry that have distinguished his career," Powers said. "There is no question that along with [VP/Promotion] Patti Morris, he will play an integral role on the Lost Highway team."

Prior to joining Lost Highway, Di Pietro served as National Director/Triple A Promotion for Artemis Records, where he worked with such artists as Susan Tedeschi, The Pretenders and Steve Earle and helped Artemis win an R&R Industry Achievement Award for Triple A Independent Label of the Year.

Landrum Lands WSM-AM PD Post

Brian Landrum has been named PD of WSM-AM/Nashville. He had been OM of Southern Broadcasting's Rome, GA cluster since July 2002. "This is a lifelong dream come true," Landrum said. "Our efforts here will be to focus on the imaging, presentation and delivery of WSM-AM, and our personalities and station will be more active than ever in the Nashville community. Fans and listeners know WSM-AM is where country music all started, and we will ensure our audience enjoys great music and programming that enhances the station's legacy."

WSM-AM is owned by Gaylord, but Cumulus manages the station's advertising via a joint sales agreement.

McCarthy Moves To CC/Jacksonville

WWYZ/Hartford and WPKX/Springfield, MA PD Jay McCarthy has been named PD of Clear Channel Country sisters WQIK & WROO/Jacksonville. He should be in place by mid-May and takes over the programming reins for the pair from CC/Jacksonville Director/Programming Gail Austin, who has held those posts since January 2002.

"Jay knows the history of these two stations, which are a huge part of the Jacksonville radio landscape," Austin told R&R. "We are truly fortunate to welcome a programmer of such high caliber to our cluster."

McCarthy told R&R, "I'm leaving the greatest bunch of people I've ever had the opportunity to work with — people who have made this a phenomenal radio station. But I couldn't be more excited about moving to Jacksonville. It has everything I want outside of work, plus a tremendous work environment. It's the right situation at the right time with the right people — Clear Channel Sr. VP/Programming Marc Chase, Market Manager Norm Feuer and Gail Austin — it's like the dream team."

McCARTHY See Page 14

EXECUTIVE ACTION

Fraunfelter Now GM For WCTO & WLEV/Allentown

John Fraunfelter has been tapped for his first GM job, at Citadel's two stations in Allentown: Country WCTO and AC WLEV. He succeeds John Hutchinson, who left the stations two months ago.

Fraunfelter was most recently GSM for nearby WLAN/Lancaster, PA. Before that, he held a similar position with WHP & WRBT/Harrisburg.

Fraunfelter told R&R he did not pursue the new position, but "when I got this phone call, it began as an opportunity to meet people in the business that are very highly regarded." From there, he said, he took the offer seriously. "It was a chance to rise to the next challenge," he said. "I definitely wanted the opportunity. There were things I didn't have the opportunity to do in Lancaster."

Shebel Shifts To CC/Raleigh Duo

Clear Channel/Raleigh has named veteran programmer Chris Shebel OM of CHR/Pop WDCG and Classic Rock WRDU as well as PD of WRDU. He replaces Bob Edwards, who exited several months ago. Chris Edge remains PD of WDCG.

Shebel was most recently VP/Programming of Big City Radio and PD of Chicago's former "Energy 92-7 & -5" trimulcast, which comprised ex-Big City stations WDEK, WKIE & WKIF. His previous programming experience includes WDJX/Louisville, WPRO-FM/Providence and the former WDRV/Pittsburgh.

"This is going to be a lot of fun," Shebel told R&R. "[VP/Market Manager] Sherri Sawyer is very nice, and I've never seen so many trees in my life!"

Once he gets settled, his first order of business will be to buy a new car. "I have a 1989 Honda Accord, and the air conditioning is broken, the driver's-side window doesn't roll down, and when you start it, smoke comes out of the front instead of the back," he said. "Maybe the sales department can hook me up with a decent car dealer."

McPherson

Continued from Page 1

including A&R, artist development, Urban promotion and Urban marketing. He will also work closely with the company's labels in developing overall marketing and promotion strategies for Sony Urban Music projects.

"From Destiny's Child to Macy Gray, Nas, Ginuwine, Killer Mike, B2K and Amerie, Sony Music already plays a pivotal role in the development of R&B, soul, rap and hip-hop," Jenner commented. "In order to further increase our effectiveness in this area, we've created a new division

that combines the very best executive talent from Columbia and Epic. David McPherson, who will lead this new team, has a well deserved reputation as one of the most passionate and dedicated professionals in the business, and I have every confidence that under his guidance Sony Urban Music will lead the industry in identifying, developing and marketing Urban talent."

Most recently, McPherson served as Exec. VP/A&R & Urban Music for Epic Records Group. During his tenure with Epic, he served as an A&R resource for all Epic Records Group labels and headed the

group's Urban Music Department. From 1998-2000, he was Sr. VP/A&R & Urban Music for Epic Records and 550 Music.

McPherson began his career in 1991 at Mercury Records, where he worked in a variety of areas, including publicity, marketing and A&R. Leaving Mercury as Director/A&R, he joined Jive Records in a similar capacity and was subsequently promoted to VP/A&R. During his tenure with Jive, he was responsible for bringing such artists as Backstreet Boys and Joe to the label.

—Frank Correia

D-Rock Programs KXHT/Memphis

Just weeks after resigning from her position as PD/MD of KBMB/Sacramento, Deidre "D-Rock" Williams has returned home to Memphis and been named OM/PD of Flinn Broadcasting's CHR/Rhythmic KXHT. Williams will also assume a midday airshift.

Williams began her radio career in college radio, at WUMR, while a student at the University of Memphis. She later joined KJMS/Memphis and worked airshifts and as

Music Asst. From there she became PD at KXHT/Memphis and went on to hold jobs in Montgomery, AL as OM/PD/middayer at WJWZ and as PD/MD at WQKS.

"Sometimes you come back to a situation for a reason," Williams told R&R. "I never would have thought that I would be back in Memphis, but never say never. I was literally on my way back home

D-ROCK See Page 14

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National Radio

• **WESTWOOD ONE** presents *NFL Futbol Americano*, Spanish-language broadcasts of the 2003-2004 NFL season. Coverage begins Sept. 4. For more information, contact Peggy Panosh at 212-641-2052 or papanosh@westwoodone.com.

• **WW1** offers the Toyota Concert Series on *Today*, weekly live performances from NBC-TV's *Today* show. Artists scheduled to appear include Mariah Carey on May 9 and Sugar Ray on May 16. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Records

• **BRIAN POSTELLE** joins the executive A&R staff at DreamWorks. He was most recently VP/Urban Music at Famous Music Publishing.



Postelle

Changes

Records: Christophe Lameignere becomes MD/Music Division for BMG France.

Industry: Carol Eng is tapped as Sr. VP/Original Programming at MTV.

WW1

Continued from Page 3

Media Distribution at Bloomberg.

Gregrey started with the company as Sr. VP/Western Region Sales and was promoted to his latest post in 2001. Earlier, he served as VP/Western Sales for Chancellor's AMFM Radio Networks and spent 17 years at ABC Radio Networks.

D-Rock

Continued from Page 13

to Little Rock when I got this phone call from Dr. Flinn. At the time, I was in Oklahoma. By the time I got to Little Rock, I kept driving straight to Memphis with a deal worked out."

Of her new position, Williams said, "I hope to bring more focus and vision to the station. There is a good staff here, just like in Sacramento. They just need to be focused with an eye on the prize."

Cooper

Continued from Page 3

Before joining KSLX Cooper served as PD/afternoons at KMPX/Phoenix. From 1991-99, he worked at crosstown KZZP and its predecessor, KVRV.

Industry

• **PAMELA FALLON** is upped to VP/Public Relations at Clear Channel Entertainment. She rises from National Director/Public Relations.



Fallon



Jacobs

• **ANGIE DIEHL-JACOBS** is the new VP/National Artist Relations for Clear Channel Entertainment. She arrives from the VP/Marketing post at Universal Concerts.

• **FIRST MEDIWORKS** and **MEDIA-SPAN GROUP** combine their radio Internet-service businesses. First MediaWorks, whose client base includes ABC Radio Networks, Infinity, Entercom, Citadel and Cumulus, becomes a division of software and newspaper 'Net-services company Media-Span with the deal. First MediaWorks President Chad Meisinger serves as President of the new division

Bernstein

Diehl-Jacobs Continued from Page 3

given me the privilege of coming back to New England to program another legendary station, WPRO. Providence is a market of both tradition and growth. I'll be working with a staff of talent for whom I have tremendous respect, so I am already ahead of the curve. And New England's love affair with sports makes my involvement with The Score another incredibly exciting opportunity. What a great chance to submerge myself into providing the area with relevant subject matter, while also treating myself to remarkable seafood!"

Fullam

Continued from Page 1

who had reported to Fullam — now report directly to Sykes until Fullam's successor is named, Infinity spokesman Dana McClintock told R&R.

In an exclusive interview with R&R, Fullam said he agreed to leave Infinity in early April — before comments were made April 22 by Viacom President/COO Mel Karmazin that led most industry observers to believe Fullam had become the victim of corporate efforts to turn around Infinity's lagging performance.

"Infinity is a great company with extraordinary people," Fullam said. "I tendered my resignation over three weeks ago as President/COO because we fundamentally and philosophically disagree about how to run the business and operate our markets. I wish them all the best." Fullam would not comment on what his future plans may involve.

Last week, Karmazin said during Viacom's Q1 conference call that his

BUSINESS BRIEFS

Continued from Page 4

no such demands." Users will be able to download subsequent versions of the unit's software, and antenna-extension cables will be available as an accessory. The XM PCR sells for about \$70.

In other news from XM, the satcaster has promoted eight executives: Joe Titlebaum, from Sr. VP/General Counsel to Exec. VP/General Counsel; Neil Eastman, from VP to Sr. VP/Advance Applications, Engineering & Technology Dept.; Patricia Kesling, from VP to Sr. VP/Marketing & Operations; Tony Masiello, from VP to Sr. VP/Operations; Dan Murphy, from VP to Sr. VP/Retail Sales & Distribution; Jeff Snyder, from VP to Sr. VP/Repeater Operations; Daniel Battista, from Director/Advance Applications to VP/Product Development; and Kevin Straley, from Director to VP/Talk Programming. XM President/CEO Hugh Panero said their "important contributions allowed us to rapidly reach one-half million subscribers and put us on track to surpass the 1 million-subscriber mark this year."

Additionally, Toyota announced last week that it will begin offering XM dealer-installed option on its all-new 2004 Camry Solara, which will begin arriving in U.S. showrooms in August. Earlier this year Toyota announced that XM would be offered in its new Scion line of vehicles, beginning in June.

Pine, Sheffer Join Interep Board

George Pine, a 37-year radio veteran who is President/COO of Interep and earlier served as President of Interep's ABC Radio Sales, has joined the Interep board of directors. **Arnold Sheffer**, Chairman of Petry Media, also joins the Interep board. Sheffer has served as Managing Director of media investment firm Sandler Capital Management and Chairman/CEO of real-time traffic service provider Smart Route Systems. He was COO/CFO of Interep rival Katz Media in the early 1990s.

RAB Board Affirms Accountability Directive

In a move to address emerging concerns about radio's billing-verification issues, the RAB board of directors issued this statement on Tuesday from its meeting in Jacksonville: "The RAB board of directors recognizes the importance of full accountability and delivery of information. The radio industry is committed to providing technical resources and ongoing discussions to meet the information needs of our client relationships." President/CEO Gary Fries said, "This is the first step in developing systems that will further enhance our relationships with buyers and clients."

City Council's Denial Of Tower Move Will Cost Salem

Since the San Diego County Board of Supervisors' won't allow the Salem to move its tower array for News/Talk KCBQ-AM/San Diego to Muth Valley, CA, the company will be forced to report a \$1.3 million writeoff in Q1 2003. The writeoff will be recorded under the company's broadcast operating expenses for the quarter. Excluding the writeoff, Salem said it will remain in line with its previous Q1 loss-per-share guidance of 20 cents-22 cents. Salem is scheduled to report its Q1 financial results after the markets close on May 5.

In Reno, NextMedia Buys KNHK From Citadel

Citadel has sold its KNHK/Reno, NV to NextMedia for \$4.25 million. Citadel bought the station from Larry Oakley for \$1.3 million in January 1997 and in fall 1998 flipped it from AC to Classic Rock as "The Hawk." The deal gives NextMedia four stations in Reno, while Citadel still owns three properties in the market. NextMedia expects the deal to close in Q3. KNHK's billing has dropped since 1998, when the station saw \$1 million in revenue. After just \$450,000 in revenue in 2001, KNHK billed \$650,000 in 2002.

Swaggart Expands Radio Holdings With MS Buy

Jimmy Swaggart's Family Worship Center Church has agreed to acquire WJNS-FM/Yazoo City, MS from Willis Broadcasting for \$350,000. The religious broadcaster ups its radio holdings to 16 with the deal, which was brokered by Wally Tucker of MGMT Services Inc. WJNS airs a Gospel format.

Pacific Radio Group Picks Up Hawaii Quartet

Pacific Radio Group has purchased KHLO-AM & KKBG-FM/Hilo, KKOA-FM/Kahalu'u and KKOA-FM/Volcano, HI from Gary Rozynek's Maverick Media for \$2.2 million. With this acquisition, Pacific — whose principal owners include Ed Johnson, Robert Van Dine and Chuck Bergson — adds to a radio stable in Hawaii that also includes KMVI-AM/Wailuku, KNUJ-AM & FM/Kahului, KJMD-FM/Pukalani and KLHI-FM & KPOA-FM/Lahaina.

Arbitron Reissues Winter Trends For Miami

Arbitron has reissued the winter 2003 Phase One Arbitrends for Miami. Arbitron VP/Communications Thom Mocarsky told R&R that Arbitron identified eight diaries for a single household in Broward County, FL that "had a composition different from the intended recipient." As a result, the diaries were pulled from the sample, and new Phase One and Phase Two results were released this week. Mocarsky said the diaries were pulled from the winter 2003 ratings for the Miami market; Mocarsky could not comment on how the problem with the diaries arose.

company would do whatever it takes to turn around Infinity's performance. Sykes followed up those comments in an April 23 interview with the *Wall Street Journal* by defending Karmazin, saying Infinity "can and will do better." Karmazin added that he was counting on Sykes to steer Infinity through tough waters and commented, "John [Sykes] is a great executive. I now need John as the CEO and the leader of that company to show the results that our shareholders and I are looking for."

As President/COO for the radio-broadcasting arm for Infinity, Fullam oversaw the company's 183

radio stations and reported to Sykes. Before joining Infinity, where he succeeded Dan Mason, Fullam served as a Sr. Regional VP for Clear Channel, overseeing 40 radio stations in New York, Chicago, Philadelphia, Detroit, Boston and Washington, DC.

Fullam is best known for his role in the February 1996 rebirth of WKTU/New York, which eventually rose to first place in the Arbitron ratings after its debut as a dance-oriented CHR/Rhythmic. Fullam achieved similar results at co-owned CHR/Pop WHTZ, where he orchestrated a major return to ratings success for the heritage station.

McCarthy

Continued from Page 13

McCarthy was PD/MD/Promotion Director/morning personality at WTND/Poughkeepsie, NY when he was named WWYZ MD/evening talent in August 1999. He was elevated to PD in April 2000 and added PD duties for WPKX a year ago.

McCarthy, was recently nominated for a 2003 R&R Industry Achievement Award as Country Program Director of the Year. WWYZ MD Jay Thomas is the interim PD.

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HIT LIST

Seth Neiman
KREO Burn For You
SEAN PAUL Get Busy
PLAY I Must Not Chase The Boys

ROCK

Gary Susalis
EXIES Kickout
MEMENTO Nothing Sacred
P.O.D. Sleeping Awake
RA Rectifier
SMILE EMPTY SOUL Bottom Of The Bottle

ALTERNATIVE

Adam Neiman
No adds

TODAY'S COUNTRY

Liz Opoka
TOBY KEITH /WILLIE NELSON Beer For My Horses
SHANIA TWAIN Forever And For Always

PROGRESSIVE

Liz Opoka
BLUE MAN GROUP /DAVE MATTHEWS BAND Sing Along
MARIA MCKEE To The Open Spaces
ALEXI MURDDCH Blue Mind
SUSAN TEDESCHI Gonna Move

AMERICANA

Liz Opoka
RECKLESS KELLY Desolation Angels
WACD BROTHERS No Heart
MARK INSLY Heart Out In The Snow



Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane
COLDPLAY Clocks
JENNIFER LOPEZ I'm Glad
50 CENT 21 Questions
BECKY BAEUNG Getaway

BPM (XM81)

Blake Lawrence
DJ ICEY Dreams
RENEE STAEKY Rainy Days
4 STRINGS Let It Rain

Squizz (XM48)

Charlie Logan
No Adds

U-POP (XM29)

Ted Kelley
SIMPLY RED Sunrise
THAT'S THE WAY JAMBETTA
GIRLS ALOUD Good Advice
BHANGRA KNIGHTS Husan
PLANET FUNK Who Said
RADIOHEAD There There

The Loft (XM50)

Mike Marrone
EVAN DANDO Shots Is Fired
EVAN DANDO Why Do You Do This To Yourself
EVAN DANDO It Looks Like You

Raw (XM66)

Leo G.
EMINEM /50 CENT & BUSTA RHYMES Hail Mary 2003

Real Jazz (XM70)

Maxx Myrick
ROY HAYNES Love Letters

Watercolors (XM71)

Trinity
No Adds

X Country (XM12)

Jessie Scott
LEGENDARY SHACK* SHAKERS Pinetree Boogie
KENTUCKY HEADHUNTERS Mr. Perfect
FOSTER/CREAGER Luckenbach, Texas
CHARLIE ROBISON Walter
BUDDY & JULIE MILLER Paper Thin
WAIFS Fisherman's Daughter
CLAYTON LEE Shuffle On
LOS PACAMINOS Perdita

XM Café (XM45)

Bill Evans
RADIOHEAD Hail To The Thief
D.A.R. In Between Now And Then
PSEUDOPOD Pseudopod

XMLM (XM42)

Jessie Scott
No Adds

BPM (XM81)

SIMIAN La Breeze
RICHARD ASHCROFT Science Of Silence
ALICE MARTINEAU The Right Time
DANNI MINOGUE I Begin To Wonder
EVANESCENCE Bring Me To Life
COLDPLAY Clocks
BLU CANTRELL /SEAN PAUL Breathe
MISSY ELLIOTT Gossip Folks
MYA & COMMON Real Compared To What?
MIS TEEQ Scandalous
JUSTIN TIMBERLAKE Rock Your Body
MADONNA American Life
PANJABI MC /JAY-Z Mundian To Bach Ke
MELANIE C Here It Comes Again
APPLETON Don't Worry
RED HOT CHILI PEPPERS Can't Stop
GARETH GATES Spirit In The Sky
ROBBIE WILLIAMS Song 3
ROYKSOPP /NORMAN COOKE Eple
SIMPLY RED Sunrise



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DMX Inflight

Stephen Lama

The hottest tracks in the air on 30 airlines worldwide, targeted at 25-54 adults.

DANIEL LANOIS /BOND Falling At Your Feet
ROY HARGROVE AND THE RH FACTOR The Joint
YO YO MA Samambaia
MIRIAM STOCKLEY A Finnish Summer Night
LUCINDA WILLIAMS Real Live Bleeding Fingers...
YO LA TENGO Beach Party Tonight
ASHLEY MACISAAC Cello Song
WHITE STRIPES In The Cold, Cold Night
JACOB TER VELDHUIS Garden Of Love...
ROSANNE CASH Rules Of Travel
B2K Girlfriend
ROY HAYNES Love Letters

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

CHR/POP

Jack Patterson
LISA MARIE PRESLEY Lights Out
T.A.T.U. Not Gonna Get Us

CHR/RHYTHMIC

Mark Shands
ASHANTI Rock Wit U

URBAN

Jack Patterson
TYRESE Signs Of Love Making
CHINGY Right Thurr

ALTERNATIVE

Dave Sloan
DATSUNS In Love
GOLDFRAPP Train

ROCK

Stephanie Mondello
POWERMAN 5000 Free
P.O.D. Sleeping Awake

ADULT ALTERNATIVE

Stephanie Mondello
RADIOHEAD There There
THIRD EYE BLIND Blinded
FOO FIGHTERS Times Like These
TRAIN Calling All Angels

ADULT CONTEMPORARY

Jason Schiff
KELLY CLARKSON Miss Independent

RAP/HIP-HOP

Mark Shands
LIL' JON Get Low
MISSY ELLIOTT Pussycat
V-ICE Hot Sex
V-ICE Tha Weed Song



Top 20
Artist/Title
HILARY DUFF Why Not
HILARY DUFF I Can't Wait
JENNIFER LOPEZ Jenny From The Block
ROSE FALCON Up, Up, Up
JUSTIN TIMBERLAKE Cry Me A River
PINK Get The Party Started
BAHA MEN Who Let The Dogs Out
AVRIL LAVIGNE Complicated
BRITNEY SPEARS Lucky
AARON CARTER I Want Candy
NINE OAYS Absolutely (Story Of A Girl)
VANESSA CARLTON A Thousand Miles
'N SYNC It's Gonna Be Me
HAMPTON THE HAMPSTER Hampsterdance 2
SHANIA TWAIN Up!
JUMP5 God Bless The U.S.A.
DESTINY'S CHILD Survivor
SMASH MOUTH I'm A Believer



Playlist for the week of Apr. 23 - 30.



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

Planet Dance

Swedish Egil
BT Somnambulist
JAY J & CHRIS LUM Freaks Like Us
OLIVER KLEIN /TOM HINGLY Shakedown
HARRY ROMERO /ROBERT OWENS I Go Back

The Pulse

Haneen Arafat
TRAIN Calling All Angels

U.S. 1

Bill Hammond
ALL-AMERICAN REJECTS The Last Song
BUSTA RHYMES /MARIAH CAREY I Know What You Want
LILLIX It's About Time
PANJABI MC Beware Of The Boys

Hot Jamz

Ken Spellman
50 CENT 21 Questions

Hip Hop Nation

Ken Spellman
50 CENT P.I.M.P.

New Country

Jim Kressler
EMERSON DRIVE Only God
TIM MCGRAW Real Good Man

Octane

Don Kaye
ETHER SEEDS Save Your Own Life
LESS THAN JAKE She's Gonna Break Soon
PACIFIER Comfort Me
MARILYN MANSON Mobscene

The Beat

Geronimo
LASGO I Drove All Night
JASON NEVINS /HOLLY HEAVEN
LA BOUCHE In Your Life

The Trend

Joel Salkowitz
BLUE MAN GROUP /DAVE MATTHEWS Song Along
STEELY DAN Blues Beach
THIRD EYE BLIND Blinded
THE THORNS I Can't Remember
TRAIN Calling All Angels
TURIN BREAKS Pain Killer
UNCLE KRACKER Drift Away

AOL Radio@Network

Ron Nenni 415-934-2790

Top Pop

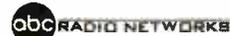
Mark Hamilton
JEWEL Intuition
LILLIX It's About Time

Top Alternative

Cameo
BLUR Crazy Beat

Top Jams

Davey D
CLIPSE Hot Damn
JA RULE Reign
MISSY ELLIOTT Can U Hear Me



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
FLEETWOOD MAC Peacekeeper
JEWEL Intuition

StarStation

Peter Stewart
DANIEL BEDINGFIELD If You're Not The One

Touch

Vern Catron
JAHEIM Put That Woman First
LUTHER VANDROSS Dance With My Father

Doug Banks Morning Show

Gary Saunders
LIL' MD /FABDLOUS 4 Ever

Tom Joyner Morning Show

Vern Catron
JAHEIM Put That Woman First
LUTHER VANDROSS Dance With My Father



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

Alternative

Steve Young/Kristopher Jones
ALKALINE TRIO We've Had Enough
DEFTONES Minerva
RADIOHEAD There There
ROOTS /CODY CHESNUT Seed 2.0

Active Rock

Steve Young/Kristopher Jones
DEFTONES Minerva
P.O.D. Sleeping Awake

Hot AC

Steve Young/Josh Hasler
DANIEL BEDINGFIELD If You're Not The One

CHR

Steve Young/Josh Hasler
BUSTA RHYMES /MARIAH CAREY I Know What You Want
FLIPMODE SQUAD I Know What You Want
FRANKIE J Don't Wanna Try
THIRD EYE BLIND Blinded
SUGAR RAY Mr. Bartender (It's So Easy)

Rhythmic CHR

Steve Young/Josh Hasler
ASHANTI Rock Wit U
KILEY DEAN Make Me A Song
HITMAN SAMMY SAM Step Daddy
LUDACRIS Act A Fool
MISSY "MISDEMEANOR" ELLIOTT Pussycat

Soft AC

Mike Bettelli/Teresa Cook
DANIEL BEDINGFIELD If You're Not The One

Mainstream AC

Mike Bettelli/Teresa Cook
CELINE DION Have You Ever Been In Love

Delilah

Mike Bettelli
DANIEL BEDINGFIELD If You're Not The One

Dave Wingert Show

Mike Bettelli/Teresa Cook
DANIEL BEDINGFIELD If You're Not The One

Lia

Ken Moultrie/Hank Aaron
TRACE ADKINS Then They Do

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
CHRISTINA AGUILERA Fighter
AVRIL LAVIGNE Losing Grip
MADONNA American Life

Adult Contemporary

Rick Brady
CELINE DION Have You Ever Been In Love

US COUNTRY

Penny Mitchell
JOE NICHOLS She Only Smokes When She Drinks

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TRACE ADKINS Then They Do
TERRI CLARK Three Mississippi
CHALEE TENNISON Easy Lovin' You
SHANIA TWAIN Forever And For Always



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
FAITH HILL One

Bright AC

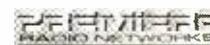
Jim Hays
DANIEL BEDINGFIELD If You're Not The One

Hot Country

Jim Hays
BRIAN MCCOMAS 99.9% Sure

Young & Elder

David Felker
BRIAN MCCOMAS 99.9% Sure



After Midnight

BROOKS & DUNN Red Dirt Road
SHANIA TWAIN Forever And For Always



Alternative

Chris Reeves • 402-952-7600
LINKIN PARK Faint
LIVE HEAVEN
VENDETTA RED Shatterday

Country

John Glenn
DIERKS BENTLEY What Was I Thinkin'
JOE NICHOLS She Only Smokes When She Drinks
RACHEL PROCTOR Days Like This

POLLSTAR® CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	
1	BILLY JOEL & ELTON JOHN	\$1,989.2	Among this week's new tours
2	BON JOVI	\$952.3	
3	GEORGE STRAIT	\$726.4	AEROSMITH/KISS
4	TIM MCGRAW	\$709.6	BRUCE COCKBURN
5	CHER	\$586.7	EARTH, WIND & FIRE
6	YANNI	\$409.1	(HED) P.E.
7	KENNY CHESNEY	\$396.5	JOE COCKER
8	TOBY KEITH	\$360.0	
9	DAVID COPPERFIELD	\$301.7	
10	BILL GAITHER & FRIENDS ...	\$252.4	
11	DAVID GRAY	\$198.0	
12	LORD OF THE DANCE	\$185.8	
13	SCORPIONS & WHITESNAKE	\$182.8	
14	MUSIC AS A WEAPON TOUR/...	\$142.8	
15	COLDPLAY	\$136.6	

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 21 Questions	29
SEAN PAUL Get Busy	26
CHRISTINA AGUILERA Fighter	23
LINKIN PARK Somewhere I Belong	23
NAS I Can	23
JUSTIN TIMBERLAKE Rock Your Body	22
SNOOP DOGG Beautiful	22
EMINEM Sing For The Moment	20
R. KELLY Ignition	20
AUDIOSLAVE Like A Stone	20
BUSTA RHYMES I Know What You Want	12
STAINED Price To Play	12
AFI Girl's Not Grey	11
WHITE STRIPES Seven Nation Army	11
ROOTS I/CODY CHESNUTT The Seed 2.0	11
MADONNA American Life	11
EVANESCENCE Bring Me To Life	10
JENNIFER LOPEZ I'm Glad	9
GINUWINE Hell Yeah	9
AVRIL LAVIGNE Losing Grip	9

Video playlist for the week of April 23-30.

David Cohn
General Manager



2

50 CENT 21 Questions	
WHITE STRIPES Seven Nation Army	
LINKIN PARK Somewhere I Belong	
PETE YORN Come Back Home	
PANJABI MC Beware Of The Boys	
AFI Girl's Not Grey	
K-OS Superstarr Pt. Zero	
ROOTS I/CODY CHESNUTT The Seed	
EVANESCENCE Bring Me To Life	
TALIB KWELI Get By	
LIL KIM I/MR. CHEEKS The Jump Off	
SUM 41 Hell Song	
QUEENS OF A STONE AGE Go With The Flow	
FABOLOUS Can't Let You Go	
BUSTA RHYMES I Know What You Want	
LIAM LYNCH United States Of Whatever	
STAINED Price To Play	
JAHEIM Put That Woman First	
NAS I Can	
FREEWAY I/A. ANTHONY Alright	

Video playlist for the week of April 23 - 29

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

75 million households

Paul Marszalek
VP/Music Programming



ADDS

DANIEL BEDINGFIELD If You're Not The One
FLEETWOOD MAC Peacekeeper
WHITNEY HOUSTON Try It On My Own
JEWEL Intuition
TRAIN Calling All Angels

Plays

LISA MARIE PRESLEY Lights Out	24
MATCHBOX TWENTY Unwell	22
COLDPLAY Clocks	22
KID ROCK I/SHERYL CROW Picture	22
3 DOORS DOWN When I'm Gone	22
MADONNA American Life	21
JENNIFER LOPEZ I'm Glad	20
CHRISTINA AGUILERA Fighter	19
AUDIOSLAVE Like A Stone	17
JASON MRAZ The Remedy (I Won't Worry)	15
JOHN MAYER Why Georgia	15
EMINEM Sing For The Moment	13
FRANKY PEREZ Something Crazy	13
CELINE DION I Drove All Night	13
R. KELLY Ignition	13
SNOOP DOGG Beautiful	13
JUSTIN TIMBERLAKE Rock Your Body	13
EVANESCENCE Bring Me To Life	10
TLC Damaged	7
NORAH JONES Come Away With Me	7
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	7
FOO FIGHTERS Times Like These	6
AVRIL LAVIGNE Losing Grip	6
UNCLE KRACKER Drift Away	6
ALL AMERICAN REJECTS Swing Swing	6
BLUE MAN GROUP I/DAVE MATTHEWS Sing Along	6
MAROON 5 Harder To Breathe	5
BON JOVI Misunderstood	4
WHITE STRIPES Seven Nation Army	3
CHANTAL KREVIUZUK In This Life	3
THE THORNS I Can't Remember	3
MACY GRAY When I See You	2
QUEEN LATIFAH Better Than The Rest	2
ROOTS F/CODY CHESTNUTT The Seed 2.0	2

Video airplay for Apr 29-May 5.

36 million households

Cindy Mahmoud
VP/Music Programming & Entertainment



VIDEO PLAYLIST

LIL' KIM I/MR. CHEEKS The Jump Off
B. RHYMES I/M. CAREY I Know What You Want
SNOOP DOGG Beautiful
LIL' MO F/FABOLOUS 4 Ever
R. KELLY Ignition
SEAN PAUL Get Busy
NAS I Can
JAHEIM Put That Woman First
WAYNE WONDER No Letting Go
TYRESE How You Gonna Act Like That

RAP CITY TOP 10

50 CENT 21 Questions
TALIB KWELI Get By
LIL KIM I/MR. CHEEKS The Jump Off
JAY-Z Excuse Me Miss
NELLY Pimp Juice
NAS I Can
BONECRUSHER I/KILLER MIKE & TI Never Scared
JOE BUDDEN Pump It Up
OA BRAT F/CHERISH In Love Wit Chu'
B. RHYMES I/M. CAREY I Know What You Want

Video playlist for the week ending April 27.



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

ADDS

SHANIA TWAIN Forever And For Always
TRACE ADKINS Then They Do

TOP 20

KEITH URBAN Raining On Sunday
KID ROCK I/SHERYL CROW Picture
JOHNNY CASH Hurt
MONTGOMERY GENTRY Speed
DARRYL WORLEY Have You Forgotten?
CHRIS CAGLE What A Beautiful Day
DIAMOND RIO I Believe
JESSICA ANDREWS There's More To Me Than You
PHIL VASSAR This Is God
DEANA CARTER There's No Limit
KENNY CHESNEY Big Star
NICKEL CREEK Speak
JIMMY WAYNE Stay Gone
SHANIA TWAIN Up!
BRIAN MCCOMAS 99.9% Sure (I've Never Been...)
TOBY KEITH/WILLIE NELSON Beer For My Horses
FAITH HILL When The Lights Go Down
MARTINA MCBRIDE Concrete Angel
VINCE GILL Next Big Thing
BRAD PAISLEY Celebrity

HEAVY

CHRIS CAGLE What A Beautiful Day
DARRYL WORLEY Have You Forgotten?
DIAMOND RIO I Believe
JOE NICHOLS Brokenheartsville
KEITH URBAN Raining On Sunday
KID ROCK I/SHERYL CROW Picture
MARTINA MCBRIDE Concrete Angel
MONTGOMERY GENTRY Speed

HOT SHOTS

BRAD PAISLEY Celebrity
SHANIA TWAIN Forever And For Always
TERRI CLARK Three Mississippi
TOBY KEITH I/WILLIE NELSON Beer For My Horses

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

Information current as of April 29, 2003.



Jim Murphy, VP/Programming
19 million households

ADDS

BRAD PAISLEY Celebrity
CLEDUS T. JUDD Where's Your Mommy?

TOP 10

CHRIS CAGLE What A Beautiful Day
DARRYL WORLEY Have You Forgotten?
TOBY KEITH/WILLIE NELSON Beer For My Horses
DIAMOND RIO I Believe
JESSICA ANDREWS There's More To Me Than You
KENNY CHESNEY Big Star
MARTINA MCBRIDE Concrete Angel
EMERSON DRIVE Only God (Could Stop Me...)
CAGLE, FOXWORTHY, ENGVALL Don't Ask Me...
PHIL VASSAR This Is God

Information current as of April 29, 2003.

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

1 CSI
2 E.R.
3 Friends
4 American Idol (Tuesday)
5 Friends (8:30pm)
6 American Idol (Wednesday)
7 CBS Sunday Movie (A Painted House)
8 Survivor: Amazon
9 Law & Order
10 Will & Grace

April 21-27

Adults
18-49

1 E.R.
2 Friends
3 Friends (8:30pm)
4 American Idol (Tuesday)
5 American Idol (Wednesday)
(tie) Will & Grace
7 CSI
8 Will & Grace Clip Show
9 Survivor: Amazon
10 Law & Order

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 5/2

- **Ginuwine**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **Def Squad f/Redman, Erick Sermon & Keith Murray**, *Jimmy Kimmel Live* (ABC, check local listings for time).
- **Yoko Ono**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **Bowling For Soup**, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- **Socialburn**, *Last Call With Carson Daly* (NBC, check local listings for time).



Social Burn

Saturday, 5/3

- **Missy Elliott**, *Mad TV* (Fox, 11pm ET/PT).
- **50 Cent**, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 5/5

- **Robbie Williams**, *Jay Leno*.
- **Good Charlotte**, *Late Show*

With **David Letterman** (CBS, check local listings for time).

- **Switchfoot**, *Craig Kilborn*.
- **Stellastarr**, *Carson Daly*.
- **Jaci Velasquez**, *The Caroline Rhea Show* (check local listings for time and channel).

Tuesday, 5/6

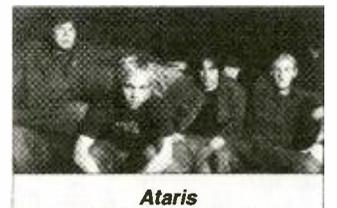
- **Fabulous f/Lil Mo**, *Jay Leno*.
- **Kelly Clarkson**, *David Letterman*.
- **The Mooney Suzuki**, *Carson Daly*.

Wednesday, 5/7

- **Ziggy Marley** sits in with the band on *David Letterman*.
- **Idlewild**, *Carson Daly*.

Thursday, 5/8

- **Marilyn Manson** is interviewed on *David Letterman*.
- **The Ataris**, *Craig Kilborn*.
- **Jesse Malin**, *Carson Daly*.



Ataris

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

April 25-27

Title	Distributor	\$ Weekend	\$ To Date
1 <i>Identity</i>	(Sony)*	\$16.22	\$16.22
2 <i>Anger Management</i>	(Sony)	\$15.00	\$103.52
3 <i>Holes</i>	(Buena Vista)	\$12.55	\$36.37
4 <i>Malibu's Most Wanted</i>	(WB)	\$7.33	\$23.84
5 <i>Confidence</i>	(Lions Gate)*	\$4.56	\$4.56
6 <i>Bulletproof Monk</i>	(MGM/UA)	\$4.40	\$18.95
7 <i>What A Girl Wants</i>	(WB)	\$3.23	\$32.85
8 <i>Phone Booth</i>	(Fox)	\$3.00	\$40.17
9 <i>It Runs In The Family</i>	(MGM/UA)*	\$2.80	\$2.80
10 <i>The Real Cancun</i>	(New Line)*	\$2.10	\$2.10

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

COMING ATTRACTIONS: This week's openers include *The Lizzie McGuire Movie*, starring Hilary Duff. The film's **Disney** soundtrack sports two versions of Duff's "Why Not," as well as **Cooler Kids**' "All Around the World," **Paolo & Isabella**'s "What Dreams Are Made Of (Ballad Version)," **LMNT**'s "Open Your Eyes (To Love)," **The Beu Sisters**' "You

Make Me Feel Like a Star (Lizzie Mix)," **Dean Martin**'s "On an Evening in Roma," **Atomic Kitten**'s rendition of Blondie's "The Tide Is High," **Vitamin C**'s take on "Volare," **Taylor Dayne**'s cover of RuPaul's "Supermodel" and **Jump 5**'s version of Earth, Wind & Fire's "Shining Star," among other tunes.

— Julie Gidlow



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Arbitron

Continued from Page 1

serious, multiyear commitment designed to address the issue of sample quality over the short and long term. We will unveil a program of new survey treatments, research tests and an expanded research and development program. And as Arbitron commits new resources to enhance the quality of our research services, we will also ask the industry to look at this issue from additional points of view."

In the top 10 Arbitron-rated markets, the company admitted that its continuing efforts to stem the decline in response rates saw mixed results during winter 2003. In five of the top 10 markets, identical or improved response rates over the winter 2002 survey were seen. In fact, the average metro return rate in the top 10 markets saw a 1.3 percentage-point increase, to 55.2%. But the improved return rate in winter 2003 was offset by a 2.8 percentage-point decline in the consent rate, to 55.5%. The net result was a decrease in the top 10 average metro return rate of 0.7 percentage points, to 31%, during winter 2003.

Charlebois said, "As consumers grow less willing to participate in surveys, we will redouble our efforts to address the decline in response rates that confronts the entire research industry." Arbitron VP/Communications Thom Mocarsky said a summary of the company's presentation and plans is forthcoming.

Maki

Continued from Page 1

Sinclair's 49.9% stake in 2008. Maki reports to Emmis Radio President Rick Cummings, who said, "Val has demonstrated a remarkable ability these past 20 years to drive performance in every job she's held at Emmis. She came to Los Angeles a few years ago and helped make a good Emmis operation a great one. She has done this repeatedly and with a tremendous respect for and understanding of

Pough

Continued from Page 1

and dynamic promotion executives in the business, and we have every confidence in his ability to continue his successful track record."

Pough said, "I'd like to thank [IDJMG Chairman/CEO] Lyor Cohen and Kevin for the tremendous opportunity to join Def Jam's senior management team. The company's legacy is undisputed; under Lyor and Kevin's direction, Def Jam/Def Soul has continued to expand, distinguishing itself as much by its ability to continuously break new artists as by its ability to attract the very best in executive talent. And I am honored to be joining such an incredible team." Prior to joining Def Jam/Def

While Arbitron struggles with stemming the skid in consent rates, it can take solace in knowing that more than 94% of Americans listen to the radio each week. That's just one of the findings of Arbitron's "Radio Today: How America Listens Today" study, which was released last week.

Among listeners 12 years of age and older, the number of respondents who listened to the radio on a weekly basis consistently ranged between 94.4% and 95% between spring 2001 and spring 2002. The "Radio Today" study also found that listeners 12+ spent roughly 20 hours per week listening to the radio, an amount that was likewise consistent across the five reporting periods seen between spring 2001 and spring 2002. And overall time spent listening remained consistent despite the growing number of consumer media options.

Weekly cume was highest among women 25-34, at 96.4%. The lowest cume level was for men 65+, at 84%. Weekly TSL was highest among males 35-44, at 22 hours and 30 minutes, but was lowest among males 12-17, at 12 hours per week.

Mornings Remain Top Daypart

Arbitron's "Radio Today" study also found that radio listening peaked on weekdays at around 7am, when many people were commuting to work. Listening levels remained fairly strong throughout the workday, but at 4pm listening began to drop off considerably, and it con-

tinued to decline into the nighttime and overnight hours.

On the weekends, listening peaked between the hours of 9am and 3pm and slowly tapered off into the nighttime hours. Not surprisingly, on both weekdays and weekends the overnight hours (midnight-5am) posted the lowest listening figures.

As for where people listen, at-home listening defeated in-car listening (49.3% vs. 35.9%) among respondents 12+, although in-car listening led between the hours of 3-7pm (42.4% vs. 30.9%). At-work listening dominated all other categories between the hours of 10am-3pm, at 42.4%.

In terms of format preferences, teens enjoyed CHR formats the most, followed by Alternative and Urban. While adults 25-34 retained their heavy listening to Alternative, the Rock and Spanish-language formats began to see strong preference levels. The study found that the real change in tastes starts at age 35, when Rock was the first listening choice, followed by AC, Smooth Jazz and Oldies — the latter of which was the top choice among those in the 45-54 demographic. For adults 55-64, Classical was the favorite format, followed by Adult Standards, which was the clear favorite of those over the age of 65. In fact, 53% of listening by those 65+ was to Adult Standards.

The complete report can be found online at www.arbitron.com.

— Adam Jacobson

our unique culture. Austin is a very important acquisition for this company, and I'm thrilled to have one of Emmis' best on the case."

Maki told R&R, "Trust me on this one. It is only because of the kind of people at KPWR, KZLA and Emmis that I am privileged to have this opportunity. They deliver on Emmis' high standards."

Maki joined Emmis in 1984 and served as Co-op Vendor Director for the original WLOL/Minneapolis. In March 1992 she became VP/Sales

for WCDJ/Boston and, in July 1993, shifted to Chicago to serve as VP/GSM of WKQX. In June 1998 she accepted the VP/GM post at Emmis/L.A.

In related news, Emmis/L.A. Director/Sales Jeff Federman is elevated to VP/Director of Sales. In his new role, he'll help oversee the day-to-day responsibilities for KPWR & KZLA now that Maki will be shuttling back and forth from L.A. to Austin.

— Adam Jacobson

Soul, Pough served as Sr. VP/Promotion for MCA Records. He began his tenure in the music industry at Motown Records, rising

through the ranks at such companies as Jam & Lewis' Perspective Records and Arista Records before joining MCA.

Williams

Continued from Page 3

afternoon drive throughout much of the '80s. Williams, who had been semi-retired for the past several years, was invited to return to WRKO last February as the guest host of a special program that will now go down in history as his farewell radio show.

Considered by many to be the dean of Talk radio, Williams in 1996 was honored as such by his industry peers at the R&R Talk

Radio Seminar. That same year he was inducted into the Radio Hall of Fame in Chicago.

When told of Williams' death, Sabo Media CEO Walter Sabo, who worked with and knew the veteran talker for many years, told R&R, "A major reason Talk radio is a viable, successful medium is largely due to the over-40-year success story of Jerry Williams. TV shows get their own exhibit in the Smithsonian if they've been on for seven years. Jerry was a hit for over 40 years. He should get a whole wing."



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Front-Line Reporting

One radio reporter's up close and personal view of the war in Iraq

When war began in Iraq in March, reporters marched into combat along with U.S. troops as part of the Pentagon's unique plan to embed reporters with front-line combat units.

While there is still some controversy in media circles as to just how well the plan worked, most people seem to think that, overall, the media did a good job of reporting on the war from the trenches.

Quite a few members of the radio news media at both the network and local-station levels signed up for duty in Iraq, and each, I'm sure, has his or her own story to tell. But this week we'll hear just one of those stories, from CBS Radio News correspondent Rob Milford. Milford spent the past month embedded with the Second Marine Tank Battalions assigned to the First Marine Division. He says it was 30 days he will never forget.

Following his return from the Middle East, I caught up with Milford, who was taking a few days off to rest at his home in Dallas last week. "Hey, I was just cleaning up my bulletproof vest," he said when I called. "I'm shipping it back to

New York so it'll be ready for the next reporter."

Milford's once-in-a-lifetime opportunity as a reporter on the front lines came about after he was chosen by CBS Radio News to attend one of several pre-war media boot



Rob Milford

camps held by the Pentagon. "It was a compressed course where we were taught a lot of the basics," he says. "Things like how to get in and out of a helicopter, putting on the chemical suit, that kind of stuff. We hiked five miles in the snow one day, and another time we had to find our way back to camp using only reference points. My group found the first three, but on the fourth one we got lost. That was a pretty scary feeling, and we were only in Quantico, VA, not somewhere out in the desert in Iraq."

But compared to what Milford would soon experience, boot camp would seem like the proverbial walk in the park. After putting his life on

hold and getting all of his personal affairs together — just in case he did not return — Milford shipped out, first to Kuwait City and then on to Iraq with the Marines.

"Think of it as the worst camping trip you have ever been on," he jokes. "It's a month long, you're dirtier than you have ever been in your life, you're living on MREs [standard military 'meals ready to eat'],

"I got a very big picture of a very small piece of the war."

and almost every day people are shooting at you and trying to kill you." Here, in his own words, is just a partial account of Milford's experiences on the ground in Iraq.

R&R: On that first night of the war, when your Marine group moved into southern Iraq, what was going through your mind?

RM: Reporters are, by their very



ON THE ROAD TO BAGHDAD CBS Radio News correspondent Rob Milford, embedded with the Second Marine Tank Battalion, pauses for this classic photo as his unit heads north to the Iraqi capital on the eve of the war's final showdown.

nature, born to be eyewitnesses. You cannot get any closer to a story as an eyewitness than I was on this one. The unit I was with was the spearhead of the attack. We were in the first tanks to cross over from the Kuwaiti desert into Iraq. To be honest, after 30 years in the business, I was thinking, "Wow, this is it, I'm really here."

R&R: Although you had a crash course in boot camp to prepare you, did anything about the actual experience surprise you once that training became reality?

RM: The daily routine of the Marines. The very first thing a Marine does every morning is shave. In the middle of where we were at that moment that surprised me a bit, but it was a ritual that never seemed to vary.

R&R: How did the troops you were embedded with react to your presence? Did they see you as one of them? A pain in the neck? A connection to home?

RM: I think a little of all of those things, depending on how old the Marine was and their background. One officer in the unit had a wife

who was a news producer back in Washington, so he was very media-savvy and understood our being there. Others were less trusting at first, but we worked to gain their trust over time. I recall when we were still in base camp before the war began, one Marine asked me, "How long will you be with us, sir?" I replied, "We're all going home through Baghdad." I don't think he believed me at the time, but that is, of course, what we did.

R&R: Along with your broadcast equipment, what did you take with you?

RM: I had two sets of underwear, gym shorts, a pair of khaki pants and two T-shirts. You could not take anything that was surplus or extra. We were stripped down to a minimum amount of weight in our packs.

I should also note that we had to wear our chemical suits for most of the first 18 or 19 days, and you just sweat from every pore in your body while you are in it. After a while everyone pretty much smells like an

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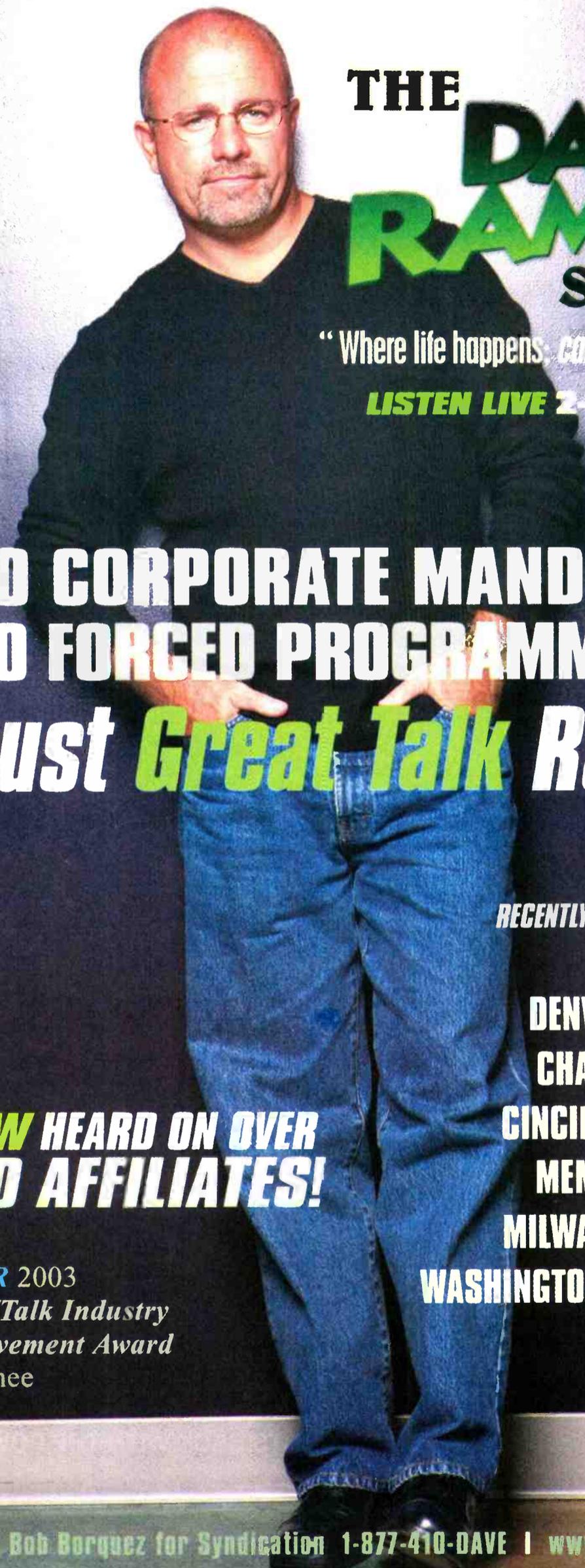
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Front-Line Reporting

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old mule, but nobody seems to notice. At night we'd wash up with baby wipes. You always do your feet every day, and maybe every other day you'd wash some other parts of your body. Even without the chemical suit, my T-shirt would be soaked through by 9am. I'd try to dry it at night, but sometimes I'd wake up and everything was still all wet.

We moved pretty much every day. I think I counted that we slept in 23 different places in 30 days. The only time we stopped moving north was early on in the war, when there was what they called a logistical halt. The Marines simply didn't have enough food, water, gas and ammunition up forward, so we had to stop where we were and wait for the supplies to catch up.

R&R: When orders came to pack up and move, were those of you in the media on your own when it came to setting up and breaking down camp?

RM: Yes, we had to take care of all our own gear. We didn't have any Marines assigned to help us — we had no minders or watchers — we were expected to do our part on our own. Nobody was making my food or heating my water or bringing me coffee. As journalists, we got absolutely no special consideration or favors. We were expected to be part of the battalion and do what was necessary to take care of our own needs.

R&R: When did you first realize that you were in the middle of the real thing?

RM: Right from the outset that first night. First I saw the explosions of incoming artillery, then the white flash of an American tank firing on an Iraqi tank and the subsequent explosion. As we moved north we would see the results of combat every day. No matter where we went,

there were signs that some Iraqi unit had put up at least some little bit of resistance, and we'd come across a couple of burned-out tanks and several dead bodies along the road. That's the way it was all the way to Baghdad.

R&R: It's one thing to drive by and see the aftermath of an attack, but when did you first personally witness the death war brings?

"As journalists, we got absolutely no special consideration or favors. We were expected to be part of the battalion and do what was necessary to take care of our own needs."

RM: Friday, April 4. We had about a five-hour firefight on the southeast side of Baghdad. In the course of that day our group suffered four Marines killed and about 20 or so wounded. They all had to be evacuated, and I personally watched the evacuation of both the dead Marines and those who were living but wounded, some pretty badly.

In that fight the Marine standing next to me was hit with shrapnel in the face. We were standing shoulder-to-shoulder in an armored vehi-

cle when I felt a spray of blood across my face. He slammed into me, and we both fell to the deck inside the vehicle, with him landing on top of me. It all happened so fast, and I was pretty stunned. When I looked up he was holding his left hand over his left eye, and there was blood coming out from between all his fingers. My first thought was, "Dear God, please don't let this be something I will have to live with for the rest of my life."

We put a T-shirt and a bandage over it, gave it about 15 minutes to stabilize and then looked at it. That was the moment of truth — did he lose an eye? Fortunately, he didn't; it was not life-threatening, but he lost a lot of blood and he was in shock. He was a 22-year-old kid from Oklahoma, and after he'd stabilized, he was one mad Marine. We had to keep him from getting up and shooting back again.

R&R: As you witnessed all this, was there ever a moment when you said to yourself, "Hey, I might die here."

RM: Yes, there were a couple of those times. After we crossed the river on our way into Baghdad I was riding in the tank commander's hatch, which has vision blocks all around it. I could actually see people shooting at us. I saw a rocket-propelled grenade — an anti-tank weapon — being fired at us.

I screamed as loud as I could, "RPG left!" The driver also saw it, turned, and it missed us down the side by maybe two or three feet. At the same time I'm hearing the ping-ing of bullets off the armored sides of the tank. There were literally bullets and artillery rounds going off everywhere and flying in all directions.

R&R: Did you get any sense that the Marines you were with were surprised at the relatively low level of resistance from the Iraqi army?

RM: Had their army decided to stand and fight, we would probably

just now be getting to Baghdad. From what I saw, the country was totally militarized, but it became the incredible shrinking army. They'd dig in and set up their weapons, their tanks would be positioned and ready to go, but at some point they just ditched their uniforms, pulled on their civvies and walked away. We saw hundreds of young men in civilian clothes walking south as we headed north, but the Marines didn't have time to stop and search them all. They waved at us, we waved at them, and we all just kept on going.

"There were literally bullets and artillery rounds going off everywhere and flying in all directions."

R&R: Did you personally have the opportunity to interact with any Iraqi citizens?

RM: Yes. Iraqis who speak English were very limited, but we communicated with citizens at every opportunity we could through our translator. People told me they didn't think that the American people hated Iraqi people, they thought that America hated Saddam Hussein. I told them they were correct. One man asked me, through the interpreter, if it was true that in America you could curse at President Bush without him being able to do anything to you. I told him yes, that was called freedom of speech.

R&R: Journalists are always supposed to remain unbiased in their reporting, but did this experience change or

confirm any views you had about the right or wrong of this or any war? Did it change you, philosophically speaking?

RM: Probably, at some level. But most of what I came away from it all with was a sense of what a privilege it was to be there with all of those young men. It was an honor to have that kind of access to them. I got a very big picture of a very small piece of the war.

I didn't get to go and see one of the palaces or see any golden bathrooms or go along when they discovered any weapons caches. I didn't open any boxes full of millions of U.S. dollars or find the house that had case after case of gold-plated AK-47s. I just watched some incredible young American men fighting for their country. The experience has given me a great appreciation of the Marine Corps and raised the old question, "Where do we find such men?" Overall, it was an incredible, horrible, wonderful experience.

R&R: Finally, once you returned, when did it hit you that you were really home?

RM: In the middle of an outdoor Jimmy Buffett concert here in Dallas. I'm sitting there surrounded by 12,000 other "Parrotheads," and after about my third Corona I looked around and had that feeling that I was home, I was safe, and everything was OK. I said to my date, "Ten days ago I was in Baghdad, and now I'm sitting here drinking a beer at a Buffett concert." It was all a little bit surreal.

TALK BACK TO R&R!

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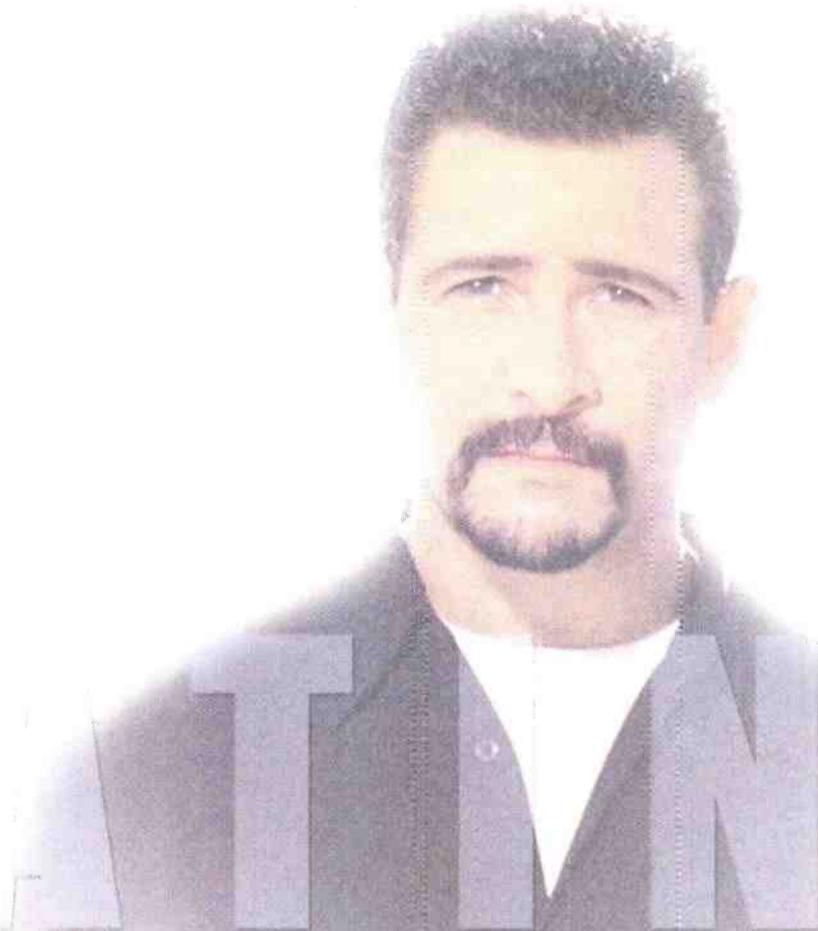
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Source: Arbitron Fall '02 vs. Winter '03. AQH share increase. Men 25-54. Exact times.



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Airborne-Cat Prank Never Leaves The Ground

WXTM (92.3 Extreme Radio)/Cleveland's new morning personality, **Rover**, wanted to quickly establish his presence in the market. So what better way, he thought, was there to get some attention than to launch a frisky feline into a low earth orbit? Local NBC-TV affiliate WEWS-TV offered an in-depth account of the story on the air and on its website, succeeding in irritating animal lovers in much of the region. "We were tying helium balloons to different objects, and callers had to guess how many balloons would lift the objects off the ground," says Rover. It then struck Rover to tell listeners that he'd decided to strap some balloons to a cat. The bit sounded something like this: "Grab him, grab him! Somebody help me. Oh, my God, you guys — he's flying away! Look out the window!" Panic ensued. But relax — it was just a bit and the flying-cat stunt was a fake.

Before anyone knew the stunt was a prank, the local Animal Protection League received more than 100 calls. Local law enforcement authorities also became aware of the situation. According to WEWS, one 911 call went as follows: "I'm listening to the radio, and there's this radio station that had this girl tie balloons to her cat and it's floating around in the air downtown. Is there anything you can do about it? The cat's going to die." The simulated drama lasted for more than three hours before WXTM producer **Lunchbox** brought the bit to a halt. "Someone out in Medina, OH shot the balloons down," he announced on-air. "The cat came to the ground and we recovered it. The cat's OK." WXTM, seeking to enhance its status as an envelope-pusher, says it will not offer any apology.



Tabby, shortly after her faux landing.

In other big dumb radio news, a judge in Iowa has dismissed a lawsuit filed against Cumulus' **KORB (93 Rock)/Quad Cities, IA-IL** by a listener who permanently tattooed the station's logo on his forehead. In May 2002 **Richard Goddard** and his stepfather, **David Winkleman**, sued Cumulus and KORB jock **Ben Stone**, claiming that Stone failed to honor a November 2000 promise to pay them each \$30,000 a year for five years in exchange for converting their

foreheads into tiny, flesh-colored station billboards. On Nov. 29, 2000, Stone announced that he'd give concert tickets and backstage passes to whoever slapped a temporary 93 Rock logo on their forehead. He then reportedly upped the ante, offering \$150,000 to upgrade to a permanent logo. Goddard and Winkleman claim that someone from the station paid for their tattoos.

Market Manager **Jack Swart** respectfully begs to differ, however, and tells **ST** that no KORB employee paid for the tattoos. In fact, Swart says a 93 Rock sales rep actually drove to the tattoo parlor to convince the pair not to go through with it. "The bottom line is that we had pretty good evidence that these guys had done this on their own. This whole case was completely unfounded," Swart says.



Clear Channel creates a whole new geographical zone by slicing a portion of its Southeast Region and christening it the Mid-South Region. Overseeing this new region, which CC has created in order to capitalize on what it calls its "high growth characteristics," is **Alene Grevey**, who will serve as Sr. VP/Mid-South Region. She'll remain based in Charleston, SC, and assumes responsibility for markets in North Carolina, South Carolina and Georgia, as well as Chattanooga, TN. Grevey moved to Charleston in December 2000 and was named Market Manager/Regional VP of WALC, WEZL, WRFQ, WSCC, WSSP & WXLY in 2001.

Bartels Set On Arista Upgrade

ST sends its congrats to Arista Sr. VP/Promotion **Steve Bartels**, who is just about ready to get a promotion to Exec. VP.

Congrats also go out to another one of **ST's** faves, **Tony Monte** — the newly named VP/Rhythm-Crossover Promotion at Capitol Records. Monte spent the past five years at RCA but exited the label following its merger with J Records.

Another RCA/J downsize victim, former RCA VP/Promo **Eric Murphy**, has resurfaced at a new venture called Pop2Life, an event marketing and promotion company. For more info, go to www.pop2life.com.

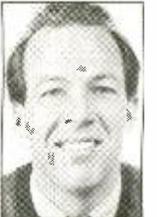
R&R Timeline

1 YEAR AGO

- **Val DeLong** elevated to Sr. VP/Promotion at Universal Records.
- **Sean Demery** named PD of KITS/San Francisco.

5 YEARS AGO

- **R&R** reveals the nominees for the first R&R Industry Achievement Awards, to be given out at R&R Convention '98.
- **Phil Costello** elevated to Sr. VP/Promotion at Capitol Records.
- ABC Radio Networks acquires Radio Today Entertainment. **Geoff Rich** becomes Exec. VP.
- GRP Records elevates **Tommy LiPuma** to Chairman and **Ron Goldstein** to President.



Phil Costello

10 YEARS AGO

- **Jennifer McCann** named VP/GM of Boston FM Operations for Atlantic Radio.

15 YEARS AGO

- **Tommy Mottola** named President of CBS Records.
- Warner Bros. Names **Carol Hart** VP/ National Promotion, **Harold Childs** VP/ Jazz Marketing and **Roberta Petersen** VP/GM of A&R.
- **John Roberts** joins KZEW/Dallas as PD.
- **Dan Vallie** resigns from EZ Communications to form Vallie Consulting.
- RAB names **Daniel Flamberg** Sr. VP/Marketing & Communications and **Wayne Cornils** Sr. VP/Meetings and Special Projects.



Dan Vallie

20 YEARS AGO

- **David Berman**, **Bob Regehr** and **Ted Templeman** named Sr. VPs at Warner Bros. Records.

25 YEARS AGO

- WIL-AM & FM/Philly President/GM **Wally Clark** elected VP of parent company LIN Broadcasting.
- **Bob Kingsley** assumes on-air duties of *American Country Countdown*.

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Jeff Allen
KFLG-AM, Bullhead City, AZ

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GOOD TIME OLDIES

ROCK CLASSICS

MUSIC OF YOUR LIFE

US Country

Smooth Jazz

After a decade of dancing, **Logic Records U.S.** shuts its doors, effective May 9. Six staffers will be adversely affected, including GM **Kelly Schweinsberg**, Sr. Director/Promo & Marketing **Sakwa Scarpone**, Sr. Director/Sales & Market-



R.I.P., Logic Records

ing **Thom Storr**, mix show/club promo guy **Victor Dinaire**, finance & licensing guy **Maiko Sakai** and retail marketing person **Marc Monteiro**. While Logic Records U.K. closed up shop several weeks ago, Logic Records Germany is still open for business. It's not known where such Logic artists as **La Bouche** or **Gloria Gaynor** will end up.

Paras Packs Up In Providence

After five years as Clear Channel/Providence Market Manager, **Bud Paras** resigns. Paras managed WHJJ, WHJY, WSNE & WWBB, and no replacement has been named. When **ST** asked for comment, we received this statement from Clear Channel Sr. VP/Corporate Communications **Lisa Dollinger**: "We are grateful for Bud's many contributions to the company, most recently his personal leadership following the Rhode Island tragedy, and we wish him all the best."

Across the street, at Brown University's Alternative **WBRU**, it's just about time for the station's annual MD switch. Current MD **Alicia Mullin** is graduating, and her replacement is fellow Brown student **Andy Yen**. Mullins' last day at WBRU is May 16.

The drama is still unfolding at Infinity/Philadelphia. Last week Sr. VP/Market Manager **Drew Hilles** reportedly told longtime WIP/Philly PD **Tom Bigby** that Bigby will now be reporting to **Tim Sabean**, OM of sister Rock 'n' Talk FM WYSP. That news apparently did not sit well with Bigby, who, according to the *Philadelphia Daily News*, was told to "take a week and cool off." While repeated calls to Sabean and Infinity execs were not returned, Bigby tells **ST**, "The rumors of my demise are premature and not true. I'm still there and still the Program Director."

Last week **KZPT/Tucson** morning guys **Wayne Coy** and **Darrin Stone** celebrated their first anniversary with the *Journal Hot AC*. This week they're on the beach. The dynamic duo previously worked together at **WABB/Mobile** and **KQKQ/Omaha**. Coy can be reached at 520-954-6269 or at

waynecoy@aol.com; you can find Stone at 520-954-3358 or at dstone7@aol.com.

Forty-year radio vet **Jon Horton**, COO of Mondosphere Broadcasting, launches his own consultancy: Management by Design. Salem Communications has already inked a deal with Management by Design to consult its Fish-formatted Christian stations nationwide. Horton will keep his current duties at Mondosphere, and MBD can be reached at 559-434-1715 or via e-mail at jon@managementbydesignhq.com.

After five years as Marketing Director for Clear Channel/Miami, **Camie Dunbar** resigns. She tells **ST** that she plans on spending more time with her new daughter and will start her own marketing company. Dunbar can be reached at 786-236-0866 or online at cddunbar@bellsouth.net.

Kudos to **Val Maki**, newly named VP of Emmis Radio (see Page 1), who is this year's recipient of the 2003 Radio Genii Award, presented by the Southern California chapter of American Women in Radio and Television. The festivities will take place June 18, the night before R&R Convention 2003 starts, at the Beverly Hilton in Beverly Hills, CA.

Sandusky AC **KLSY (Mix 92.5)/Seattle** makes some moves: **Dana Dearden** moves from afternoons to middays.



Hey, that's no radio face!

Dearden replaces Frank Shires, who exits. New to afternoons is **Mitch Elliott**, who spent the past 15 years at Oldies **WFOX/Atlanta**. **Samy The Psychic**, who has made guest appearances on stations across the country, joins Mix for the 7-10pm slot. The Psychic succeeds **Charlie Brooks**, who exits. **Charles McPhee's** (pictured) syndicated *Dream Doctor* show will now air from 10pm-2am.

Stop Calling — We Have A Winner!

Less than 24 hours after ABC News/Talker **KGO/San Francisco** scored its 99th No. 1 book in a row, **ST** received this note from **KMOX/St. Louis** VP/GM **Tom Langmyer**: "KMOX holds the national record for consecutive No. 1 showings in Arbitron for all the markets in the U.S. Our 10.9 share in the winter 2003 book brings our unbeaten streak up to 108!"

ST SHOT O' THE WEEK



Mark Kaye and **Kris Gamble**, hosts of *WIHT (Hot 99.5)/Washington's Hot Morning Mess*, have just inked a multiyear contract extension. Kaye says, "It was either re-sign with [CC/DC VP/Programming] **Jeff Wyatt** — or go to work for a PD who might accidentally listen to the show." Minutes later, **Mark & Kris** (foreground) signed their contract in disappearing ink as an unsuspecting **Wyatt** (upper l) and **CC RVP Bennett Zier** look on approvingly.

The Academy of Country Music names **WIVK/Knoxville** as its Country Radio Station of the Year and **KSON/San Diego** morning personalities **Tony Randall & Kris Rochester** as its On-Air Personalities of the Year. While an official ACM release isn't expected until next week, the broadcast winners, in addition to those in other categories, are posted on the ACM's website, www.acmcountry.com.

Quick Hits

- **John Butler** resigns from the OM/PD post at ABC News/Talker **WMAL/Washington**.
- **WHTZ (Z100)/New York** night jock **Romeo** adds Asst. MD duties.
- **KRQQ/Tucson** night guy **Donovan** exits.
- Former **KKRD/Wichita** Asst. PD/MD **Craig Hubbard** resurfaces as PD of Zimmer's **CHR/Pop KLZR/Topeka, KS**.

The legendary call letters **WEVD** — a fixture on the New York radio dial since the 1920s — will soon disappear. The station, now owned by ABC and known to listeners as "ESPN Radio 1050," switches call letters to **WEPN** to more closely sound like, well, ESPN. The **WEVD** calls were located at 97.9 MHz from 1953 until the late 1980s, and the station became well known for its Yiddish programming.

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Altered Alternatives

Programmers find success with new musical directions, less hard rock

What's the difference between Active Rock and Alternative? If I had a dollar for every time I've been asked that, I could buy both Cyndee Maxwell and Max Tolkoff beachfront property. While the two formats continue to share many records, a schism is starting to develop musically. For some Alternative programmers, a move away from harder rock has helped in the ratings.

"What opened us up to more people 18-34 was the ability to play more types of music, be it a Ben Harper, Coldplay or Jack Johnson, which we haven't done in a really long time," says WPBZ (The Buzz)/West Palm Beach OM/PD John O'Connell. From summer 2002 to fall 2002, The Buzz went 2.7-3.4; it trended 3.9-3.6 from winter Phase One to winter Phase Two this year.

After successfully defending a hard rock position from a now-defunct sign-on in the market, The Buzz started moving a little more mainstream while maintaining its rock base. "When things started coming back around, we were able to find records that were more back toward the center," O'Connell says. "One of the first was Jack Johnson's 'Flake.' It was so the other way, but we were able to play it. We did an auditorium test with records like Lenny Kravitz's 'Fly Away' and U2's 'Beautiful Day' about a year ago, and they tested well. Maybe we didn't have to be as hard as we were. It just made us more mass-appeal."

O'Connell sees a more open-minded audience nowadays. "I think we can go back to what Alternative used to be and play records that are kind of punky, rock, mainstream, folksy. I see Alternative going back to the way it used to be. Hot Hot Heat — boy, don't they sound like The Cure? You've got Foo Fighters where you had Nirvana. Dave Grohl stepped in and blew people away with hit after hit. Anytime anyone asks what Alternative is, I just say the *Alternative* word means one thing: I can play more different types of music on my station than anybody else.

"I don't want to go back to when it was hard all the time and drove people crazy. People couldn't listen to it at work. It did nothing for the format, and it did nothing for the ratings. The fact is, we're back into the workplace because the music is more accepted in a mass-appeal way — I like that. My

clients like it, my listeners like it, and I like it."

The Big Easy

Down in New Orleans, a market without an Active Rocker, Alternative KKND OM/PD Rob Summers seeks to keep records from Hot AC and CHR competitors while maintaining a rock presence as well. "We try to embrace records like Good Charlotte, Coldplay, etc. that we may not have played in the past," he explains. "They're obviously hit songs. We're not quite so bent on being the balls-to-the-wall dude station all the time. We still bang the hell out of Disturbed and Korn and everything else that the Active Rock stations are playing. It's a little easier for us to straddle that fence and embrace poppier records that may not benefit us so much if we had an Active Rock competitor."

In the summer to fall 2002 books, KKND/New Orleans went 3.7-4.1. "It's very Urban-based in this market, and that's also been a big factor in prohibiting us from seeing some of the bigger numbers we'd like to see. Hopefully, by not dropping a Good Charlotte, Coldplay or Sum 41, then we can get a little bit more come from stations that would hold on to it, like a Hot AC competitor."

Summers maintains a wait-and-see attitude when it comes to hard rock's future at Alternative. "The mainstream stuff like Seether and Nickelback has worked very well for us traditionally," he says. "Then again, sounds like The White Stripes do seem to be getting a lot more attention. Bands like that come to town, and we hear about the shows selling out even though we've never played anything by them. I'd like to see it go that way — it expands the sound of the format.

"We've embraced Coldplay and tried to make them an artist that belongs to KKND in this market. I think we've done that. The White Stripes, The Strokes, OK Go — those bands

have had a place here, whereas before I don't think that they would have. It's something that we've done consciously, but it's also indicative of the shift that we're starting to see."

Chicken Wire & Chances

In San Francisco, the shift has been more radical for KITS (Live 105), which began evolving to a new musical position roughly 10 months ago. "It was all rock and punk pop before, and now it's selected rock, punk pop, selected rap and the like," says PD Sean Demery of Live 105, which went 2.2-2.1-2.4 in the last three books.

"The shift is so severe in a lot of ways, from a rock to a rhythm base, that I'm just glad we didn't go down in the process," Demery says. "We were able to maintain, and now we're in the rebuilding stage. Anytime you take away guitars from the guys at the tractor pull, there are going to be beer

"Anytime anyone asks what Alternative is, I just say the Alternative word means one thing: I can play more different types of music on my station than anybody else."

John O'Connell

bottles thrown at you. Make sure you have plenty of chicken wire up. The chicken wire is holding pretty well, and now we're starting to build a structure around the chicken wire.

"The ones we've picked on to disappear are the Disturbeds, the Godsmacks and their ilk. Instead, we're focusing on bands like The Transplants, The Roots, Hot Hot Heat, Interpol and The Streets, who are huge for us. The White Stripes have been here the

If The Fish Fits

Live 105 'unslicks' its imaging, promotions

Besides a musical shift at Alternative KITS/San Francisco, PD Sean Demery also points to a decidedly different sound between the records. Jocks have been taking a "you've got to hear this" attitude, not unlike the one you'd hear hanging out in your friend's living room.

"What's between the records is an attempt at entertainment rather than 'That's the latest from Staind,'" Demery says dryly. "Instead, it's, 'Oh man, listen to the way Jack White screams at the top of his lungs, this song is called so-and-so, it's on Live 105.' You're in the living room, drinking beer and eating weenies on a stick, and your friend is trying to describe the song with his mouth full.

"It's not slick, but we've been doing slick for so long now that nobody notices slick. Today's innovations are tomorrow's antiques. Anything you invent today can be worthless tomorrow or the next day, but for now, until deemed otherwise, we're going to try to 'unslick' the radio station on purpose so people will notice."

While Live 105 is still giving away cars and such, Demery notes that promotions have taken on a different slant as well. "When I got here they were giving away the typical radio-station prizes and flyaways — we got rid of all that stuff," he says.

"Last week we gave away a fish. We did that because we gave away a car the week before that, just because it was one of those things we had to do because of the client, blah, blah, blah. We had some good entries, but we had twice as many entries for the fish.

"Think about that for a second. A fuckin' fish that cost me \$48. The point is, flyaways are nice and all, but doing the same thing gives you the same results. If people are going to continue to hit people with the same information over and over again using the 68 disc-jockey words that have been used since 1955, when Alan Freed said, 'Hey, kids,' what kind of results do you expect? When's the last time you heard something on the radio that made you go, 'Whoa, cool!' It happens on KROQ/Los Angeles sometimes. But most of the time people have a flyaway to see Pearl Jam in Orlando. There'll be 20 winners, and who cares? Funny and interesting beats the crap out of real any day of the week."

So what irreverent giveaway is up next for Live 105? "This week," Demery says, "we're doing beef log."



Live 105's giveaway fish



Rob Summers



Sean Demery

whole time, and bands like Evanescence would have never gotten played at the station before. Eminem is present all the time, and Fischer-Spooner were No. 1 in research two weeks ago."

Demery notes that he's down to one "oldie" an hour. "The rules of radio as we know it have definitely changed," he says. "Hits are still hits, and you want to play the crap out of them. We have Howard Stern in the morning and only 16 hours of programming a day, but I still manage to get my powers in there 43 spins a week. But the things around them are more new-music-based, and to do that you need to spend a lot of time finding interesting ways to present that content in a way that the listeners can tell you're excited about it."

While moving away from hard rock has helped Live 105, Demery isn't about to write off hard rock's presence at the Alternative format. "In some markets, like Cleveland and Las Vegas, it's the lifeblood that makes those markets tick."

But he cautions Alternatives about becoming an "Active Rock Lite." "That's what I call these Alternative

stations that play Saliva's 'Always' into Godsmack into something like Nickelback's 'How You Remind Me,'" he says. "Since when is being the other Active Rock station a position? Being a good Active Rock is good. But being an Alternative station that plays Active Rock, too? Give me a break. The psychographics are completely different between the people who like The White Stripes and people who like Godsmack."

While Live 105's musical shift is more radical than WPBZ's or KKND's, Demery believes those stations' moves are solid, viable positions given their markets. "If I was anywhere else, I would not do this radio station," he admits.

"All we're doing here is trying to become the station that this market thinks it's supposed to have, based on everything you see about San Francisco being liberal, gay and diverse. The fact is that this is an exceedingly right-wing market these days. From the Haight-Ashbury days of the '60s and '70s to now, you'd think this is the peace, love and flowers-in-your-hair city. It's not like that at all. But there are people here who would go in that direction if it was available."

THE INDUSTRY'S NO. 1 RETAIL CHART May 2, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	MADONNA	American Life	Warner Bros.	235,302	—
5	2	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	135,359	-34%
1	3	KELLY CLARKSON	Thankful	RCA	130,480	-57%
7	4	LINKIN PARK	Meteora	Warner Bros.	94,208	-48%
10	5	CHER	Very Best Of Cher	WSM	87,762	-25%
11	6	EVANESCENCE	Fallen	Wind-up	86,208	-26%
8	7	NORAH JONES	Come Away With Me	Blue Note/Virgin	80,963	-44%
3	8	FLEETWOOD MAC	Say You Will	Reprise	77,778	-63%
6	9	NOW 12	Various	Capitol	76,090	-59%
2	10	50 CENT	50 Cent The New Breed	Shady/Aftermath/Interscope	68,632	-74%
4	11	DARRYL WORLEY	Have You Forgotten?	DreamWorks	64,299	-69%
12	12	CELINE DION	One Heart	Epic	61,600	-46%
—	13	MOBB DEEP	Free Agents: The Murder Mix Tape	Landspeed/Koch	57,569	—
13	14	GODSMACK	Faceless	Republic/Universal	55,642	-50%
18	15	SEAN PAUL	Dutty Rock	VP/Atlantic	51,192	-29%
20	16	WHITE STRIPES	Elephant	V2	51,189	-23%
15	17	R.KELLY	Chocolate Factory	Jive	49,241	-43%
—	18	LIZZIE MCGUIRE MOVIE	Soundtrack	Walt Disney	48,811	—
23	19	FABOLOUS	Street Dreams	Elektra/EEG	47,486	-17%
14	20	LISA MARIE PRESLEY	To Whom It May Concern	Capitol	46,312	-50%
16	21	KID ROCK	Cocky	Atlantic	44,918	-43%
9	22	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	43,112	-67%
33	23	LIL' KIM	La Bella Mafia	Atlantic	35,558	-23%
26	24	AUDIOSLAVE	Audioslave	Interscope/Epic	34,680	-38%
28	25	COLDPLAY	Rush Of Blood To The Head	Capitol	34,321	-35%
31	26	A.F.I.	Sing The Sorrow	DreamWorks	32,481	-30%
37	27	DIXIE CHICKS	Home	Open Wide/Monument/Epic	32,170	-25%
27	28	GINUWINE	Senior	Epic	32,144	-40%
32	29	EMINEM	Eminem Show	Aftermath/Interscope	32,064	-31%
24	30	JUSTIN TIMBERLAKE	Justified	Jive	31,924	-44%
30	31	CHRISTINA AGUILERA	Stripped	RCA	31,857	-36%
21	32	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	31,642	-51%
22	33	CHICAGO	Soundtrack	Epic	31,199	-48%
19	34	AVRIL LAVIGNE	Let Go	Arista	30,963	-54%
29	35	JAMES TAYLOR	Best Of James Taylor	WSM	29,380	-44%
41	36	TRAPT	Trapt	Warner Bros.	28,196	-22%
17	37	PETE YORN	Day I Forgot	Columbia	27,467	-63%
36	38	THE ALL AMERICAN REJECTS	The All American Rejects	DreamWorks	26,343	-40%
42	39	JOHN MAYER	Room For Squares	Aware/Columbia	25,574	-25%
34	40	TOBY KEITH	Unleashed	DreamWorks	25,106	-44%
39	41	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	24,761	-37%
44	42	3 DOORS DOWN	Away From The Sun	Republic/Universal	24,134	-25%
—	43	MATCHBOX TWENTY	More Than You Think You Are	Melisma/Atlantic	20,690	—
—	44	BLACK LABEL SOCIETY	The Blessed Hellride	Spitfire	20,244	—
—	45	BLUE MAN GROUP	The Complex	Lava	17,602	—
50	46	FLOETRY	Floetic	DreamWorks	17,087	-33%
43	47	LUCINDA WILLIAMS	World Without Tears	Lost Highway/IDJMG	16,933	-49%
—	48	NELLY	Nellyville	Fo' Reel/Universal	16,531	—
35	49	JESSICA ANDREWS	Now	DreamWorks	16,513	-63%
—	50	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Doggy Style/Priority/Capitol	15,969	—

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ON ALBUMS

She's Still An American Girl

Oh, say can you see ... this week's No. 1 album?

The stars and stripes, now flying over downtown Baghdad, unfurl for this week's top 10 too, as Madonna's new Maverick/Warner Bros. album, *American*



Hilary Duff

Life, lands at the top spot, while last week's first-place finisher, RCA's *American Idol*

album Kelly Clarkson, is No. 3. Yet another stateside patriot, Shady/Aftermath/Interscope rapper 50 Cent, is back up to No. 2 with his *Get Rich or Die Tryin'* album, while his DVD-CD hybrid is No. 10.



Madonna

The rest of the top 10 is filled up by the red, white and blue too: WB's Linkin Park (No. 4), WSM's Cher (No. 5), Wind-up's Evanescence (No. 6) and Blue Note's Norah

Jones (No. 7) give the good ol' U.S.A. a chart hegemony. Only the half-American/half-English Fleetwood Mac (No. 8) and Capitol's multicultural *Now 12* (10) prevent a sweep — even if the Material Girl now lives in England.

Landspeed/Koch rap veterans Mobb Deep are the other top newcomer to the charts, coming in at No. 13 with their new album, *Free Agents: The Murder Mix Tape*.

Teen pop icon and TV star Hilary Duff proves her staying power with the Walt Disney Records soundtrack to her upcoming *Lizzie McGuire Movie* bowing at No. 18, with a little help from two tracks at Radio Disney.

Other chart debuts are scored by Spitfire's Black Label Society, featuring Ozzy guitarist Zakk Wylde (No. 44), and Lava/Atlantic's

Blue Man Group, whose label debut, *The Complex*, enters at No. 45.



Evanescence

While most titles are down compared to the previous chart, which got a major boost from the always-hopping Easter weekend, upward chart moves are registered by Cher (10-5), Evanescence (11-6), Queen Bee/Atlantic's Lil Kim (33-23), DreamWorks' A.F.I. (31-26), Monument/Columbia's Dixie Chicks (37-27) and WB punk sleepers Trapt (41-36).

Sssmooth Jazz

Next week is going to be a special one for Smooth Jazz, as two legendary artists go for adds. Both their names begin with the letter "S": Steely Dan and David Sanborn are back to introduce songs from their upcoming projects.

Donald Fagen and Walter Becker comprise the legendary duo Steely Dan, and next week they present not one, but *two* new songs to radio. "The Last Mall" is Going For Adds at Smooth Jazz, while "Blues Beach" comes ashore at Triple A. Steely Dan's upcoming album, *Everything Must Go*, is due in stores June 10.

It's their first album since 2000's *Two Against Nature*, which won four Grammys. *Everything* was recorded in about a year's time, which is astonishing given Steely Dan's reputation for being extremely meticulous in the studio.

David Sanborn comes home to the format with "Comin' Home Baby," from his latest CD, *timeagain*. The track is a cover of Herbie Mann's hit from the '60s, and it gained five more adds this week (becoming part of a four-way tie for second place on Smooth Jazz's Most Added list). Seven stations have now added the track early.

Speaking of covers, Uncle Kracker delivers "Drift Away" to Pop radio, a reprise of Dobie Gray's country soul classic. Remarks Uncle Kracker about recording with Gray, "It was cool, man. I've met a lot of people whose music I absolutely love, and a lot of the time, it's really disappointing. They don't sing like they used to sing. Their attitudes are just shot. But Dobie came in, and that guy sings just like yesterday. He hasn't lost it at all. That was so refreshing."

Loon finally comes into his own as he introduces "How You Want That" to Rhythmic and Urban. The future club banger and first single from Loon's forthcoming self-titled release also features Kelis. Last



Liz Phair

year was huge for Loon as he rapped on hits like P. Diddy's "I Need a Girl" and 3LW's "I Do (Wanna Get Close to You)." With the release of his album on June 24, get ready for Loon to make audiences crazy on his own.

Also coming June 24 is Liz Phair's self-titled album, marking the return of one of the leaders of the female singer-songwriter movement of the early '90s. Phair's "Why Can't I?" goes for adds at Hot AC and Triple A next week, and from late May to early June she will be opening for The Flaming Lips in mainly West Coast markets.

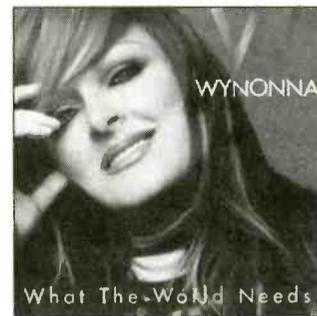
As we head to the Rock formats, we revisit the "S" theme. Sammy Hagar sings "Hallelujah" at Rock and Active Rock with the lead single from his forthcoming live solo album of the same name. "Hallelujah" is actually the only cut on the CD recorded in the studio. Meanwhile, Seven Wiser go for adds at Active Rock with "Lies," from their upcoming self-titled debut album.

Socialburn have something for everyone as "Everyone" reaches out to Rock, Active Rock and Alternative next week. Says the band about their origins, "We were sucker fishing one night — you know, that's when you catch the fish with your bare hands. Someone's usually got a campfire going when you're doing that. The three of us just started singing to a guitar. Next thing you know, we've got a group." Lead guitarist Chris Cobb joined frontman Neil Alday, bassist Dusty Price and drummer Brandon Bitterner shortly thereafter.

Wynonna is back to show Country "What the World Needs" with the lead track from her yet-to-be-titled album, due out later this year. Wynonna recently gave the official live debut performance of "What the World Needs" at the House of Blues in L.A., where such special guests as Lance Bass; Jo Dee Messina; Arsenio Hall; producer Dan Huff; Wynonna's mother, Naomi Judd; and R&R's own Country Format Editor, Lon Helton, were in attendance.



Steely Dan



Wynonna

R&R Going For Adds™

Week Of 5/5/03

CHR/POP

BLU CANTRELL Breathe (*Arista*)
DONNAS Who Invited You (*Atlantic*)
UNCLE KRACKER Drift Away (*Lava*)

CHR/RHYTHMIC

CLIPSE Hot Damn (*Star Trak/Arista*)
FOXY BROWN I Need A Man (*Violator/IDJMG*)
LOON f/KELIS How You Want That (*Bad Boy/Universal*)
SARAI Ladies (*Epic*)
THALIA f/FAT JOE I Want You (*Virgin*)

URBAN

CLIPSE Hot Damn (*Star Trak/Arista*)
FOXY BROWN I Need A Man (*Violator/IDJMG*)
LES NUBIANS Temperature Rising (*Higher Octave/Virgin*)
LOON f/KELIS How You Want That (*Bad Boy/Universal*)
NIVEA 25 Reasons (*Jive*)
THALIA f/FAT JOE I Want You (*Virgin*)

URBAN AC

JAVIER Crazy (*Capitol*)

COUNTRY

BEST OF FRIENDS I'm A Mom (*Spring Hill*)
DEANA CARTER I'm Just A Girl (*Arista*)
LISA MARIE PRESLEY Lights Out (*Capitol*)
OAK RIDGE BOYS The Absence Of Love (*Spring Hill*)
SHANE SELLERS Back To Riding Rainbows (*Lofton Creek*)
WYNONNA What The World Needs (*Asylum/Curb*)

AC

DARYL HALL & JOHN OATES Man On A Mission (*U-Watch*)

HOT AC

DONNAS Who Invited You (*Atlantic*)
ERASE THE GREY Rain (*Republic/Universal*)
LIZ PHAIR Why Can't I? (*Capitol*)

SMOOTH JAZZ

DAVID SANBORN Comin' Home Baby (*GRP/VMG*)
STEELY DAN The Last Mall (*Reprise*)
STEVE COLE NY LA (*Warner Bros.*)
TOWER OF POWER Could've Done It Better (*Dr Music*)

ROCK

SAMMY HAGAR Hallelujah (*Sanctuary/SRG*)
SOCIALBURN Everyone (*Elektra/EEG*)

ACTIVE ROCK

SAMMY HAGAR Hallelujah (*Sanctuary/SRG*)
SEVEN WISER Lies (*Kik It*)
SOCIALBURN Everyone (*Elektra/EEG*)

ALTERNATIVE

CLOSURE Look Out Below (*TVT*)
SOCIALBURN Everyone (*Elektra/EEG*)

TRIPLE A

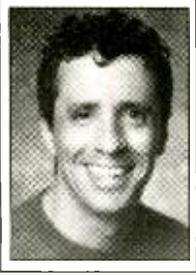
ANDREA ZONN Love Goes On (album) (*Compass*)
ERIN MCKEOWN Grand (album) (*Nettwerk*)
FLAMING LIPS Fight Test (*Warner Bros.*)
GREG TROOPER Floating (album) (*Sugar Hill*)
JESSE HARRIS & THE FERDINANDOS
 All My Life (*Blue Thumb/VMG*)
LIZ PHAIR Why Can't I? (*Capitol*)
MAMANI KEITA & MARC MINELLI Electro Bamako (album) (*Palm*)
O.A.R. Hey Girl (*Lava*)
PETER STUART Vertigo (*Vanguard*)
STEELY DAN Blues Beach (*Reprise*)
STRAWBS Blue Angel (album) (*Witchwood*)
SUSAN TEDESCHI Don't Think Twice, It's All Right (*Tone-Cool/Artemis*)

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.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Cape Cod, MA; Des Moines, IA) with their respective programming, PDs, and current adds.

* Monitored Reporters
182 Total Reporters
129 Total Monitored
53 Total Indicator
Note: WKSZ/Appleton-Oshkosh, WI



PART ONE OF A TWO-PART SERIES

The 10 Biggest Mistakes PDs Make

How to avoid the pitfalls and inspire your staff

During Canadian Music Week in Toronto, veteran consultant Mike McVay conducted a compelling session that focused on the 10 biggest mistakes program directors make. This week and next we'll unveil the mistakes McVay has discovered during his many years of consulting, as well as his thoughts on what PDs in any format can do to avoid them.

To compile his list, McVay went to many of the top-rated stations in each of the top 50 U.S. markets and asked each general manager to tell him the three biggest mistakes program directors they've worked with have made. Then McVay asked his staff of 13 consultants to provide their list of what they see as the 10 biggest PD mistakes. What McVay quickly discovered through this unscientific experiment was that the general managers' responses corresponded closely with the McVay consultants' list.

Learn From History

No. 10 on McVay's list of mistakes is programmers disregarding the history of their station and market. "All too often a program director will walk into the market and immediately forget what was done in that

market before them," says McVay. "They don't even ask. How many of you have been in the market before and seen somebody show up and launch a radio station named Kiss or Mix or Power when there's already been one in the market? And it failed miserably and died three or four years earlier.



Mike McVay

"Most programmers don't come in and ask. They don't stop at all to get the history of the radio station or even look at what their frequency has been." McVay's advice is to seek out history on a station and find out what's gone on in the market.

Get out and talk to people so you can discover things like how listeners refer to the radio station. McVay offers the example of an AC station he consults in San Antonio. For 15 years the station (now KQXT) was

called KQ 102. Three years ago it changed its name to Soft Rock 101.9. The ratings have grown and it is the leading AC in the market, but the PD informed McVay that every time he goes out to a station appearance, everybody still calls the station KQ 102.

"The station is obviously going to have to reevaluate and conduct some research to see what the upside potential of the name Soft Rock 101.9 is and what we can do to change the name of the radio station in people's minds if there are benefits to doing that," says McVay. "Had we disregarded the history of the station and the market, and had the program director not gone out and talked to people, the station would have been dealing in a vacuum."

Focus On Strategy

Number nine on the list is a big one: Program directors get caught up in tasks and ignore the agreed-upon station strategy. "Think about your own day for a second. How many PDs never listen to their radio station once they get to the radio station?" asks McVay. "You may have it on, but it's the case of the mountain coming to Mohammad. Every couple of minutes a problem comes in to you. You're trying to deal with the sales rep who needs a special promotion to get that \$8,000 buy, you have an air personality who really doesn't have the time to stay late tonight to do their production, and on and on."

McVay believes the really great PDs are well organized. He feels strongly that PDs have to be creative — but it won't do them any good if they have all these fabulous ideas they can't get on the air. He further points out that it's easy for PDs to become emotionally involved in the discussions of the moment and forget the strategy.

McVay believes programmers may even need a piece of paper in their top desk drawer with the strategy of the radio station written on it. He says, "Every time you start to get into those battles where you've got all these people coming at you with different things that they need

— 'How come our music can't be a little bit newer and fresher?' or 'How come we can't have more oldies on the radio station?' or 'Don't you think it's time for new jingles?' — you pull out that piece of paper and you look at your strategy.

"Always come back to your strategy. If everyone at your radio station has agreed upon your strategy, then I'm of the belief that you should make a religious commitment to it." McVay is also aware that things change, and just because you locked in to a strategy doesn't mean you'll stay with it forever — but, he reminds us, the key words are "agreed-upon strategy."

One final point on strategy: McVay recommends stealing the idea of "Walk-Away Wednesdays." That means programmers take one day every other week and leave the radio station after doing a few hours of morning paperwork. The idea is to spend at least six hours listening to your radio station. (He advises programmers to vary the days or the airstaff will figure out when you're listening.)

"Go to a hotel, drive around in your car, go somewhere and listen to the radio — and really listen to your radio station."

The best place to listen, according to McVay, is not your house. "Go somewhere in a remote location because if you're at home you will be distracted. Go to a hotel, drive around in your car, go somewhere and listen to the radio — and really listen to your radio station."

Make Talent A Priority

The eighth of the 10 biggest mistakes PDs make is failing to treat talent as a priority. "Hey, Brian, be in my office at 10:00. We're going to go over your aircheck." Brian shows up at my office at 10:00 and watches me while I take two or three phone calls," says McVay. "Then I say to him, 'I'll be right back. I have to take care of something in sales.' I bolt out the door, and by the time I come back it's 10:30. Brian is thinking, 'Hey, I could have done some production or something else that I needed to do.'"

The key, according to McVay, is to treat talent as a priority and show them they matter. In return, they'll give back to you. The object is to make them feel not like assembly-line workers, but like you are interested in what they are doing. "Communicate with your talent. Let them

know exactly what you want them to do," he says.

"There's a book that came out around 1983 that I think is excellent when it comes to managing talent. It's called *The One Minute Manager*, by Ken Blanchard. It breaks management down into three things: the one-minute reprimand, the one-minute goal-setting and the one-minute praise.

"One-minute reprimand: 'I really thought your show could have been better today. You talked in a fashion that wasn't efficient. We said that you were going to get to the point when you talked, and you didn't do that. Do you understand why you have to get to the point? Because listeners can't follow you.' At no point did you hear me say anything other than what this person needed to do better. I didn't say, 'You're an idiot. Why can't you get it through your thick skull? You're talking too much. Shut up.'

"One-minute goal setting: 'You and I both know that you can tighten it up. And I'm not saying that you can't talk 30 or 15 seconds or that it has to be everything in 20 seconds. I'm saying just get to the point. Don't use more words than necessary. If you do that, we know we're going to see better time spent listening in this upcoming ratings period. Let's set a goal that we're going to see your TSL come up by about two quarter-hours.' I've given this person something tangible.

"Now the praise: 'You're a good air personality. You wouldn't be on this radio station during middays if we didn't think that you could help us win at-work listening.' It's parenting. Treat the talent as a priority, communicate with them, don't lie, and spend time telling them what you want them to do."

McVay continues, "Programmers are spending less time with their talent, and talent feel unloved because of that. You have to spend time with your talent and figure out how you are going to work with them and make them a priority." McVay says he's finding a lot of PDs don't critique their talent at all anymore — and that's a very bad trend.

Same Act, Different Town

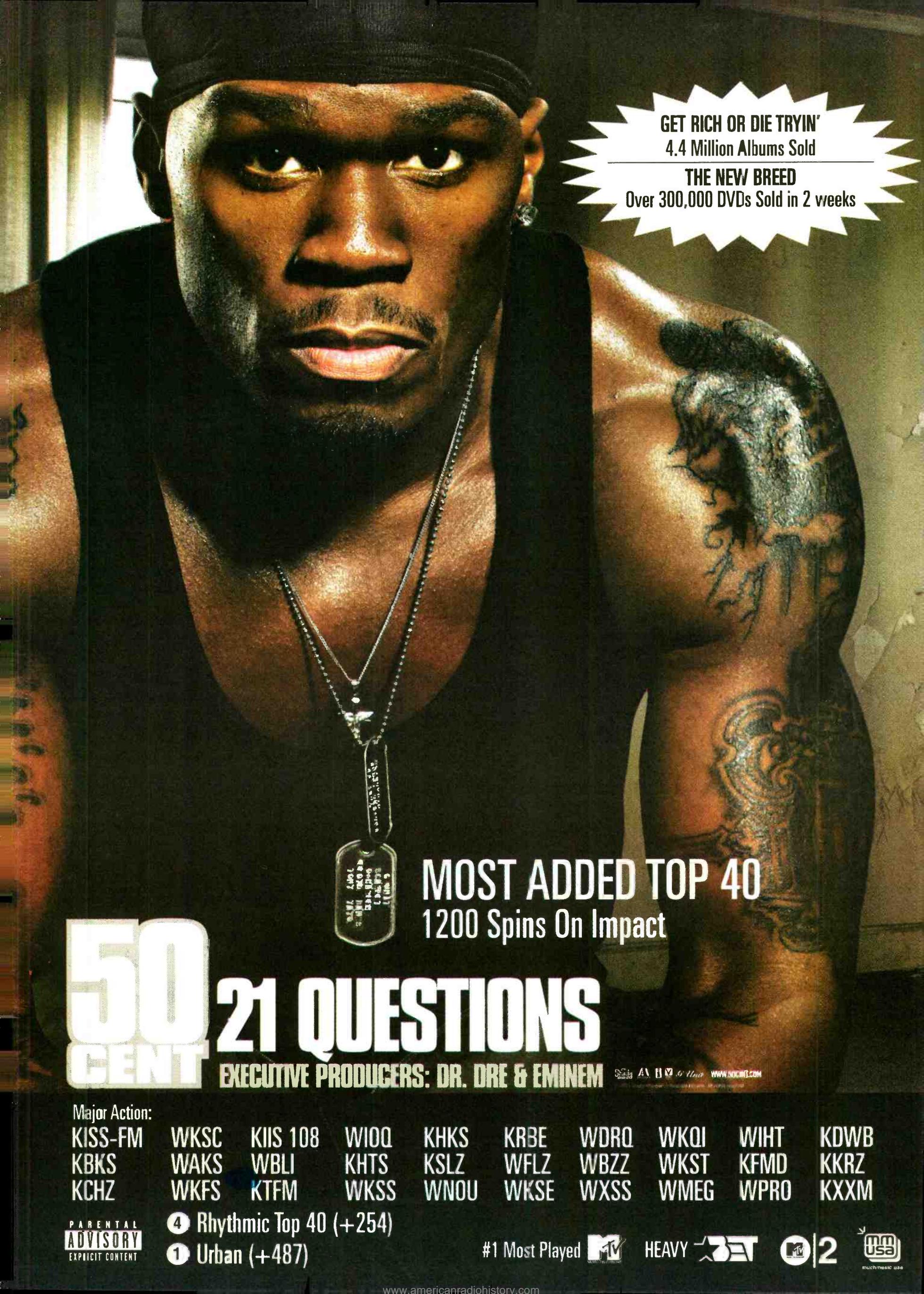
You've seen or heard about the successful PD in market X who gets his big break in the major market and, upon arrival, does exactly what he did at his last station. Number seven on McVay's list is PDs who transfer their act from one market to the next.

McVay says, "PDs who walk in the door in Miami and say, 'Man, I did this in Ft. Wayne, IN. I know it works. It was successful.' That act is what we consultants get blamed for. The same programmers who do this call consultants 'one-trick ponies.' Don't transfer your act from one market to the next. Do the homework on your market. Research and execute your agreed-upon strategy."

Continued on Page 34



WAEV ON FOX WAEV (KISS)/Savannah, GA sent listener Derek to the American Idol taping on April 22 — and he got KISS a little free publicity, courtesy of Fox. Unfortunately, KISS PD Chris Alan was stuck at a railroad crossing and missed it live. It's a good thing midday superstar Brad Kelly was taping the show.



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| KCHZ | WKFS | KTFM | WKSS | WNOU | WKSE | WXSS | WMEG | WPRO | KXXM |

- ④ Rhythmic Top 40 (+254)
- ① Urban (+487)

PARENTAL ADVISORY
EXPLICIT CONTENT

#1 Most Played



HEAVY



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 2, 2003

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

HP = Hit Potential ®	ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
		TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
		TW	LW	2W	3W									
HP	TYRESE How You Gonna Act Like That (J)	3.93	3.83	3.88	3.85	94.6	20.3	4.00	4.00	3.79	4.01	3.94	3.90	3.87
HP	FIELD MOB Sick Of Being Lonely (MCA)	3.92	3.83	3.76	3.68	90.9	24.9	4.04	3.93	3.77	3.91	3.99	3.87	3.90
	50 CENT In Da Club (Shady/Aftermath/Interscope)	3.86	3.87	3.90	3.93	97.4	37.7	3.86	3.87	3.85	3.95	3.98	3.81	3.70
	AALIYAH Miss You (BlackGround/Universal)	3.86	3.82	3.87	3.91	95.4	24.0	3.98	3.99	3.59	4.12	3.81	3.70	3.79
HP	JAY-Z Excuse Me Miss (Roc-A-Fella)	3.85	3.88	3.89	—	92.3	27.7	3.73	4.00	3.82	4.09	3.74	3.84	3.74
	EMINEM Superman (Shady/Interscope)	3.85	3.81	3.72	3.65	91.7	24.6	3.94	3.99	3.61	3.92	3.83	3.65	4.01
HP	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.84	3.87	3.91	—	93.7	23.1	4.03	3.75	3.76	3.87	3.99	3.81	3.72
	EMINEM Sing For The Moment (Shady/Interscope)	3.83	3.86	3.88	—	91.1	22.0	3.78	3.89	3.81	3.90	3.87	3.75	3.79
	AMANDA PEREZ Angel (Powerhouse/Virgin)	3.83	3.74	3.83	3.88	96.0	24.6	3.87	3.84	3.77	3.69	3.86	3.77	4.00
HP	NAS I Can (Columbia)	3.79	3.69	3.73	3.77	96.6	24.0	3.91	3.79	3.67	3.85	3.75	3.51	4.06
	JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	3.79	3.71	3.75	3.88	96.6	32.3	3.76	3.79	3.82	4.09	3.66	3.62	3.79
HP	FRANKIE J Don't Wanna Try (Columbia)	3.78	—	—	—	89.7	13.7	3.75	3.87	3.73	3.68	3.69	3.92	3.84
	SEAN PAUL Get Busy (VP/Atlantic)	3.77	—	—	—	95.1	22.3	3.94	3.74	3.62	3.95	3.86	3.54	3.72
	3 DOORS DOWN When I'm Gone (Republic/Universal)	3.72	3.68	3.73	3.72	89.7	29.1	3.66	3.71	3.79	3.92	3.60	3.76	3.60
	GINUWINE Hell Yeah (Epic)	3.70	3.61	3.68	3.68	92.6	28.6	3.77	3.69	3.64	3.70	3.54	3.78	3.80
	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3.63	3.66	3.70	3.72	91.1	34.9	3.81	3.50	3.57	3.73	3.65	3.42	3.70
	R. KELLY Ignition (Jive)	3.61	3.77	3.92	3.89	95.4	33.4	3.75	3.51	3.58	3.74	3.38	3.71	3.62
	JA RULE f/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.60	3.72	3.84	3.87	97.4	40.9	3.50	3.62	3.66	3.76	3.64	3.63	3.35
	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.57	3.41	3.35	3.52	89.7	28.9	3.61	3.61	3.49	3.86	3.64	3.48	3.29
	KID ROCK f/SHERYL CROW Picture (Atlantic)	3.57	3.53	3.44	3.46	84.0	29.1	3.64	3.52	3.55	3.71	3.56	3.58	3.41
HP	FABOLOUS Can't Let You Go (Elektra/EEG)	3.56	—	3.95	3.95	84.3	26.0	3.55	3.51	3.63	3.81	3.48	3.78	3.19
	AVRIL LAVIGNE I'm With You (Arista)	3.51	3.51	3.56	3.67	94.6	37.4	3.59	3.35	3.59	3.42	3.77	3.42	3.43
	B2K and P. DIDDY Bump, Bump, Bump (Epic)	3.50	3.54	3.67	3.71	98.9	48.9	3.48	3.42	3.61	3.72	3.59	3.36	3.33
	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3.45	3.37	—	—	74.0	25.4	3.49	3.35	3.52	3.37	3.29	3.57	3.58
	GOOD CHARLOTTE The Anthem (Epic)	3.44	3.40	3.41	3.46	82.0	28.6	3.51	3.40	3.41	3.55	3.34	3.47	3.41
	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	3.40	3.30	3.22	3.22	74.9	28.9	3.33	3.21	3.64	3.55	3.31	3.28	3.49
	STACIE ORRICO Stuck (ForeFront/Virgin)	3.40	3.36	3.26	3.32	80.9	25.7	3.42	3.40	3.36	3.44	3.32	3.48	3.34
	AVRIL LAVIGNE Losing Grip (Arista)	3.36	3.52	—	—	74.6	25.1	3.21	3.49	3.38	3.46	3.47	3.40	3.15
	CHRISTINA AGUILERA Fighter (RCA)	3.34	3.25	3.16	3.15	81.4	26.6	3.33	3.34	3.36	3.46	3.48	3.16	3.27
	EVANESCENCE Bring Me To Life (Wind-up)	3.33	3.29	—	—	68.6	18.6	3.49	3.24	3.26	3.49	3.18	3.33	3.34
	T.A.T.U. All The Things She Said (Interscope)	3.29	3.25	3.22	3.25	88.0	37.7	3.53	3.22	3.12	3.28	3.40	3.20	3.27
	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.29	3.27	3.18	3.23	69.1	23.7	3.17	3.31	3.38	3.40	3.38	3.29	3.12

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Tyrese ascends to the top of Callout America this week with "How You Gonna Act Like That" (J). The song is testing across all demos, ranking third with teens, first 18-24 and fifth with women 25-34.

Field Mob climb to No. 2 with "Sick of Being Lonely" (MCA). The song ranks No. 1 with teens, fifth with women 18-24 and a solid seventh with women 25-34.

Jay-Z remains a strong Callout America performer with "Excuse Me Miss" (Roc-A-Fella/IDJMG). "Excuse" ranks first with women 18-24 and second 25-34.

Snoop Dogg ranks seventh overall this week with "Beautiful" (Doggy Style/Priority/Capitol). Snoop is second with teens and ninth with women 25-34.

Nas moves into the top 10 this week with "I Can" (Columbia). "Can" ranks seventh with teens and is growing in the upper demos; it ranks 10th with women 18-24.

Frankie J debuts at No. 12 with "Don't Wanna Try" (Columbia). "Try" ranks seventh with women 18-24 and 10th 25-34.

Sean Paul debuts at No. 13 this week with "Get Busy" (VP/Atlantic). "Busy" is testing best with teens, where it ranks fifth.

In the 25-34 cell, a couple of songs post solid scores: Eminem's "Sing for the Moment" (Shady/Interscope) ranks No. 4, and 3 Doors Down's "When I'm Gone" (Republic/Universal) ranks No. 5.

Callout America data is now available on the web at www.bullseye.com, thanks to our partnership with Bullseye Research. R&R radio-station subscribers can view updated data in detail each week. This week's password is *nappi*.

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

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R&R CHR/POP TOP 50

May 2, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	R. KELLY Ignition (Jive)	8148	+322	897334	9	120/0
1	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	8088	-311	917901	19	124/0
4	3	JUSTIN TIMBERLAKE Rock Your Body (Jive)	8034	+367	945590	8	129/0
2	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	7842	-379	847262	12	121/0
6	5	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6739	+508	772351	7	121/0
5	6	AMANDA PEREZ Angel (Powerhouse/Virgin)	6187	-363	621913	14	121/0
8	7	EVANESCENCE Bring Me To Life (Wind-up)	5780	+952	675066	9	119/1
7	8	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5312	+96	548428	10	127/0
9	9	CHRISTINA AGUILERA Fighter (RCA)	5026	+295	563332	7	127/1
13	10	SEAN PAUL Get Busy (40/40/VP/Atlantic)	4963	+1099	651053	5	118/3
15	11	GOOD CHARLOTTE The Anthem (Epic)	4124	+332	437306	8	121/1
10	12	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	4111	-595	354332	18	127/0
17	13	GINUWINE Hell Yeah (Epic)	3715	+304	363711	10	107/3
11	14	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3648	-653	443204	25	116/0
18	15	STACIE ORRICO Stuck (Forefront/Virgin)	3467	+140	325083	11	122/3
19	16	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3438	+272	329296	10	93/7
12	17	AALIYAH Miss You (BlackGround/Universal)	3419	-704	360888	15	102/0
20	18	AVRIL LAVIGNE Losing Grip (Arista)	3205	+236	317410	5	120/1
14	19	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3032	-822	258428	17	122/0
16	20	AVRIL LAVIGNE I'm With You (Arista)	3013	-513	252117	21	128/0
29	21	JENNIFER LOPEZ I'm Glad (Epic)	2638	+704	307892	3	114/9
22	22	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2575	-328	248616	19	124/0
21	23	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	2394	-553	251047	15	112/0
27	24	COLDPLAY Clocks (Capitol)	2315	+286	216025	7	105/4
40	25	KELLY CLARKSON Miss Independent (RCA)	2303	+1051	266962	2	102/19
26	26	TYRESE How You Gonna Act Like That (J)	2276	+174	258856	6	94/2
31	27	WAYNE WONDER No Letting Go (VP/Atlantic)	2243	+410	396622	6	85/12
24	28	FIELD MOB Sick Of Being Lonely (MCA)	2056	-196	189658	9	79/0
33	29	JEWEL Intuition (Atlantic)	2008	+389	221024	3	106/6
32	30	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1943	+151	148084	8	75/1
25	31	MADONNA American Life (Maverick/WB)	1890	-274	214295	5	88/0
23	32	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1880	-599	174317	14	108/0
35	33	NAS I Can (Columbia)	1875	+323	212958	4	78/11
36	34	FRANKIE J. Don't Wanna Try (Columbia)	1870	+383	267991	3	82/11
28	35	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1843	-197	199208	20	122/0
30	36	T.A.T.U. All The Things She Said (Interscope)	1554	-322	151738	20	118/0
38	37	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1520	+185	131914	5	69/8
42	38	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	1468	+266	166249	3	73/11
37	39	LISA MARIE PRESLEY Lights Out (Capitol)	1446	+118	147825	9	80/3
41	40	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1413	+207	132392	3	77/9
34	41	EMINEM Superman (Shady/Aftermath/Interscope)	1332	-250	141921	16	110/0
Debut	42	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1091	+407	120992	1	72/36
45	43	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1071	+84	84886	2	67/9
39	44	SIMPLE PLAN I'd Do Anything (Lava)	1069	-222	116377	19	90/0
50	45	LILLIX It's About Time (Maverick/Reprise)	1037	+214	127247	2	81/6
48	46	AUDIOSLAVE Like A Stone (Interscope/Epic)	1036	+115	83724	3	82/3
44	47	B2K Girlfriend (Epic)	1019	-9	90289	3	69/0
43	48	BLU CANTRELL Breathe (Arista)	958	-94	101610	11	35/3
Debut	49	SIMPLE PLAN Addicted (Lava)	933	+299	150301	1	67/9
Debut	50	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	886	+371	108504	1	66/10

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ARTIST TITLE LABEL(S)	ADDS
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	38
50 CENT 21 Questions (Shady/Aftermath/Interscope)	36
KELLY CLARKSON Miss Independent (RCA)	19
T.A.T.U. Not Gonna Get Us (Interscope)	18
ASHANTI Rock Wit U (Murder Inc./IDJMG)	16
WAYNE WONDER No Letting Go (VP/Atlantic)	12
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	12
FRANKIE J. Don't Wanna Try (Columbia)	11
NAS I Can (Columbia)	11
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	11
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+1099
KELLY CLARKSON Miss Independent (RCA)	+1051
EVANESCENCE Bring Me To Life (Wind-up)	+952
JENNIFER LOPEZ I'm Glad (Epic)	+704
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+508
WAYNE WONDER No Letting Go (VP/Atlantic)	+410
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+407
JEWEL Intuition (Atlantic)	+389
FRANKIE J. Don't Wanna Try (Columbia)	+383
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+371

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRISTINA AGUILERA Beautiful (RCA)	2167
NIVEA Don't Mess With My Man (Jive)	2165
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1612
EMINEM Lose Yourself (Shady/Interscope)	1264
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1234
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1227
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1085
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1057
LINKIN PARK In The End (Warner Bros.)	1043
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	948
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	936
AVRIL LAVIGNE Complicated (Arista)	935
NELLY Hot In Herre (Fo' Reel/Universal)	932
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	909
CREED One Last Breath (Wind-up)	838
PINK Family Portrait (Arista)	820
PINK Just Like A Pill (Arista)	777
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	765
DJ SAMMY & YANOU Heaven (Robbins)	741
NELLY Air Force Ones (Fo' Reel/Universal)	737
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	717
JIMMY EAT WORLD The Middle (DreamWorks)	706
JENNIFER LOPEZ Jenny From The Block (Epic)	706
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	683
MICHELLE BRANCH All You Wanted (Maverick/WB)	675

129 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. 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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May 2, 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	3 DOORS DOWN When I'm Gone (Republic/Universal)	3035	-52	80771	20	51/0
3	2	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2958	+164	83007	7	51/0
2	3	AMANDA PEREZ Angel (Powerhouse/Virgin)	2597	-234	71562	13	47/0
6	4	R. KELLY Ignition (Jive)	2559	+179	75855	6	46/1
5	5	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2506	+97	73663	9	52/2
4	6	50 CENT In Da Club (Shady/Aftermath/Interscope)	2311	-149	63557	11	48/0
10	7	EVANESCENCE Bring Me To Life (Wind-up)	2186	+424	61999	5	52/0
8	8	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	2070	+220	55417	5	51/0
11	9	CHRISTINA AGUILERA Fighter (RCA)	2002	+271	57378	6	50/0
9	10	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1888	+40	54129	11	47/0
7	11	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	1670	-232	50818	16	41/0
12	12	AVRIL LAVIGNE I'm With You (Arista)	1481	-167	40884	21	41/0
16	13	GOOD CHARLOTTE The Anthem (Epic)	1450	+34	40780	7	44/1
14	14	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1437	-145	41503	25	40/0
19	15	AVRIL LAVIGNE Losing Grip (Arista)	1383	+179	38693	5	45/0
23	16	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1324	+355	39767	4	45/5
13	17	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1312	-294	34524	15	37/0
18	18	COLDPLAY Clocks (Capitol)	1296	+61	35506	7	42/1
15	19	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1244	-181	34450	14	34/0
21	20	STACIE ORRICO Stuck (Forefront/Virgin)	1227	+65	34148	10	40/3
20	21	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1201	-3	36057	11	44/0
26	22	JEWEL Intuition (Atlantic)	1093	+245	31136	2	48/4
25	23	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1023	+120	28946	5	45/0
22	24	MADONNA American Life (Maverick/WB)	999	-119	26855	4	34/0
27	25	JENNIFER LOPEZ I'm Glad (Epic)	912	+150	25050	2	44/3
17	26	AALIYAH Miss You (BlackGround/Universal)	901	-492	22603	11	27/0
29	27	GINUWINE Hell Yeah (Epic)	877	+125	22326	4	35/5
42	28	KELLY CLARKSON Miss Independent (RCA)	744	+400	19878	2	41/11
28	29	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	623	-135	15150	17	19/0
33	30	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	586	+101	15632	2	27/4
39	31	WAYNE WONDER No Letting Go (VP/Atlantic)	578	+203	18378	2	31/6
24	32	T.A.T.U. All The Things She Said (Interscope)	574	-365	17209	23	22/0
32	33	STACIA Angel (Raystone)	560	+43	13485	8	19/0
41	34	FRANKIE J. Don't Wanna Try (Columbia)	512	+158	15726	2	21/2
37	35	TYRESE How You Gonna Act Like That (J)	501	+108	12419	2	21/0
36	36	FIELD MOB Sick Of Being Lonely (MCA)	459	+47	10848	3	23/0
34	37	JOHN MAYER Why Georgia (Aware/Columbia)	430	-20	12046	3	23/1
35	38	JUSTIN TIMBERLAKE Cry Me A River (Jive)	419	-25	13034	19	21/0
43	39	AUDIOSLAVE Like A Stone (Interscope/Epic)	364	+59	9754	2	21/0
30	40	NO DOUBT Running (Interscope)	364	-283	9087	15	11/0
31	41	MISSY "MISDEMEANOR" ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	360	-169	9157	12	14/0
45	42	LISA MARIE PRESLEY Lights Out (Capitol)	318	+33	8176	2	15/1
44	43	TEMMORA Try'n To Play A Playa (Independent)	317	+21	7210	2	12/0
38	44	SIMPLE PLAN I'd Do Anything (Lava)	308	-82	8358	17	11/0
48	45	LINKIN PARK Somewhere I Belong (Warner Bros.)	307	+41	8031	2	12/0
Debut	46	NAS I Can (Columbia)	299	+81	7310	1	20/3
Debut	47	T.A.T.U. Not Gonna Get Us (Interscope)	295	+234	8380	1	35/6
Debut	48	SIMPLE PLAN Addicted (Lava)	255	+81	7666	1	21/4
Debut	49	LILLIX It's About Time (Maverick/Reprise)	253	+18	7102	1	19/3
50	50	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	239	-13	7166	3	12/0

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	21
50 CENT 21 Questions (Shady/Aftermath/Interscope)	14
KELLY CLARKSON Miss Independent (RCA)	11
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	7
T.A.T.U. Not Gonna Get Us (Interscope)	6
WAYNE WONDER No Letting Go (VP/Atlantic)	6
SEAN PAUL Get Busy (40/40/VP/Atlantic)	5
GINUWINE Hell Yeah (Epic)	5
DONNAS Who Invited You (Atlantic)	5
JEWEL Intuition (Atlantic)	4
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4
SIMPLE PLAN Addicted (Lava)	4
SUM 41 The Hell Song (Island/IDJMG)	4
JENNIFER LOPEZ I'm Glad (Epic)	3
STACIE ORRICO Stuck (Forefront/Virgin)	3
NAS I Can (Columbia)	3
LILLIX It's About Time (Maverick/Reprise)	3
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	3
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE Bring Me To Life (Wind-up)	+424
KELLY CLARKSON Miss Independent (RCA)	+400
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+355
CHRISTINA AGUILERA Fighter (RCA)	+271
JEWEL Intuition (Atlantic)	+245
T.A.T.U. Not Gonna Get Us (Interscope)	+234
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+220
WAYNE WONDER No Letting Go (VP/Atlantic)	+203
R. KELLY Ignition (Jive)	+179
AVRIL LAVIGNE Losing Grip (Arista)	+179
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+164
FRANKIE J. Don't Wanna Try (Columbia)	+158
JENNIFER LOPEZ I'm Glad (Epic)	+150
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+144
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	+139
GINUWINE Hell Yeah (Epic)	+125
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+120
TYRESE How You Gonna Act Like That (J)	+108
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+101
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+97
SIMPLE PLAN Addicted (Lava)	+81
NAS I Can (Columbia)	+81
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+70
BLU CANTRELL Breathe (Arista)	+70
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+68
TROYS What Do You Do (Elektra/EEG)	+68
STACIE ORRICO Stuck (Forefront/Virgin)	+65
COLDPLAY Clocks (Capitol)	+61
AUDIOSLAVE Like A Stone (Interscope/Epic)	+59
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+55

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ON THE RECORD

With **Karson With A K**
Asst. PD, WHTF/Tallahassee, FL



Florida's capital city is one of the few radio markets in the country where the 18-34 demo is the largest part of the population. We have a new morning show, *Karson & Kennedy*, here in the home of the Florida State Seminoles and the F.A.M.U. Rattlers. The new show and the music we play are both a reflection of the thousands of college

students in our area. • PD Brian O'Conner says that Kelly Clarkson's "Miss Independent" is already lighting up the phones, and Sean Paul's "Get Busy" will be a summer anthem of 2003. Afternoon

host Alex Summers reports that people on the ride home really rock out to Evanescence's "Bring Me to Life," and *The Tommy Fox Night Show* currently has Coldplay's "Clocks" as the No. 1 most requested song on "Hot 9 At 9." Even T.A.T.U get a nod for their great dance remix of "All the Things She Said" from *Hot Saturday Night Party* host DJ OB-1. • Two major radio companies have decide to battle it out in the Rhythmic ring here in Tallahassee, which is fine with us. They can fight the bloody battle — we are working to win the war.

Another week, another new No. 1 on R&R's CHR/Pop chart. This time it's **R. Kelly's** turn, as "Ignition" (Jive) flies 2-1* and **3 Doors Down's** "When I'm Gone" (Republic/Universal) departs the top spot for No. 2. **Justin Timberlake's** "Rock Your Body" (Jive) slides 4-3*. **50 Cent's** "In da Club" (Shady/Aftermath/Interscope) falls 3-4, but labelmate **Eminem** scores another top five hit as "Sing for the Moment" rises 6-5* ... **Sean Paul** breaks into top 10 territory as "Get Busy" (40/VP/Atlantic) goes up 13-10* and also wins the Most Increased Plays crown with 1,099 added plays ... Throw your hands up for **Good Charlotte's** "The Anthem" (Epic), which moves 15-11* ... **Stacie Orrico** defies her song title as "Stuck" (ForeFront/Virgin) climbs 18-15* ... Epic is happy with **Jennifer Lopez**: "I'm Glad" jumps 29-21* this week ... **American Idol Kelly Clarkson** is the big mover this week, as "Miss Independent" (RCA) soars 40-25* ... **Sugar Ray** score Most Added honors this week with "Mr. Bartender (It's So Easy)" (Atlantic), which picks up 38 adds ... **50 Cent** begins his second assault on the CHR/Pop chart: "21 Questions" (Shady/Aftermath/Interscope) debuts at No. 42. Other debuts this week come from **Simple Plan** and **Third Eye Blind**.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Fabulous**

LABEL: **Elektra/EEG**

By **MIKE TRIAS**/ASSISTANT EDITOR



I was living in Brooklyn with my moms, and my manager said I was going to get an opportunity to flow on the air," recalls John Jackson, otherwise known as rap standout Fabulous. "I wasn't even that interested in being a rapper back then. But I knew it was a chance."

It was a big chance for Fabulous and a risk for DJ Clue. The on-air personality and mix-tape master uncharacteristically let the then-18-year-old Jackson spit rhymes live on the air during his New York City radio show, even though Clue hadn't had a chance to personally assess Fabulous' skills. Clue gave the Brooklyn native a shot on reputation alone, and Fabulous proceeded to impress both Clue and fellow rapper N.O.R.E., who was also at the station that day. Now, one album and several hit songs later, Fabulous is at it again with "Can't Let You Go." The smash is currently charting at No. 3* and No. 5* on R&R's CHR/Rhythmic and Urban charts, respectively, and it's on the rise at Pop as well.

Lil Mo, whose song "Superwoman, Part 2" helped kick off both Fabulous' and her own career, reunites with him on "Can't Let You Go." Joining the pair on the chorus is newcomer Mike Shorey, who also happens to be the first artist Fabulous signed to his own imprint, Street Family Entertainment. Produced by Just Blaze, "Can't Let You Go" is a simple, guitar-lick-driven track in which Fabulous tells the story of an adulterous relationship with his signature nonchalant delivery. "You're the one I want in my life/I already got a wife/I can't leave you alone/And I know I'm living wrong/But I can't let you go."

Fabulous' sophomore effort, *Street Dreams*, has already gone gold after just six weeks, riding on the shoulders of "Can't

Let You Go." Says Fabulous about the album's title, "There are millions of kids who want to do what I do. [Rapping] became a profession. That's why I feel it's a street dream." As for the content of the album, Fabulous comments, "It's the same kind of music. But there's a little maturity to it now. Places I've been, things I've done. With *Ghetto Fabulous* I was just a person making an album and trying to achieve what I wanted to do. And now that I'm successful, *Street Dreams* is the album after the success."

And what a success Fabulous has become. He's currently doing a plethora of endorsements for various companies. Reebok, Nextel, Sean John and Pop Tarts have all capitalized on the rapper's commercial appeal. Lipton has just signed him to appear with comedian Eddie Griffin in Lipton Brisk radio spots starting in May. Now all Fabulous needs to do is endorse a hotel chain and a car company for the hook-up on his living and transportation needs, and he'll have all the amenities of life covered.

Next, Fabulous has to find the time to enjoy his success. He's currently on the road with Talib Kweli as part of the MTV2 Campus Invasion Tour. Upcoming performances on *The Tonight Show With Jay Leno* on May 6 and Fox's *Summer Music Mania* on May 22 add to his already hectic schedule. To top it all off, Fabulous is also slated to open for 50 Cent on his summer tour.

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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 5/2/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EVANESCENCE Bring Me To Life (Wind-up)	4.24	4.29	77%	13%	4.20	79%	15%
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4.13	4.24	75%	10%	4.18	79%	10%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.09	4.11	95%	23%	4.02	97%	27%
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Live)	3.97	4.03	83%	22%	3.80	84%	27%
GOOD CHARLOTTE The Anthem (Epic)	3.93	4.06	88%	21%	3.75	88%	27%
STACIE ORRICO Stuck (Virgin)	3.92	3.98	67%	10%	3.88	65%	12%
CHRISTINA AGUILERA Fighter (RCA)	3.90	3.94	89%	15%	3.96	90%	15%
AVRIL LAVIGNE Losing Grip (Arista)	3.83	3.90	79%	15%	3.76	78%	17%
AVRIL LAVIGNE I'm With You (Arista)	3.82	3.85	99%	50%	3.76	100%	58%
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.79	3.85	80%	18%	3.73	79%	18%
EMINEM Sing For The Moment (Shady/Interscope)	3.76	3.94	94%	28%	3.71	93%	31%
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.73	3.81	96%	30%	4.03	97%	25%
50 CENT In Da Club (Shady/Interscope)	3.68	3.75	93%	42%	3.72	91%	38%
SEAN PAUL Get Busy (VP/Atlantic)	3.66	3.53	76%	21%	3.65	77%	23%
AALIYAH Miss You (BlackGround/Universal)	3.62	3.72	87%	36%	3.66	87%	37%
R. KELLY Ignition (Jive)	3.62	3.62	86%	30%	3.61	85%	28%
COLDPLAY Clocks (Capitol)	3.60	-	61%	14%	3.61	58%	14%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.58	3.65	99%	51%	3.86	99%	46%
KID ROCK FISHERYL CROW Picture (Atlantic)	3.54	3.70	98%	52%	3.62	99%	52%
GINUWINE Hell Yeah (Epic)	3.48	3.41	73%	22%	3.43	72%	26%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.41	3.44	96%	54%	3.30	96%	57%
T. A. T. U. All The Things She Said (Interscope)	3.39	3.52	94%	45%	3.35	94%	48%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.38	3.43	91%	52%	3.30	91%	52%
MISSY ELLIOTT F/LUDACRIS Gossip Folks (Flip/Elektra/EEG)	3.37	3.33	86%	41%	3.42	89%	42%
TYRESE How You Gonna Act Like That (J)	3.37	-	63%	22%	3.38	62%	21%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.34	3.44	87%	38%	3.28	86%	40%
FIELD MOB Sick Of Being Lonely (MCA)	3.32	-	49%	17%	3.32	49%	16%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.29	3.32	96%	57%	3.32	96%	55%
JENNIFER LOPEZ I'm Glad (Epic)	3.28	-	68%	19%	3.19	72%	23%
MADONNA American Life (Warner Bros.)	2.95	3.02	74%	25%	2.91	77%	26%

Total sample size is 537 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

FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)
Total Plays: 856, Total Stations: 50, Adds: 12

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
Total Plays: 831, Total Stations: 55, Adds: 8

LINKIN PARK Somewhere I Belong (Warner Bros.)
Total Plays: 756, Total Stations: 18, Adds: 4

JOHN MAYER Why Georgia (Aware/Columbia)
Total Plays: 743, Total Stations: 37, Adds: 1

LIL' KIM The Jump Off (Queen Bee/Atlantic)
Total Plays: 685, Total Stations: 22, Adds: 0

UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
Total Plays: 539, Total Stations: 21, Adds: 5

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)
Total Plays: 467, Total Stations: 30, Adds: 3

RACHEL FARRIS I'm Not The Girl (Big3)
Total Plays: 389, Total Stations: 36, Adds: 4

T.A.T.U. Not Gonna Get Us (Interscope)
Total Plays: 378, Total Stations: 59, Adds: 18

FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 293, Total Stations: 34, Adds: 5

Songs ranked by total plays

The 10 Biggest Mistakes...

Continued from Page 28

Don't Play The Label Game

The sixth-biggest mistake programmers make is playing the record-company game. McVay says, "It's all too easy to lose sight of the fact that a programmer's job is to build audience. If it's done right, the record labels are happy and we're happy. But there are some PDs who get really swept up in playing the record-company game — forgetting what's important to the listeners, or forgetting the sound of the radio station and helping out a friend because this song is a priority for them, or dumping a song before their listeners are tired of it.

"Sometimes a label will say, 'We're off that one. We're on the new one now. We're done with the old 50 Cent. We're on the new one. You can put the old one in recurrent.' You can't

"Treat the talent as a priority, communicate with them, don't lie, and spend time telling them what you want them to do."

do it. You have to think about what's important to your audience and your listeners. In light of the tough financial times that records and radio are having, more than ever we're both on the same team because we have to be. I encourage PDs to absolutely avoid playing the record-company game."

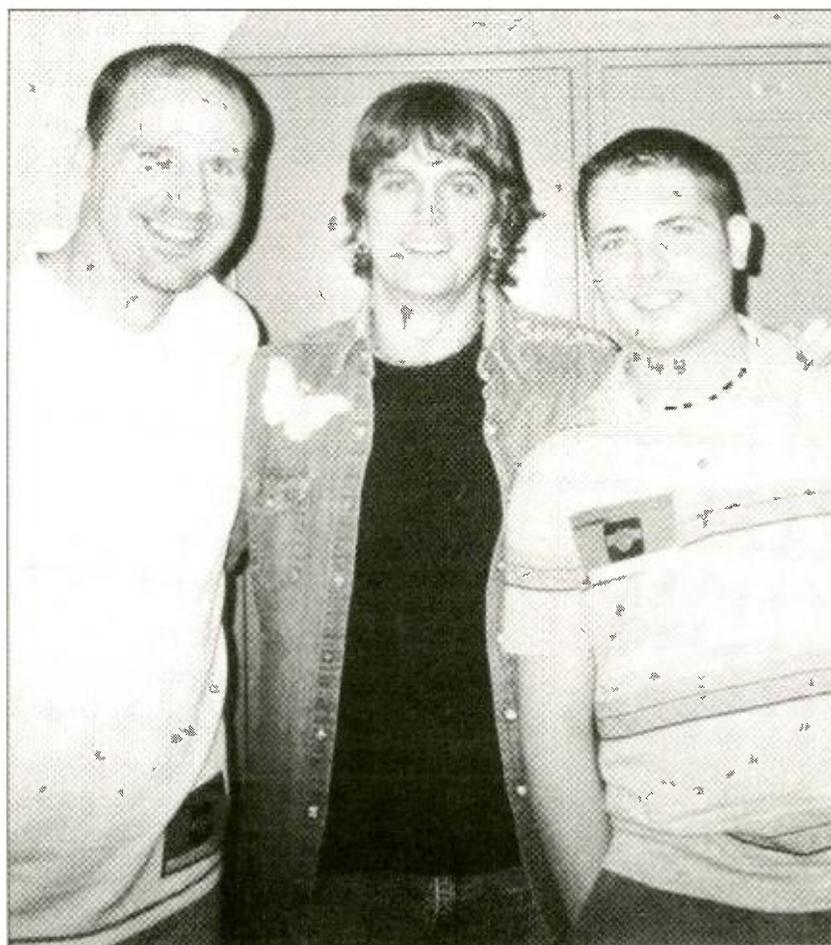
In Part Two, we'll focus on the top five PD mistakes.

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: mdavis@radioandrecords.com



WDBR IS SO SMOOTH After a recent show at Savvis Center in St. Louis (l-r), WDBR/Springfield, IL morning host Dave Daniels, Atlantic recording artist Rob Thomas and WDBR MD/nighttimer Fig hang out backstage.



DONTAY THOMPSON
 dthompson@radioandrecords.com

From Radio To Video Programming

BET programmer extraordinaire Stephen Hill

It's not very often a person can say they've successfully programmed a radio station and a video channel. But Stephen Hill, Black Entertainment Television's Sr. VP/Music & Entertainment Programming, can make that claim.

Hill, who grew up in Washington, DC, was inspired to get into radio as a youngster listening to Donnie Simpson, who, at the time, was working at WKYS/Washington as morning man and PD.

Hill says, "After seeing what Donnie Simpson did, I was like, 'I would like to be the morning man and the program director of a radio station. That would be my dream job.'" While attending Brown University, working on his degree in applied math economics, Hill landed his first radio job, at the college's WBRU/Providence.

"I did all the urban and R&B programming on Sundays, and I was also the jock for the alternative rock morning show," he says. After graduating from college he gave up his job at WBRU and took a job teaching math at his old high school, Groton School.

After doing that for a few years he decided to put his degree to work and landed a job as a loan officer at the Bank of Boston. While working

at the bank, Hill once again got the radio bug. He landed a part-time job at WILD/Boston and worked his way up to the PD position — taking a significant pay cut to do what he really wanted to do.



Stephen Hill

Hill says, "Elroy Smith hired me to do part-time at WILD, and when Elroy left for 100.3 Jamz [KJMJZ] in Dallas in 1988, I was selected to be the program director of WILD, and that was my first shot at programming.

"Luckily, Ken Nash of Nash Communications, the owner of WILD, was the guy who gave me this shot."

After spending five successful years in the programming chair at WILD, Hill got the call to work for ABC Radio Networks, putting together its Urban Gold format. Hill says, "I only did that for a few months, though, because after that I became the first Exec. Producer for *The Tom Joyner Morning Show*. Tom Joyner is so focused on the audience and has always been so focused on what the audience is thinking and

that's what really makes him successful. I learned so much from that experience."

Though working with Joyner was a beneficial experience for Hill, it was short-lived. After working on the show for nearly a year, Hill got his first opportunity to work with a video channel. "I was offered an op-

"After seeing what Donnie Simpson did, I was like, 'I would like to be the morning man and the program director of a radio station. That would be my dream job.'"

portunity at MTV," he says.

"I had been going back and forth with MTV, even when I was in Boston, so the conversations had started 10 years earlier. Either the position wasn't right for me to go, or when I wanted to go, they didn't have the position I wanted. In January of '95, it all came together. So I moved to New York to work at MTV as their Director/Music Programming."

Hill applied his radio background to music programming at MTV, becoming an essential part of the programming department. His career continued to prosper when the opportunity to work at Black Entertainment Television arose in 1999.

When Hill arrived at BET he set goals for himself: He wanted to implement more aggressive programming and music that would cater more closely to the audience that tunes in the channel each day.

As Sr. VP/Music Programming & Entertainment, his duties include

developing and scheduling shows and selecting the music, hosts and talent. Hill has definitely made his mark on the network, including developing BET's most popular program, *106 & Park With AJ & Free*.

"When I came onboard it was just to take BET to the next level," he says, "to see if we could pump up the ratings by finding things that were attractive. Myself, Penny McDonald, Lynn Harris Taylor, Kelly G and Melanie Massie have been able to develop music programming that has a little bit of edge or something different to it.

Hits was this crazy guy who messed with people, and that was successful. We had Miss Cheata, who was an animated character, so she could say anything she wanted, pretty much. And, of course, *Rap City* was established long before I got to BET, and that was an institution we kept. We wanted to make sure that stayed as strong as it was. And then we developed *106 & Park*, and that's really become the signature show."

Hill emphasizes that the lessons he learned programming radio have been key to his success at video channels; in fact, he says there aren't that many differences: "A lot of the experience I gathered in radio — like teasing over a break, being of the audience and talking to the audience rather than down to the audience — those things you learn in radio, you absolutely apply in television. You just have to incorporate visuals with it as well."

The visuals are important, but Hill stresses that, in radio, a successful DJ has personality, and that's what he looks for when he hires VJs for BET. "Looks are fine, but personality is what's really going to carry it at the end of the day," he says.

When it comes to video scheduling, Selector is used, and new records are always surrounded by the hits — just like in radio. "They really don't differ that much," stresses Hill. "You're trying to put together a string of videos like you would do a playlist, by mixing the hits with new music. It's very important for BET to break new music and to be a source for new music, but we try to make sure there are hits on either side of new music."

With BET the primary source to break hip-hop and R&B records that MTV or other video channels may wait on, Hill says that, although the other programming aspects are important, keeping the music on point is the biggest challenge.

BET will soon be facing a new competitor: Radio One and Comcast have teamed up to create a new video channel that will reportedly go head-to-head with BET. But Hill says he'll continue to focus on making BET the very best, and he's confident the channel will continue to be groundbreaking. "Honestly, we

are the best, plus competition makes you stronger" he says.

Hill has had great success thus far programming at BET, and he isn't done yet. "We're working on pilots for reality series now," he reveals. "During the day *106 & Park* isn't going anywhere. *Rap City*'s not going anywhere. Look for us to find innovative programming to put between the videos."

"Those things you learn in radio, you absolutely apply in television. You just have to incorporate visuals with it as well."

Hill is proud of his staff and the success BET has had since he started with the company. "You know what? We've had fun," he says. "I've been very fortunate to assemble a hard-working team that understands what we needed to do, and they've gotten it done. You know how you see your own kids? You don't really notice change because they grow with you. But someone else, who only sees the child in January and September, can say, 'Wow! That kid has changed!' That's kind of how it feels.

"I'd like to think that there's more energy and star participation at BET now. With the advent and success of *106 & Park* and, more importantly, BET Music's move to New York in 2000, we've become more accessible to the industry."

With a positive outlook on BET's future and the company's continued growth, Hill is destined for continued success. "It's funny," he says. "I'm so into what I'm doing now. I'm enjoying the television-production side of it now, but at the end of the day, it's really about the music to me. I enjoy being a part of the BET Awards show and the Walk of Fame and being able to do shows with Luther Vandross, Stevie Wonder and Patti La Bella. Sometimes I'll sit back and say, 'My life is great.'"

TALK BACK TO R&R!

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

Call me at 310-788-1665

or e-mail:

dthompson@radioandrecords.com



HIP-HOP'S BEST GATHER IN DETROIT Detroit recently held the largest Hip-Hop Summit ever, drawing over 17,000 participants for panel discussions at the Cobo Arena. Other activities during the summit: a Poetry Slam at St. Andrew's Hall, a concert at the State Theater and an official reception at the Detroit Historical Museum. Pictured (l-r) at the summit are Hip-Hop Summit Action Network President Dr. Benjamin Chavis, recording artist Eminem, Def Jam/Rush Communications Chairman and Chairman of the Hip-Hop Summit Action Network Russell Simmons, Detroit Mayor Kwame Kilpatrick and recording artist Nas.

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May 2, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SEAN PAUL Get Busy (4D/4D/VP/Atlantic)	5408	+194	755758	12	80/0
5	2	50 CENT 21 Questions (Shady/Aftermath/Interscope)	5224	+404	765069	8	77/1
4	3	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	5023	+34	707309	12	76/0
1	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	4843	-387	640459	17	79/0
6	5	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4714	+213	661627	11	77/0
3	6	R. KELLY Ignition (Jive)	4691	-302	563298	20	76/0
7	7	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3933	-36	577536	15	73/0
8	8	NAS I Can (Columbia)	3655	+50	482690	12	72/0
9	9	GINUWINE Hell Yeah (Epic)	2786	-220	314648	15	65/0
10	10	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2536	-385	337714	14	75/0
12	11	AALIYAH Miss You (BlackGround/Universal)	2135	-266	280371	23	69/0
17	12	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2123	+201	280947	7	51/1
11	13	TYRESE How You Gonna Act Like That (J)	2110	-327	297015	21	67/0
18	14	DA BRAT In Love Wit Chu (So So Def/Arista)	2058	+319	217597	6	68/1
14	15	FRANKIE J. Don't Wanna Try (Columbia)	2048	-39	226867	10	49/2
15	16	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	2032	-12	204885	8	52/0
21	17	PANJABI MC Beware Of The Boys (Sequence)	1858	+346	316255	4	46/18
19	18	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1851	+131	150969	11	63/1
13	19	B2K Girlfriend (Epic)	1820	-398	234815	11	66/0
24	20	WAYNE WONDER No Letting Go (VP/Atlantic)	1660	+193	240716	20	63/5
35	21	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	1632	+737	353304	3	38/16
16	22	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1615	-369	278130	13	67/1
20	23	NELLY Pimp Juice (Fo' Reel/Universal)	1486	-190	134924	8	67/0
34	24	R. KELLY Snake (Jive)	1415	+466	272995	3	56/28
26	25	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1373	+19	173477	9	53/1
32	26	MONICA So Gone (J)	1327	+305	184894	3	62/3
27	27	TALIB KWELI Get By (Rawkus/MCA)	1305	-46	129118	7	58/1
23	28	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1236	-258	140975	19	65/0
33	29	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1198	+177	213797	4	69/13
22	30	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1179	-329	93894	19	58/0
29	31	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	1100	-193	157355	11	47/0
28	32	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	1066	-258	145046	14	41/0
36	33	JENNIFER LOPEZ I'm Glad (Epic)	1065	+183	136806	3	43/1
30	34	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1052	-190	96786	18	60/0
37	35	HITMAN SAMMY SAM Step Daddy (Universal)	952	+136	68654	4	41/3
31	36	EMINEM Superman (Shady/Aftermath/Interscope)	829	-266	100328	17	50/0
40	37	BONECRUSHER Never Scared (Arista)	819	+70	138401	5	39/5
39	38	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	794	+24	83936	5	51/2
45	39	MISSY ELLIOTT Pussycat (Elektra/EEG)	654	+120	101231	2	6/0
Debut	40	ASHANTI Rock Wit U (Murder Inc./IDJMG)	644	+516	172971	1	6/2
Debut	41	FABOLOUS Into You (Elektra/EEG)	620	+224	75170	1	10/6
Debut	42	KILEY DEAN Make Me A Song (Beatclub/Interscope)	569	+203	67953	1	53/23
47	43	JAHEIM Put That Woman First (Divine Mill/WB)	550	+40	96819	4	18/0
38	44	BONE THUGS-N-HARMONY Home (Ruthless/Epic)	544	-268	42043	6	31/0
Debut	45	CHINGY Right Thurr (Priority/Capitol)	522	+253	64738	1	33/11
42	46	KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	511	-139	62572	7	34/0
44	47	50 CENT F/NOTORIOUS B.I.G. Realist Nigga (Shady/Interscope)	508	-30	152424	2	2/0
43	48	JUSTIN TIMBERLAKE Cry Me A River (Jive)	493	-72	68547	19	33/0
Debut	49	FLOETRY Say Yes (DreamWorks)	483	+139	46630	1	37/7
41	50	DJ KAY SLAY Too Much For Me (Columbia)	475	-179	84681	5	34/0

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ARTIST TITLE LABEL(S)	ADDS
AALIYAH Come Over (BlackGround)	41
R. KELLY Snake (Jive)	28
TAMIA Officially Missing You (Elektra/EEG)	24
KILEY DEAN Make Me A Song (Beatclub/Interscope)	23
PANJABI MC Beware Of The Boys (Sequence)	18
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	16
JOE BUDDEN Pump It Up (Def Jam/IDJMG)	13
CHINGY Right Thurr (Priority/Capitol)	11
FREEWAY Flipside (Roc-A-Fella/IDJMG)	9
THALIA F/FAT JOE I Want You (Virgin)	8
FLOETRY Say Yes (DreamWorks)	7
FABOLOUS Into You (Elektra/EEG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+737
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+516
R. KELLY Snake (Jive)	+466
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+404
PANJABI MC Beware Of The Boys (Sequence)	+346
DA BRAT In Love Wit Chu (So So Def/Arista)	+319
MONICA So Gone (J)	+305
EMINEM F/50 CENT/B. RHYMES Hail Mary (Shady/Aftermath/Interscope)	+285
CHINGY Right Thurr (Priority/Capitol)	+253
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	+229

New & Active

- DRU HILL** I Love You (Def Soul/IDJMG)
Total Plays: 458, Total Stations: 24, Adds: 1
- LIL' JON & THE EASTSIDE BOYZ** Get Low (TVT)
Total Plays: 458, Total Stations: 8, Adds: 4
- SMILEZ AND SOUTHSTAR** Now That... (ARTISTdirect)
Total Plays: 356, Total Stations: 41, Adds: 2
- DA ENTOURAGE** Bunny Hop (Universal)
Total Plays: 342, Total Stations: 20, Adds: 1
- LATIF** I Don't Want To Hurt You (Motown)
Total Plays: 271, Total Stations: 34, Adds: 2
- LIL' JON & THE EASTSIDE BOYZ** Play No Games (TVT)
Total Plays: 194, Total Stations: 10, Adds: 1
- E-40** One Night Stand (Sick Wid' It/Jive)
Total Plays: 186, Total Stations: 12, Adds: 1
- DANIEL BEDINGFIELD** If You're Not The One (Island/IDJMG)
Total Plays: 174, Total Stations: 10, Adds: 2
- PRYMARY COLORZ** If I Could Change (Big3)
Total Plays: 168, Total Stations: 14, Adds: 3
- MO THUGS F/FELICIA & LAYZIE...** All Life Long (D3)
Total Plays: 167, Total Stations: 16, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. 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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RANK ARTIST TITLE LABEL

- 1 **50 CENT** 21 Questions (*Shady/Aftermath/Interscope*)
- 2 **50 CENT** In Da Club (*Shady/Aftermath/Interscope*)
- 3 **SNOPP DOGG** Beautiful (*Doggy Style/Priority/Capitol*)
- 4 **SEAN PAUL** Get Busy (*VP/Atlantic*)
- 5 **FABOLOUS f/LIL' MO** Can't Let You Go (*Elektra/EEG*)
- 6 **PANJABI MC** Beware Of The Boys (Sequence)
- 7 **R. KELLY f/BIG TIGGER** Snake (*Jive*)
- 8 **BUSTA RHYMES f/MARIAH CAREY...** I Know What You Want (*J*)
- 9 **JOE BUDDEN** Pump It Up (*Def Jam/IDJMG*)
- 10 **LIL' KIM** The Jump Off (*Queen Bee/Undeas/Atlantic*)
- 11 **GINUWINE** Hell Yeah (*Epic*)
- 12 **LIL' KIM f/50 CENT** Magic Stick (*Queen Bee/Atlantic*)
- 13 **NAS** I Can (*Columbia*)
- 14 **DA BRAT** I'm In Love With You (*So So Def/Arista*)
- 15 **2PAC** Still Ballin' (*Amaru/Tha Row/Interscope*)
- 16 **R. KELLY** Ignition (*Jive*)
- 17 **WAYNE WONDER** No Letting Go (*VP/Atlantic*)
- 18 **B2K** Girlfriend (*Epic*)
- 19 **BONECRUSHER** Never Scared (*So So Def/Arista*)
- 20 **JAY-Z** Excuse Me Miss (*Roc-A-Fella/IDJMG*)
- 21 **LIL' JON & EASTSIDE BOYZ** Get Low (*TVT*)
- 22 **EMINEM** Hail Mary (*Shady/Aftermath/Interscope*)
- 23 **JAY-Z** Stop (*Roc-A-Fella/IDJMG*)
- 24 **TALIB KWELI** Get By (*Rawkus/Priority*)
- 25 **ASHANTI** Rock Wit U (*Murder Inc./IDJMG*)
- 26 **LIL' MO f/FABOLOUS** 4Ever (*Elektra/EEG*)
- 27 **JAY-Z** La, La, La (Excuse Me Again) (*Roc-A-Fella/IDJMG*)
- 28 **BABY** What Happened To That Boy? (*Cash Money/Universal*)
- 29 **DJ KAY SLAY** Too Much For Me (*Columbia*)
- 30 **50 CENT f/NOTORIOUS B.I.G.** Realist Nigga (*Shady/Aftermath/Interscope*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26/03.
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PHAT MIX SIX

- CHINGY** Right Thurr (*Priority/Capitol*)
ASHANTI Rock Wit U (*Murder Inc./IDJMG*)
LOON f/P. DIDDY & KELIS How You Want That (*Bad Boy/Universal*)
R. KELLY f/BIG TIGGER Snake (*Jive*)
SEAN PAUL Like Glue (*VP/Atlantic*)
LUMIDEE Never Leave You (*Straight Face/Universal*)



The joint I'm definitely feeling right now — and I'll be honest, I never thought I'd be saying this about this artist — is that new Ashanti joint. It's crazy. I'm feeling "Rock Wit U" (Murder Inc./IDJMG). It's a hot spring/summer/whatever record. That and Monica's "So Gone" (J) are my R&B joints. I'd say the hip-hop joint I love is Mobb Deep's "Double Shots" (Land Speed). I think that whole album is pretty hot. They have joints on that album. Busta's "Call the Ambulance" (J) is another joint that I'm feeling. The next joint is Freeway and Peedi Crack's "Flipside" (Roc-A-Fella/IDJMG). That joint is banging and will be the next "Rock the Mic." And, of course, Debreca's "21 Questions" (Mass Appeal) — look out for the B-side.



Editor's Note: Geespin is currently servicing Debreca's "21 Questions," which is an answer to 50 Cent's "21 Questions." For info and product, please contact him at 617-794-1930 or djgeespin@hotmail.com.

— DJ Geespin, WJMN/Boston



Lil Kim and 50 Cent's "Magic Stick" (Queen Bee/Atlantic) is big! It's a great record that's doing well on the West Coast. 50 Cent has the power right now. Another hot record is "21 Questions" (Shady/Aftermath/Interscope) by — you guessed it — 50 Cent! This will cross over to the mainstream; it's Dr. Dre at his finest. The first time I heard Ashanti's "Rock Wit U" (Murder Inc./IDJMG), I loved it. This record will be big for the summer.

— Kid Jay, KISV/Bakersfield



PAUL GETS BUSY WITH A NO. 1 RECORD Congrats to the staff at VP Records and Atlantic Records for their success as they've taken Sean Paul's "Get Busy" to No. 1 on the CHR/Rhythmic chart. Pictured here at a recent concert for WPOW/Miami are (l-r) WPOW PD Kid Curry, Sean Paul and Atlantic local Dwayne Ward.

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ON THE RECORD

This Week's Hottest Music Picks

JB King

MD, KLUC/Las Vegas

Joe Budden's "Pump It Up" (Spit/IDJMG): This has a great bounce to it.

Lil Kim featuring 50 Cent's "Magic Stick" (Queen Bee/Atlantic): Pulling phones at night.

Kiley Dean's "Make Me a Song" (Beatclub/Interscope): Really growing on me.

Lee L'Heureux

WRED/Portland, ME

Ludacris' "Act a Fool" (Def Jam South/IDJMG): Early response on this is amazing. This record has hit written all over it. The Ludacris feel always works in this market.

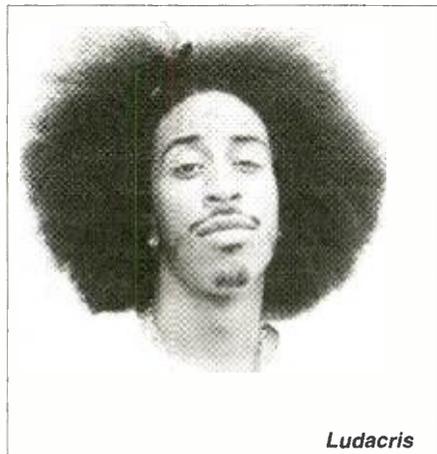
Punjabi MC's "Beware of the Boys" (Sequence): People cannot get enough of this. It is top 5 phones and No. 1 requests at our club.

Bobby Ramos

PD, KPRR/EI Paso

Chingy's "Right Thurr" (Capitol/Priority): Shock and awe! This one's going to blow the f**k up, fo' sho'!

Kylie Dean's "Make Me a Song": Reacting outta da box! Women are loving the smooth tempo.



Ludacris

Xzibit featuring Nate Dogg's "My Name" (Loud/Columbia): Jam! Eminem and Xzibit are representin' another future classic.

Latif's "I Don't Want to Hurt You" (Universal): You want to get into those panties? Play this song.

Chris Tyler

MD, WJMN/Boston

Ludacris' "Act a Fool": Love this one! Vintage Ludacris! You'll be singing the hook after one listen.

Chingy's "Right Thurr": I'm getting good stories from other stations. Could be something for WJMN down the road.

R. Kelly featuring Big Tigger's "Snake" (Jive): I've quoted this one before, but I gotta say it again: This should be a *smash!* It sounds so good on the air.

Ant Dog

PD, KKUU/Palm Springs, CA

Thalia featuring Fat Joe's "I Want You" (Virgin): Not only will I play her song all day, I will suck a fart out of her a** if she lets me.

Madonna featuring Missy Elliot's "American Life (Missy Elliott Remix)" (Maverick/WB): Believe it or not, this is banging.

Lil Mo's "4Ever" (Elektra/EEG): A hot track. I wanna dedicate this to all my babies' mommas. Maybe they'll go easy on me with the child support.

Lauren Michaels

MD, KKXX/Bakersfield

Sarai's "Ladies Night" (Epic): Played it last night for my "8:00 Whoa Call" and the phones went crazy! The girls are gonna love this song!

50 Cent featuring Eminem & The Notorious B.I.G.'s "The Realist" (Shady/Aftermath/Interscope): I love this song! Could a song by Eminem and 50 not do well?

Stagga Lee's "Roll Wit M.V.P." (ARTIST-direct): Bakersfield loves this song! My phones just go off at night about it, and it doesn't hurt that the video is now out and he's hot!

JoJo Collins

MD, KDGS/Wichita, KS

Ludacris' "Act a Fool": The song was in our battle last week and it blew up!

Thalia featuring Fat Joe's "I Want You": It's a great summer song.

Ashanti's "Rock With You" (Murder Inc./IDJMG): She's fine, and the song is hot!

Jimi Jamm

PD/MD, WPKF/Poughkeepsie, NY

Lumidee's "Never Leave You" (Straight Face/Universal): The Dwalle beat is the rhythm of 2003!

Lil Mo's "21 Answers" (Elektra/EEG): The ladies strike back with a great reply!

Kiley Dean's "Make Me a Song": Sounds like summer to me.

Karen Wild

MD, KUBE/Seattle

Westside Connection featuring Knoc'turnal's "Lights Out" (Universal): We have been missing a hot West Coast track for too long!

Bubba Sparxxx's "Jimmy Mathis" (Beatclub/Interscope): It's Timbo-produced, it's country-meets-hip-hop, and they blend it well!

Chingy's "Right Thurr": I know he's part of Ludacris' DTP crew, but it's got that St. Lunatics club-bangin' sound — it's fun!

Loon featuring Kelis' "How You Want That" (Bad Boy/Universal): OK, this one isn't country, but I love it. I've been waiting for Loon to do a solo joint!

John E. Kage

MD, KOKS/Denver

Chingy's "Right Thurr": No. 1 phones, No. 3 callout and No. 1 Hispanic callout.

R. Kelly featuring Big Tigger's "Snake": Another top 5 record. *Smash!*

Da Brat's "In Luv Wit Chu" (So So Def/Arista): How good does this record sound?

Lil Kim featuring 50 Cent's "Magic Stick": So catchy, it's like candy. Top phones and a potential No. 1 record.

Nick Elliott

PD, KKXX/Bakersfield

6-Zero's "Stay" (Independent): No. 1



Thalia

phones for the second week in a row. E-mail me if you need a copy

Fabulous featuring Ashanti's "Into You" (Elektra/EEG): Can you say "smash"??

E-40's "One Night Stand" (Jive): E will break out of the West Coast with this hit!

Jill Strada

MD, WPYO/Orlando

Daniel Bedingfield's "If You're Not the One (Passengerz Remix)" (Island/IDJMG): This song is developing well on our station. It's in a power new category getting six to eight spins a day.

Justin Timberlake's "Rock Your Body (Remix)" (Jive): Hot song!

Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J): It's a solid on the station.

50 Cent featuring Nate Dogg's "21 Questions" (Shady/Aftermath/Interscope): I love this song. It's a solid and is sure to move into a power soon!

David Simpson

MD, WZMX/Hartford

Damani's "Move This" (Independent): Getting familiar in the mix.

Monica's "So Gone" (J): Huge requests.

B2K's "Girlfriend (Pied Piper Remix)" (Epic): Big ups to Mike Lieberman.

Joe Budden's "Pump It Up": Rolling out of the mix show!

Drebeca's "21 Questions (Answer)" (Independent): Big in the mix.

Sexy. Strong. Passionate. Pure.
We've been officially missing a voice like this.

TAMIA
officially missing you

The premiere single from the new album *still*

Early phones at KBOS

Over 20 new adds this week:

- WJHM KMEL
- WWKX KSFM
- WBTT KCAQ
- KXHT WWBZ
- WXIS WJWZ
- KZFM KSEQ
- KNDA KKFR



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Management: Chris Smith Management

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America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 5/2/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
50 CENT In Da Club (Shady/Interscope)	4.12	4.13	97%	43%	4.08	98%	47%
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.96	3.98	97%	25%	3.94	98%	27%
50 CENT 21 Questions (Shady/Interscope)	3.94	3.83	69%	12%	3.99	70%	12%
SEAN PAUL Get Busy (VP/Atlantic)	3.93	3.87	85%	23%	3.91	86%	24%
FABOLOUS F/MIKE SHOREY & LIL' MO Can't Let You Go (Elektra)	3.92	3.85	58%	12%	3.97	57%	10%
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3.90	3.99	96%	27%	3.97	97%	27%
AALIYAH Miss You (BlackGround/Universal)	3.84	3.86	93%	40%	3.83	93%	41%
SNOOP DOGG F/PHARRELL & UNCLE CHARLIE WILSON Beautiful (Priority/Capitol)	3.83	3.72	78%	24%	3.78	77%	27%
LIL' KIM F/MR. CHEEKS The Jump Off (Atlantic)	3.83	3.75	66%	15%	3.81	65%	14%
FRANKIE J Don't Wanna Try (Columbia)	3.83	3.80	51%	10%	3.98	43%	8%
WAYNE WONDER No Letting Go (VP/Atlantic)	3.81	3.76	52%	16%	3.86	50%	16%
DMX X Gon' Give It To Ya (Bloodline/IDJMG)	3.80	3.76	79%	20%	3.82	80%	21%
NAS I Can (Columbia)	3.79	3.65	77%	24%	3.76	77%	25%
GINUWINE Hell Yeah (Epic)	3.78	3.79	84%	24%	3.78	83%	25%
R. KELLY Ignition (Jive)	3.77	3.87	93%	33%	3.82	93%	33%
BUSTA RHYMES F/MARIAH CAREY I Know What You Want (J)	3.76	3.65	76%	17%	3.78	73%	15%
TYRESE How You Gonna Act Like That (J)	3.75	3.75	78%	22%	3.76	77%	22%
MISSY ELLIOTT FLUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.73	3.69	92%	42%	3.72	93%	44%
DA BRAT In Love Wit Chu (So So Def/Arista)	3.68	3.48	34%	5%	3.56	29%	6%
50 CENT Wanksta (Shady/Aftermath/Interscope)	3.67	3.57	84%	39%	3.70	85%	40%
STAGGA LEE Roll Wit M.V.P. (Artistdirect)	3.66	3.34	35%	8%	3.57	29%	8%
LIL' MO F/FABOLOUS 4Ever (Elektra/EEG)	3.63	3.65	42%	8%	3.59	40%	8%
PANJABI MC F/JAY-Z Beware Of The Boys (Sequence)	3.62		31%	6%	3.61	27%	6%
2 PAC F/TRICK DADDY Still Ballin (Amaru/The Row/Interscope)	3.61	3.63	45%	11%	3.60	39%	10%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.54	3.66	95%	55%	3.57	94%	54%
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3.49	3.63	75%	25%	3.47	75%	25%
TALIB KWELI Get By (Rawkus/MCA)	3.47	3.36	31%	7%	3.45	28%	6%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.46	3.58	98%	58%	3.33	98%	62%
B2K Girlfriend (Epic)	3.44	3.25	82%	28%	3.46	80%	28%
NELLY Pimp Juice (Fo' Reel/Universal)	3.43	3.55	75%	20%	3.52	76%	19%

Total sample size is 516 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.com 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: Kiley Dean
LABEL: Beatclub/Interscope
By MIKE TRIAS/ASSISTANT EDITOR



Twenty-year-old Kiley Dean has come a long way from her humble beginnings in the small town of Alma, AR. Her big break came when she got her first pro gig, as a backup singer on tour for Britney Spears, with whom she toured for almost a year and a half.

It was during this time that Dean met super-producer Timbaland at the 2000 Grammy Awards in Los Angeles. The two quickly formed a working relationship, and when it was time for her to look for a label deal, she didn't have to look very far. Kiley Dean is now the newest sensation on Timbaland's Beatclub Records.

"Make Me a Song," the lead single from Dean's upcoming debut, *Simple Girl*, has lyrics so straightforward they're almost amusing in their honesty. Dean, whose sultry voice has an amazing amount of soul for someone who sang backup for such a pop powerhouse, makes references to hits like Tweet's "Call Me" and Missy Elliott's "Get Ur Freak On," and even pays homage to Aaliyah's "Rock the Boat." "Timbaland/Can you give me a song like 'Rock the Boat' / Can you give me a song that you and Missy wrote." And, of course, the patented Timbaland sound is prevalent throughout the entire track.

More of the same can be expected from *Simple Girl*, with production by Timbaland and Big Bert (Brandy). "Tim's like my brother," remarks Dean. "He's so funny and cool. He's goofy, I'm goofy, and he really allowed me to be myself and bring my own perspective to the album. I feel like every song came from within." And as for Timbaland's thoughts on Dean, he boasts, "Kiley Dean — where pop music is going."

Reporters

<p>KSS/Albuquerque, NM * PD: Pete Mearquez APD: Deap Cortez MO: Ailey Faith 1 R KELLY "Snake" 2 E BUDDEN "Pump" 3 KILEY DEAN "Song" 4 FABOLOUS "Intro" 5 PRIMARY COLORZ "Change"</p>	<p>WJMN/Boston, MA * VP/Prog. PD: Cadillac Jack APD: Dennis O'Heron MO: Carla Tyler 3 R KELLY "Snake" 5 ASHANTI "Rock" 3 KILEY DEAN "Song" 4 FABOLOUS "Intro" LL COOL J "Amazin'"</p>	<p>WJFX/Fl. Wayne, IN * PD: Todd Derks MO: Weasel 3 R KELLY "Snake" 2 PANJABI MC "Boys" 1 KILEY DEAN "Song" KILEY DEAN "Song" THALIA FFAT JOE "Want"</p>	<p>WXIS/Johnson City, TN * PD/MD: Todd Ambrose 18 PANJABI MC "Boys" 5 TAMILA "Missing" 2 LIL' KIM F50 CENT "Magic" KILEY DEAN "Song" LIL' KIM F50 CENT "Magic" FABOLOUS "Intro" WAYNE WONDER "Letting"</p>	<p>KDOM/Monterey-Salinas, CA * PD: Dennis Martinez MO: Alex Carrillo 5 R KELLY "Snake" 2 LIL' KIM F50 CENT "Magic" AALIYAH "Come" FABOLOUS "Intro"</p>	<p>WPHI/Philadelphia, PA * OM/MD: Brian Mitchell MO: Kevin Cruise 34 LIL' KIM F50 CENT "Magic" 2 AALIYAH "Come" FLOETRY "Yes" TAMILA "Missing"</p>	<p>KYWL/Spokane, WA * PD: Steve Kiehlthoff MO: Chuck Wright 20 R KELLY "Snake" AALIYAH "Come" FLOETRY "Yes" TAMILA "Missing"</p>
<p>KYLZ/Albuquerque, NM * Interim PD/MD: Mr. Clear MO: D.J. Lopez 14 EMINEM F50 CENT "Hail" 7 HITMAN SAMMY SAM "Daddy" 4 AALIYAH "Come" FABOLOUS "Intro" KILEY DEAN "Song" R KELLY "Snake" TAMILA "Missing"</p>	<p>WRVZ/Charleston, WV PD: John Anthony AALIYAH "Come" FREWAY "Flipside" JENNIFER LOPEZ "Glad" MONICA "Gone" TAMILA "Missing"</p>	<p>KBSO/Fresno, CA * PD: Patti Moreno APD: Greg Hoffman MO: Danny Slat 19 R KELLY "Snake" 12 CHINGY "Right" 7 TAMILA "Missing" 4 JOE BUDDEN "Pump" 6 MISSY ELLIOTT/JAY-Z "Day" 5 AALIYAH "Come" 2 PRIMARY COLORZ "Change" BONECRUSHER "Never"</p>	<p>KLUC/Las Vegas, NV * OM/MD: Cal Thomas APD: Mike Spencer MO: J.B. King 9 LIL' KIM F50 CENT "Magic" 4 JOE BUDDEN "Pump" 2 KILEY DEAN "Song" 1 PANJABI MC "Boys" 1 WAYNE WONDER "Letting" AALIYAH "Come"</p>	<p>WJWZ/Montgomery, AL PD: Jerry Jay 12 FABOLOUS "Intro" 4 AALIYAH "Come" 5 LIL' MO/FABOLOUS "Ever" 3 DAVID BANNER "Like" 3 TAMILA "Missing" 3 BUBBA SPARKX "Jammy" 2 KILEY DEAN "Song"</p>	<p>KKFR/Phoenix, AZ * APD: Charlie Huero MO: J. Phillis MO: Jerry Jay 12 FABOLOUS "Intro" 4 AALIYAH "Come" 5 LIL' MO/FABOLOUS "Ever" 3 DAVID BANNER "Like" 3 TAMILA "Missing" 3 BUBBA SPARKX "Jammy" 2 KILEY DEAN "Song"</p>	<p>KSPW/Springfield, MO MO: Chris Cannon 1 KILEY DEAN "Song" 1 LATE "Hurt" AALIYAH "Come" FLOETRY "Yes" TAMILA "Missing"</p>
<p>KFAT/Anchorage, AK MO: Michelle Chick PD: Paul Boris 1 AALIYAH "Come" 1 CHINGY "Right" 1 FAT JOE F50 CENT "Pump" 1 LATE "Hurt" 1 LIL' KIM F50 CENT "Magic" 1 STICKY FINGAZ "Can"</p>	<p>WWBZ/Charleston, SC * PD: Gentiana George III 40 R KELLY "Snake" AALIYAH "Come" TAMILA "Missing"</p>	<p>KSEJ/Fresno, CA * PD: Tommy Del Rio MO: Felix The Cat AALIYAH "Come" TAMILA "Missing"</p>	<p>KVEG/Las Vegas, NV * PD: Sherita Sautsberry 54 R KELLY "Snake" 44 AALIYAH "Come" 3 KILEY DEAN "Song"</p>	<p>WKTU/New York, NY * APD: Franke Blue MO: Diana Laid MO: Chino 46 DANIEL BEDINGFIELD "One" 6 LATE "Hurt"</p>	<p>KZPP/Phoenix, AZ * PD: Mark Medina MO: Chino 46 DANIEL BEDINGFIELD "One" 6 LATE "Hurt"</p>	<p>KWN/Stockton-Modesto, CA * MO: Diane Fat 4 AALIYAH "Come" DA ENTORAGE "Bunny" FAT JOE F50 CENT "Pump" TAMILA "Missing"</p>
<p>WBT/Atlanta, GA * PD: Sean Phillips APD/MD: Mawerick JENNIFER LOPEZ "Glad" KILEY DEAN "Song" THALIA FFAT JOE "Want"</p>	<p>WCHH/Charlotte, NC * MO: Boogie O MO: Baby Boy Stu 40 R KELLY "Snake" 17 GINUWINE "Jeans" 13 FLOETRY "Yes"</p>	<p>WJMH/Greensboro, NC * OM/MD: Brian Douglas MO: Tap Mosey 22 EMINEM F50 CENT "Hail" 12 ELEPHANT MAN "River"</p>	<p>KWID/Las Vegas, NV * PD: Tom Naylor MO: Pablo Sato 42 PANJABI MC "Boys" 10 R KELLY "Snake" ASHTANI "Rock"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanman MO: Beate No Adds</p>
<p>WBTS/Atlanta, GA * PD: Sean Phillips APD/MD: Mawerick JENNIFER LOPEZ "Glad" KILEY DEAN "Song" THALIA FFAT JOE "Want"</p>	<p>WBBM-FM/Chicago, IL * PD: Todd Cavanah MO: Fabolous "Intro" 7 WAYNE WONDER "Letting" 3 LIL' KIM F50 CENT "Magic" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WHZT/Greenville, SC * PD: Fisher MO: Murphy Dawg 5 R KELLY "Snake" KILEY DEAN "Song"</p>	<p>KHTE/Little Rock, AR * PD: Tony Terrill 1 CHINGY "Right" AALIYAH "Come" FAT JOE F50 CENT "Pump" KILEY DEAN "Song"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>WZT/Atlantic City, NJ * PD: Rob Garcia MO: Tamia "Missing"</p>	<p>KNDA/Corpus Christi, TX * OM/MD: Bill Thorman PD: Richard Laal 2 LIL' JOE "Low" 2 E-40 "Stand" AALIYAH "Come" FREWAY "Flipside" TAMILA "Missing"</p>	<p>WQSL/Greenville, NC * PD: Jack Spauld AALIYAH "Come" KILEY DEAN "Song"</p>	<p>KWID/Las Vegas, NV * PD: Tom Naylor MO: Pablo Sato 42 PANJABI MC "Boys" 10 R KELLY "Snake" ASHTANI "Rock"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KBQT/Austin, TX * PD: Jay Michael MO: Bradley Greis 15 JAY-Z "Excuse" 1 LIL' KIM F50 CENT "Magic" JOE BUDDEN "Pump"</p>	<p>KZFM/Corpus Christi, TX * PD: Ed Ocasio MO: Krone Madall 2 R KELLY "Snake" 1 TAMILA "Missing" AALIYAH "Come" MO THUSS/FLORIAN "Long" FREWAY "Flipside"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KXMG/Austin, TX * PD: Jay Michael MO: Bradley Greis 15 JAY-Z "Excuse" 1 LIL' KIM F50 CENT "Magic" JOE BUDDEN "Pump"</p>	<p>KZFM/Corpus Christi, TX * PD: Ed Ocasio MO: Krone Madall 2 R KELLY "Snake" 1 TAMILA "Missing" AALIYAH "Come" MO THUSS/FLORIAN "Long" FREWAY "Flipside"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pizzano 24 PANJABI MC "Boys" 1 LIL' KIM F50 CENT "Magic" 1 KILEY DEAN "Song"</p>	<p>WDHT/Dayton, OH * OM/MD: J.D. Rumba APD/MD: Marcel Thornton 4 STAGGA LEE "Roll" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WZMX/Hartford, CT * OM: Steve Starr PD: Victor Starr APD/MD: David Simpson 18 FREWAY "Flipside" 4 KILEY DEAN "Song" AALIYAH "Come" FLOETRY "Yes"</p>	<p>WBLO/Louisville, KY * PD: Mark Guan APD: Tony The Tiger MO: Gerald Harrison 75 SO CANT "21" LIL' JOE "Low" LIL' KIM F50 CENT "Magic"</p>	<p>WKQT/New York, NY * PD/VP/Prog.: Tracy Cleoberty MO: E-Bo No Adds</p>	<p>KJWM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Deane MO: Alexa 16 R KELLY "Snake" 3 AALIYAH "Come"</p>	<p>KOHT/Tucson, AZ * OM: Steve King PD/MD: R Dubl MO: Richard Villalobos 2 LIL' KIM F50 CENT "Magic" 2 KILEY DEAN "Song"</p>
<p>KISV/B</p>						

Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD: Sugar Bear APD: Marie Cristal 24 R. KELLY "Snake" 3 FREEWAY "Flipside" AALIYAH "Come" ELEPHANT MAN "Riser" TYRESE "Signs"</p>	<p>WJZD/Biloxi-Gulfport, MS * OM/PO: Rob Neal MD: Tabari Daniels AALIYAH "Come" FREEWAY "Flipside" JS "Cream" KILEY DEAN "Song" R. KELLY "Snake" TAMIA "Missing" TYRESE "Signs"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 7 R. KELLY "Snake" GINUWINE "Jeans" HITMAN SAMMY SAM "Daddy"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 11 R. KELLY "Snake" JS "Cream" KILEY DEAN "Song" TAMIA "Missing" TYRESE "Signs" AALIYAH "Come" FREEWAY "Flipside"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 17 ASHANTI "Rock" 11 KILEY DEAN "Song" 11 TYRESE "Signs"</p>	<p>WHRK/Memphis, TN * OM/PO: Nate Bell APD: Eileen Collier MD: Devin Steel 54 AALIYAH "Come" 27 R. KELLY "Snake" 2 THREE 6 MAFIA... "Spinners" 1 TYRESE "Signs" FREEWAY "Flipside" JS "Cream" KILEY DEAN "Song"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack 1 THREE 6 MAFIA... "Spinners"</p>	<p>3 TYRESE "Signs" 1 AALIYAH "Come" FREEWAY "Flipside" TAMIA "Missing"</p>	<p>WPHR/Syracuse, NY * PD: Benn Charles MD: Kenny Dees 32 R. KELLY "Snake" 11 TYRESE "Signs" 7 FREEWAY "Flipside" AALIYAH "Come" JS "Cream" KILEY DEAN "Song" TAMIA "Missing"</p>
<p>KBCE/Alexandria, LA APD/MD: Dell Banks TYRESE "Signs"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 26 LIL' MO FABOLOUS "Ever" GINUWINE "Jeans"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 16 R. KELLY "Snake" 14 AALIYAH "Come" 11 KILEY DEAN "Song" 6 JS "Cream" 5 FREEWAY "Flipside" 1 THREE 6 MAFIA... "Spinners" TYRESE "Signs"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/MD: Chris Ryan 17 R. KELLY "Snake" 2 FREEWAY "Flipside" AALIYAH "Come" JS "Cream" KILEY DEAN "Song" TAMIA "Missing" TYRESE "Signs"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 16 R. KELLY "Snake" 11 LIL' JON... "Games" 8 LATIF "Hurt" AALIYAH "Come" FREEWAY "Flipside" GINUWINE "Jeans" JS "Cream" KILEY DEAN "Song" SMILEZ AND SOUTHWESTAR "Gone" TAMIA "Missing" TYRESE "Signs"</p>	<p>WEDR/Miami, FL * OM/PO/MD: Cedric Hollywood 32 R. KELLY "Snake" 7 FREEWAY "Flipside" AALIYAH "Come" GINUWINE "Jeans" TYRESE "Signs"</p>	<p>WOWI/Norfolk, VA * OM/PO: Daisy Davis APD/MD: Michael Mauzone 9 FREEWAY "Flipside" 4 R. KELLY "Snake" AALIYAH "Come" FIELD MOB "Know" GINUWINE "Jeans" JS "Cream"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown AALIYAH "Come" R. KELLY "Snake" TYRESE "Signs"</p>	<p>WTMP/Tampa, FL MD: Big Money Cad 19 MONICA "Gone" 11 FREEWAY "Flipside" 10 JS "Cream"</p>
<p>KEDG/Alexandria, LA OM/PO: Jay Stevens MD: Wade Hampton 6 TYRESE "Signs" AALIYAH "Come"</p>	<p>WBLK/Buffalo, NY * PD/MD: Chris Reynolds 17 R. KELLY "Snake" AALIYAH "Come" TAMIA "Missing" TYRESE "Signs"</p>	<p>WWDM/Columbia, SC * PD/MD: Mike Love APD: Vernessa Pendergrass 25 R. KELLY "Snake" 13 AALIYAH "Come" 7 JS "Cream" 7 TYRESE "Signs" 3 KILEY DEAN "Song" 1 FREEWAY "Flipside" TAMIA "Missing"</p>	<p>WIKS/Greenville, NC * PD/MD: B. K. Kirkland 6 50 CENT "21" 5 R. KELLY "Snake" GINUWINE "Jeans" TAMIA "Missing"</p>	<p>WQJM/Lansing, MI * PD/MD: Brant Johnson 16 R. KELLY "Snake" 11 LIL' JON... "Games" 8 LATIF "Hurt" AALIYAH "Come" FREEWAY "Flipside" GINUWINE "Jeans" JS "Cream" KILEY DEAN "Song" SMILEZ AND SOUTHWESTAR "Gone" TAMIA "Missing" TYRESE "Signs"</p>	<p>WEDR/Miami, FL * OM/PO/MD: Cedric Hollywood 32 R. KELLY "Snake" 7 FREEWAY "Flipside" AALIYAH "Come" GINUWINE "Jeans" TYRESE "Signs"</p>	<p>WVSP/Oklahoma City, OK * OM/PO: Terry Monday MD: Eddie Brasco 7 JS "Cream" 6 KILEY DEAN "Song" 4 R. KELLY "Snake" 4 TYRESE "Signs" 3 AALIYAH "Come" 3 TAMIA "Missing" THREE 6 MAFIA... "Spinners" FREEWAY "Flipside"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 16 R. KELLY "Snake" 10 AALIYAH "Come" JS "Cream" TAMIA "Missing" TYRESE "Signs"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Mike G. 38 R. KELLY "Snake" 32 KILEY DEAN "Song" 1 AALIYAH "Come" TAMIA "Missing" FREEWAY "Flipside" TYRESE "Signs" THREE 6 MAFIA... "Spinners"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraax 11 HITMAN SAMMY SAM "Daddy" 11 R. KELLY "Snake" SMILEZ AND SOUTHWESTAR "Gone"</p>	<p>WVVE/Atlanta, GA * OM/PO: Tony Brown APD/MD: Tosha Love 13 FABOLOUS FALL' MO "Can't" AALIYAH "Come"</p>	<p>WVFX/Columbus, GA PD: Michael Soul 25 AALIYAH "Come" 19 THREE 6 MAFIA... "Spinners" 17 TYRESE "Signs" 14 KILEY DEAN "Song" 7 54TH PLATOON "She" 5 JS "Cream" 5 R. KELLY "Snake" 4 TAMIA "Missing"</p>	<p>WJMX/Greenville, SC * PD/MD: Doug Davis 19 AALIYAH "Come" 17 R. KELLY "Snake" KILEY DEAN "Song" TAMIA "Missing"</p>	<p>WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander 17 R. KELLY "Snake" 16 TAMIA "Missing" 10 KILEY DEAN "Song" 1 FREEWAY "Flipside" AALIYAH "Come" TYRESE "Signs" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WUSL/Philadelphia, PA * PD: Glenn Cooper MD: Coca Lani AMD: Cosmic Kev 28 R. KELLY "Snake" 25 FREEWAY "Flipside" 7 KILEY DEAN "Song" 6 BOWERSHAW "Never" 5 JS "Cream" 5 AALIYAH "Come"</p>	<p>KDKS/Shreveport, LA * PD/MD: Quenn Echols 41 AALIYAH "Come" 10 TAMIA "Missing" THREE 6 MAFIA... "Spinners" FREEWAY "Flipside" JS "Cream" KILEY DEAN "Song" R. KELLY "Snake" TYRESE "Signs"</p>	<p>KJMM/Tulsa, OK * OM: Brian Robinson PD: Terry Monday APD/MD: Aaron Bernard 15 KILEY DEAN "Song" 14 R. KELLY "Snake" 9 JS "Cream" 5 TYRESE "Signs" 5 TAMIA "Missing" 4 AALIYAH "Come" 2 FREEWAY "Flipside" THREE 6 MAFIA... "Spinners"</p>
<p>WVFX/Augusta, GA * OM/PO: Ron Thomas APD: Mojo AALIYAH "Come" TAMIA "Missing"</p>	<p>WPEG/Charlotte, NC * OM/PO: Terri Avery APD/MD: Nate Quick 26 R. KELLY "Snake" 23 AALIYAH "Come" 5 KILEY DEAN "Song" 5 THREE 6 MAFIA... "Spinners" 3 TYRESE "Signs" 1 FREEWAY "Flipside" CHINGY "Right"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 24 R. KELLY "Snake" JS "Cream" TYRESE "Signs"</p>	<p>WJMI/Jackson, MS * OM/PO/MD: Stan Branson 13 THREE 6 MAFIA... "Spinners" 12 KILEY DEAN "Song" 4 TAMIA "Missing" AALIYAH "Come" FREEWAY "Flipside" R. KELLY "Snake" TYRESE "Signs"</p>	<p>WBTL/Montgomery, AL PD: Darryl Elliott MD: Michael Long CHINGY "Right" ROSCOE "Head"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 31 KILEY DEAN "Song" 18 R. KELLY "Snake" 1 FREEWAY "Flipside" AALIYAH "Come" JS "Cream"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels AALIYAH "Come" GINUWINE "Jeans" HEATHER HEADLEY "Wish" R. KELLY & JAY-Z "Snake" TYRESE "Signs"</p>	<p>WESE/Tripelo, MS PD/MD: Pamela Aniese FABOLOUS FALL' MO "Can't" NAS "Can"</p>
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nighthrain 28 R. KELLY "Snake" 12 KILEY DEAN "Song" 1 FREEWAY "Flipside" JS "Cream" THREE 6 MAFIA... "Spinners"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 7 KILEY DEAN "Song" 6 AALIYAH "Come" 2 R. KELLY "Snake" FREEWAY "Flipside" JS "Cream" TYRESE "Signs" 54TH PLATOON "She"</p>	<p>KKDA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatham 7 THREE 6 MAFIA... "Spinners" 4 R. KELLY "Snake" 3 CHINGY "Right" AALIYAH "Come" GINUWINE "Jeans" HEATHER HEADLEY "Wish" TYRESE "Signs"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lit Homie AALIYAH "Come" FREEWAY "Flipside" R. KELLY "Snake" THREE 6 MAFIA... "Spinners"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott MD: Michael Long CHINGY "Right" ROSCOE "Head"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>
<p>WEMX/Baton Rouge, LA * OM: Don Gosselin PD: J-Tweedy 1 R. KELLY "Snake" 1 JS "Cream" 1 KILEY DEAN "Song" 1 TYRESE "Signs" AALIYAH "Come" FREEWAY "Flipside" TAMIA "Missing" THREE 6 MAFIA... "Spinners"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>	<p>WVBT/Nashville, TN * 4 TYRESE "Signs" 3 KILEY DEAN "Song" 1 R. KELLY "Snake" AALIYAH "Come" FREEWAY "Flipside" JS "Cream"</p>
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Urban AC: Inside The Numbers

Percentages of currents and most played gold

By Anthony Acampora
R&R Director/Charts

This week we take the covers off Urban AC — so to speak — to look at R&R's Urban AC panel. In the first chart we take a look at current, recurrent and gold percentages for each station. We've also included the number of unique titles in each station's library and its group owner. In the sidebar we look at the format's most played gold titles.

KMJK/Kansas City; KOKY/Little Rock; WLOV/Chattanooga, TN; and WVBE/Roanoke, VA have the largest libraries — all check in with over 700 titles. The smallest library: 263 titles at Entercom's successful WVKL/Norfolk. The data, which is from the week of April 17-23, 2003, is provided by Mediabase 24/7.

Calls/City	Current %	Recurrent %	Gold %	Unique Titles	Owner
WFLM/Ft. Pierce, FL	47	12	41	629	Midway
WVBE/Roanoke, VA	46	9	45	707	Mel Wheeler Inc.
WHUR/Washington	41	7	52	585	Howard Univ. Board
WLOV/Chattanooga, TN	40	7	52	706	Clear Channel
KOKY/Little Rock	38	3	59	746	Citadel
KMJM/St. Louis	37	13	50	516	Clear Channel
WHQT/Miami	34	7	59	668	Cox
KJLH/Los Angeles	34	5	60	562	Taxi
WMGL/Charleston, SC	34	9	58	703	Citadel
KJMS/Memphis	34	10	57	320	Clear Channel
WJMR/Milwaukee	32	20	48	371	Saga
WRKS/New York	32	11	57	518	Emmis
WUKS/Fayetteville, NC	31	14	55	515	Beasley
WDZZ/Flint, MI	30	11	59	440	Cumulus
WIMX/Toledo	30	13	57	663	Urban Radio
KHHT/Los Angeles	30	12	58	558	Clear Channel
WLXC/Columbia, SC	29	5	65	560	Citadel
WSOL/Jacksonville	28	20	51	467	Clear Channel
WKXI/Jackson, MS	28	6	66	611	Inner City
WVAZ/Chicago	28	11	62	518	Clear Channel
KNEK/Lafayette, LA	28	17	55	582	Citadel
WSVY/Norfolk	27	27	46	357	Clear Channel
WBAV/Charlotte	27	12	61	596	Infinity
WDAS/Philadelphia	26	17	57	597	Clear Channel
KMJQ/Houston	25	16	59	584	Radio One
WMXD/Detroit	25	24	51	360	Clear Channel
WYBC/New Haven	24	16	59	693	Yale Broadcasting
KMJK/Kansas City	23	3	73	866	Syncom
WQQK/Nashville	23	10	67	506	Cumulus
WZAK/Cleveland	22	9	68	477	Radio One
WYLD/New Orleans	22	16	62	426	Clear Channel
WDLT/Mobile	22	6	73	524	Cumulus
WVKL/Norfolk	21	29	49	263	Entercom
WWIN/Baltimore	21	8	71	620	Radio One
WTLC/Indianapolis	20	12	67	497	Emmis
KQXL/Baton Rouge	20	8	72	543	Citadel
WBHK/Birmingham	20	12	69	559	Cox
WMMJ/Washington	19	7	74	598	Radio One
WKJS/Richmond	18	9	73	530	Radio One
KVGS/Las Vegas	17	13	70	417	Desert Sky Media
WCFB/Orlando	16	8	76	625	Cox Radio
WFXC/Raleigh	15	12	72	600	Radio One
WQMG/Greensboro	9	25	67	417	Entercom
KRNB/Dallas	6	2	92	437	Service

The Power Of Marvin

Marvin Gaye; The Gap Band; and Earth, Wind & Fire continue to be among the most played artists at the Urban AC format. Luther Vandross also remains a big name, as do Al Green and Anita Baker. Here are the 75 most played gold titles at Urban AC radio so far in 2003.

Rank	ARTIST Title	Year
1	MARVIN GAYE Sexual Healing	1982
2	MAZE Before I Let Go	1981
3	GAP BAND Yeaming For Your Love	1981
4	MARVIN GAYE Let's Get It On	1973
5	JOE I Wanna Know	1999
6	AL GREEN Let's Stay Together	1971
7	EMOTIONS Best of My Love	1977
8	EARTH, WIND & FIRE Reasons	1975
9	GAP BAND Outstanding	1982
10	CHERYL LYNN Got To Be Real	1978
11	ISLEY BROTHERS For The Love Of You	1975
12	ISLEY BROTHERS Between The Sheets	1983
13	MAXWELL Fortunate	1999
14	JOHNNY GILL My, My, My	1990
15	EARTH, WIND & FIRE That's The Way Of The World	1975
16	ANGIE STONE No More Rain (In This Cloud)	1999
17	DEELE Two Occasions	1987
18	LUTHER VANDROSS Never Too Much	1981
19	HEATWAVE Always And Forever	1978
20	KEITH SWEAT Make It Last Forever	1987
21	BOBBY CALDWELL What You Won't Do For Love	1978
22	L.T.D. Love Ballad	1976
23	BARRY WHITE Practice What You Preach	1994
24	BABYFACE Whip Appeal	1989
25	FREDDIE JACKSON Jam Tonight	1987
26	TEDDY PENDERGRASS Love T.K.O.	1980
27	CON FUNK SHUN Love's Train	1982
28	ANITA BAKER Sweet Love	1986
29	MAXWELL Ascension (Don't Ever Wonder)	1996
30	FREDDIE JACKSON You Are My Lady	1985
31	QUINCY JONES The Secret Garden	1989
32	TEDDY PENDERGRASS Turn Off The Lights	1974
33	RICK JAMES Fire And Desire	1978
34	AL B. SURE! Nite & Day	1988
35	DENNIS EDWARDS Don't Look Any Further	1984
36	EARTH, WIND & FIRE Devotion	1974
37	SWITCH There'll Never Be	1978
38	SHALAMAR This Is For The Lover In You	1981
39	RUFUS Sweet Thing	1976
40	EMOTIONS Don't Ask My Neighbors	1977
41	AL GREEN I'm Still In Love With You	1972
42	MAZE #FRANKIE BEVERLY Happy Feelings	1977
43	STEVIE WONDER Ribbon In The Sky	1982
44	MCFADDEN & WHITEHEAD Ain't No Stoppin' Us Now	1979
45	TEDDY PENDERGRASS Close The Door	1978
46	ISLEY BROTHERS Groove With You	1978
47	MARVIN GAYE What's Going On	1971
48	EARTH, WIND & FIRE Can't Hide Love	1976
49	EARTH, WIND & FIRE Love's Holiday	1977
50	TONY TERRY With You	1990
51	AFTER 7 Ready Or Not	1989
52	MICHAEL JACKSON Rock With You	1979
53	PATTI LABELLE If Only You Knew	1984
54	MARVIN GAYE Got To Give It Up	1977
55	MIDNIGHT STAR Slow Jam	1983
56	MAZE #FRANKIE BEVERLY Joy And Pain	1981
57	CHERRELLE Saturday Love	1986
58	ISLEY BROTHERS Footsteps In The Dark	1977
59	GEORGE CLINTON Atomic Dog	1983
60	TEMPTATIONS Treat Her Like A Lady	1984
61	LUTHER VANDROSS If This World Were Mine	1982
62	PRINCE Adore	1987
63	ISLEY BROTHERS Voyage To Atlantis	1993
64	DEBARGE I Like It	1982
65	LENNY WILLIAMS 'Cause I Love You	2000
66	PRINCE I Wanna Be Your Lover	1979
67	WHISPERS Lady	1980
68	DENIECE WILLIAMS Silly	1981
69	FREDDIE JACKSON Rock Me Tonight (For Old...)	1985
70	PARLIAMENT Flash Light	1977
71	AL GREEN Love And Happiness	1977
72	BLACKSTREET Before I Let You Go	1994
73	MARVIN GAYE Mercy Mercy Me (The Ecology)	1971
74	MARY JANE GIRLS All Night Long	1983
75	ANITA BAKER Same Ole Love (365 Days...)	1987



Les Nubians

FEATURING **TALIB KWELI**

“TEMPERATURE RISING”

FROM **ONE STEP FORWARD**

} Billboard Top 200
chart debut at 73*



“Les Nubians have recorded more than an album. They’ve created the sonic equivalent to a deep-tissue massage.”

VIBE

“There’s no denying or resisting the focus now found in their fluid, francophone flow.”

THE SOURCE

CONTACT: DWIGHT BIBBS, BLACK UNDERWORLD 626-795-2825



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www.americanradiohistory.com

• GOING FOR ADDS
THIS WEEK AT
URBAN MAINSTREAM
5.5.03

• BREAKING OUT
AT WHUR/
WASHINGTON DC



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3276	+394	511511	8	66/1
3	2	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3065	+61	446258	12	65/0
1	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)	3054	-160	466515	12	65/0
2	4	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3025	-135	485436	14	64/0
8	5	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	2562	+142	401474	11	62/1
5	6	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2492	-371	423209	14	63/0
9	7	NAS I Can (Columbia)	2474	+76	343565	12	62/0
6	8	50 CENT In Da Club (Shady/Aftermath/Interscope)	2318	-231	380244	17	64/0
7	9	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2256	-236	290102	13	65/0
12	10	JAHEIM Put That Woman First (Divine Mill/WB)	1965	+95	326856	9	61/0
11	11	FLOETRY Say Yes (DreamWorks)	1948	-15	300708	13	63/0
17	12	MONICA So Gone (J)	1826	+325	257857	5	64/0
10	13	R. KELLY Ignition (Jive)	1776	-318	300028	27	64/0
13	14	TYRESE How You Gonna Act Like That (J)	1719	-119	305429	24	63/0
14	15	AALIYAH Miss You (BlackGround/Universal)	1694	-77	257544	23	15/0
16	16	B2K Girlfriend (Epic)	1600	-73	219954	10	57/0
15	17	WAYNE WONDER No Letting Go (VP/Atlantic)	1544	-145	221777	19	61/0
18	18	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1531	+65	250836	8	56/0
20	19	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1434	+186	199894	9	57/3
21	20	BONECRUSHER Never Scared (Arista)	1316	+100	175306	8	58/1
24	21	MISSY ELLIOTT Pussycat (Elektra/EEG)	1090	+108	181823	6	2/0
23	22	HITMAN SAMMY SAM Step Daddy (Universal)	1085	+92	104341	4	44/2
25	23	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1079	+114	146952	5	52/1
22	24	NELLY Pimp Juice (Fo' Reel/Universal)	1036	-16	124017	7	50/0
30	25	DRU HILL I Love You (Def Soul/IDJMG)	945	+141	149575	6	55/1
35	26	R. KELLY Snake (Jive)	936	+306	172264	3	62/57
19	27	GINUWINE Hell Yeah (Epic)	909	-354	112644	14	58/0
26	28	HEATHER HEADLEY I Wish I Wasn't (J)	906	+2	125713	7	54/3
28	29	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	899	+52	104999	5	42/1
36	30	DA BRAT In Love Wit Chu (So So Def/Arista)	781	+179	102572	3	49/0
27	31	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	760	-142	99868	18	51/0
32	32	TALIB KWELI Get By (Rawkus/MCA)	758	+39	111023	6	45/0
34	33	702 I Still Love You (Motown)	723	+27	136197	6	33/0
29	34	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	661	-162	86629	18	54/0
41	35	PANJABI MC Beware Of The Boys (Sequence)	656	+164	126599	2	1/0
31	36	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	629	-111	77781	17	48/0
47	37	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	610	+152	114529	2	1/1
40	38	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	604	+110	90871	2	5/0
43	39	JUSTIN TIMBERLAKE Rock Your Body (Jive)	590	+112	90501	2	36/0
45	40	CHINGY Right Thurr (Priority/Capitol)	585	+109	79043	3	41/3
33	41	JUSTIN TIMBERLAKE Cry Me A River (Jive)	543	-156	81977	16	44/0
37	42	CHOPPA Choppa Style (No Limit/Universal)	526	-49	60431	15	24/0
44	43	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	466	-12	33498	4	34/1
Debut	44	ASHANTI Rock Wit U (Murder Inc./IDJMG)	442	+369	99751	1	1/0
48	45	DJ KAY SLAY Too Much For Me (Columbia)	430	-27	50296	3	41/0
38	46	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	414	-144	53738	8	39/0
49	47	PAYBACK Things U Do (Innovative)	395	-57	40263	3	27/0
39	48	NIVEA Laundromat (Jive)	395	-130	55112	17	43/0
Debut	49	EMINEM F/50 CENT/B. RHYMES Hail Mary (Shady/Aftermath/Interscope)	370	+164	68871	1	0/0
42	50	MARQUES HOUSTON That Girl (Interscope)	369	-111	57393	15	34/0

67 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
R. KELLY Snake (Jive)	57
AALIYAH Come Over (BlackGround)	50
TYRESE Signs Of Love Makin' (J)	45
JS Ice Cream (DreamWorks)	32
FREEWAY Flipside (Roc-A-Fella/IDJMG)	31
TAMIA Officially Missing You (Elektra/EEG)	27
KILEY DEAN Make Me A Song (Beatclub/Interscope)	27
THREE 6 MAFIA F/LIL' FLIP Ridin' Spinners (Loud/Columbia)	19
GINUWINE In Those Jeans (Epic)	9
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	3
HEATHER HEADLEY I Wish I Wasn't (J)	3
CHINGY Right Thurr (Priority/Capitol)	3
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+394
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+369
MONICA So Gone (J)	+325
R. KELLY Snake (Jive)	+306
GINUWINE In Those Jeans (Epic)	+258
JAY-Z La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)	+217
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	+186
DA BRAT In Love Wit Chu (So So Def/Arista)	+179
PANJABI MC Beware Of The Boys (Sequence)	+164
EMINEM F/50 CENT/B. RHYMES Hail Mary (Shady/Aftermath/Interscope)	+164

New & Active

- KELLY PRICE** He Proposed (Def Soul/IDJMG)
Total Plays: 364, Total Stations: 30, Adds: 0
- LSG F/LOON** Just Friends (Elektra/EEG)
Total Plays: 357, Total Stations: 26, Adds: 0
- GINUWINE** In Those Jeans (Epic)
Total Plays: 356, Total Stations: 49, Adds: 9
- AALIYAH** Come Over (BlackGround)
Total Plays: 355, Total Stations: 52, Adds: 50
- FIELD MOB** All I Know (MCA)
Total Plays: 354, Total Stations: 33, Adds: 1
- NOVEL** Peach (Rawkus)
Total Plays: 317, Total Stations: 22, Adds: 0
- LIL' JON & THE EASTSIDE BOYZ** I Don't Give A @#% (TVT)
Total Plays: 317, Total Stations: 16, Adds: 1
- DA ENTOURAGE** Bunny Hop (Universal)
Total Plays: 268, Total Stations: 18, Adds: 0
- LIL' JON & THE EASTSIDE BOYZ** Play No Games (TVT)
Total Plays: 256, Total Stations: 18, Adds: 1
- KILEY DEAN** Make Me A Song (Beatclub/Interscope)
Total Plays: 249, Total Stations: 27, Adds: 27

Songs ranked by total plays

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

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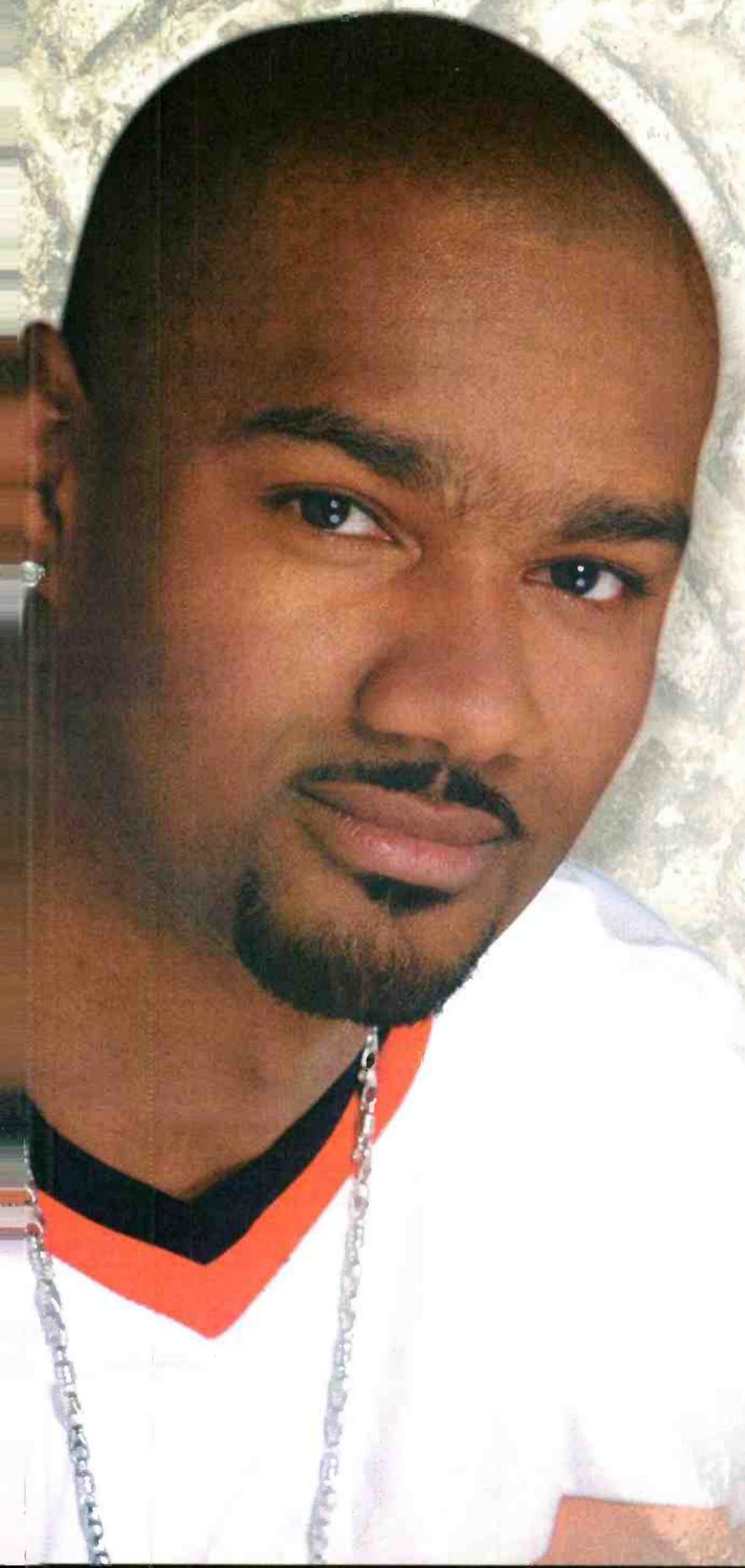


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A close-up portrait of Big Tigger, a Black man with a goatee, wearing a white shirt with a red and black V-neck collar and a silver chain. He is looking slightly to the right of the camera.

live in the *den* *with* **bigtigger**

TOP 10 COUNTDOWN

BET and New York/Miami air-personality Big Tigger has done it again—producing the phattest countdown show in hip hop with Monie Love.

Each week, Tigger breaks down the ten hottest joints in the country as only he can—with the cutting-edge-style that's already established Big Tigger's 18-34 year-old fan base coast 2 coast. You've got to respect it.

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BACK IN THE DAY (OLD SCHOOL JAM)

THE BACKSEAT SLOW JAM

FEATURED ARTIST OF THE WEEK

ON THE COME UP

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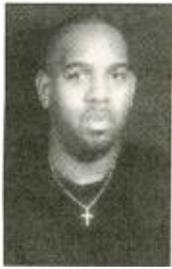
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PREMIERE PROGRAMMING

ON THE RECORD

With DC
PD, WQKQ/Nashville

Right now our major focus as a station is getting ready for Come Together Day. What we're doing this year is a show comprised of gospel acts as a way to give back to the gospel community. That's coming up on May 24. • In the meantime, we have an up-close-and-personal show



featuring J Records artist Heather Headley that will take place on May 2 in the Gibson Showcase.

• Right now we have good music with the Brian McKnight record, and the new Ron Isley is a no-brainer. Headley and Jaheim are doing really well for us now, too. We like the new Jeffrey Osborne and the new George Duke. Kelly Price and the new Earth, Wind & Fire are going to do really well for us. We're working hard

on this end to bring you a great product.

There are new songs at the top of both charts this week. 50 Cent's "21 Questions" (Shady/Aftermath/Interscope) surges 4-1* and takes over the top of the Urban chart, passing up Busta Rhymes & Mariah Carey's "I Know What You Want" (J), which moves 3-2* ... Fabolous is now top five with "Can't Let You Go" (Elektra/EEG), which climbs 8-5* ... Jaheim has another top 10 hit with "Put That Woman First" (Divine Mill/WB); he moves 12-10* ... In just three weeks, R. Kelly's "Snake" (Jive) has slithered its way to 26*. The record is Most Added this week, with 57 ... Lots of buzz about Panjabi MC featuring Jay-Z as "Beware of the Boys" climbs 41-35* ... Ashanti enters at 44* with "Rock Wit U" (Murder Inc./IDJMG) ... Floetry are the new chart-toppers at Urban AC with "Say Yes" (DreamWorks); labelmate Ron Isley moves 5-3* with "What Would You Do?" ... Format vet Brian McKnight is back in the top five with "Shoulda, Woulda, Coulda" (Motown/Universal).



— Anthony Acampora, Director/Charts

PHUNDAMENTALLY phat

ARTIST: Tamia
LABEL: Elektra/EEG

By MIKE TRIAS/ ASSISTANT EDITOR



Once heard that it takes a person an average of seven to nine listens in order to start liking a song. I can see how that could be true — you hear a song, you think it's OK. You hear it a few more times. Then you hear it while you're having a good time. It becomes a song you like. But sometimes I find I begin to like a song after just a couple of spins. And then there was the first time I heard Tamia.

Her work on "You Put a Move on My Heart," from Quincy Jones' 1994 album *Q's Jook Joint*, absolutely floored me. So did her duet with Eric Benet, "Spend My Life With You," and her last smash, "Stranger in My House." Tamia has struck me with a lighting bolt for the fourth time as her latest single, "Officially Missing You," becomes an instant classic in my slow jams collection.

"Officially Missing You," the lead single from Tamia's July 15 release, *Still*, is having a strong first week at Rhythmic, Urban and Urban AC, gaining double-digit adds at each format. The song is also featured in the New Line Cinema action flick *A Man Apart*, starring Vin Diesel and Larenz Tate. Produced by 7, the guitar-driven ballad differs in style from Tamia's "Stranger" in that it focuses more on the angelic quality of her voice, rather than her sheer power. Tamia sings the first verse in her lower register, but vaults to her upper register later in the song, further displaying her versatility as a vocalist. In combination with the song's bittersweet lyrics, Tamia's voice and the track give "Officially Missing You" the sincerity that has become the signature of all this artist's songs.

Tamia was born and raised in Windsor, Ontario. As a teenager, she so impressed

Jones with her singing that he asked her to perform on "You Put a Move on My Heart." That song — along with "Slow Jams," her duet with Babyface on the same CD — earned her two Grammy nominations. "Missing You" — from the 1995 film *Set It Off* and featuring Tamia, Brandy, Gladys Knight and Chaka Khan — also earned a Grammy nomination, bringing the total to three Grammy nods for Tamia before she had even released an album.

Since then, she has released two albums: her debut in 1998 and *A Nu Day* in 2000. Tamia also married NBA star Grant Hill of the Orlando Magic, and last year she gave birth to their daughter, Myla Grace.

Still is Tamia's sophomore album with Elektra. Many of the industry's top producers have assisted her on this project, including Mario Winans, Babyface, Warrryn Campbell, Jermaine Dupri, R. Kelly, duo Peter Lord & Jeff Smith and Shep Crawford. In conjunction with the promotional efforts for *Still*, Tamia will be featured as part of a new Verizon Wireless ad campaign. In a television spot entitled "The Remix," the Verizon Wireless Test Man will ask his now famous question — "Can you hear me now?" — and Tamia will answer him in song. The commercials are set to air on the major television networks throughout the summer.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD *
VP/Prog.: Kathy Brown
PD: Tim Woods
MD: Keith Fisher
WHITNEY HOUSTON "Dun"

KQXL/Baton Rouge, LA *
OM: Don Gosselin
PD/MD: Mya Vernon
TAMIA "Messing"

WBHK/Birmingham, AL *
PD: Jay Dixon
APD/MD: Darryl Johnson
No Adds

WMGL/Charleston, SC *
PD: Terry Base
APD/MD: Belinda Parter
STREETWIZE "Diemna"
TAMIA "Messing"

WBAV/Charlotte, NC *
OM/MD: Terri Avery
STREETWIZE "Diemna"
WILLIE CLAYTON "Some"

WLDV/Chattanooga, TN *
PD/MD: Sam Terry
No Adds

WVAZ/Chicago, IL *
PD: Eray Smith
APD: Armando Rivera
TAMIA "Messing"
VIVIAN GREEN "Francis"

WZAK/Cleveland, OH *
PD: Kim Johnson
MD: Bobby Rush
No Adds

WLXC/Columbia, SC *
Int. PD: Doug Williams
MD: Tre Taylor
STREETWIZE "Diemna"
TAMIA "Messing"

WAGH/Columbus, GA
PD: Rashaeda
MD: Ed Lewis
No Adds

KRNB/Dallas-Ft. Worth, TX *
OM/MD: Sam Weaver
PD: Ruddy V
1 CHICO DEBARGE "Together"
EARTH WIND & FIRE "Way"
GEORGE DUKE "Guess"

WMDX/Detroit, MI *
PD: Jamillah Muhammad
APD: Oneil Stevens
MD: Sheila Little
No Adds

WUKS/Fayetteville, NC *
PD/MD: Garrett Davis
MD: Calvin Poe
3 "5"
3 STREETWIZE "Diemna"
R KELLY "Lave"

WZZJ/Flint, MI *
PD: Jerold Jackson
No Adds

WFLM/Ft. Pierce, FL *
OM: Mike James
PD/MD: Tony Bear
No Adds

WQMG/Greensboro, NC *
PD: Alvin Stove
No Adds

KMJQ/Houston-Galveston, TX *
PD: Carl Conner
MD: Sam Choice
No Adds

WTLC/Indianapolis, IN *
OM/MD: Brian Wallace
MD: Garth Adams
1 KINDRED "Far"
1 CHICO DEBARGE "Together"

WJOL/Jackson, MS *
PD/MD: Stan Branson
STREETWIZE "Diemna"
TAMIA "Messing"

WSOL/Jacksonville, FL *
PD: Mike Williams
APD/MD: K.J.
LSG FLOON "Friends"

KMJK/Kansas City, MO *
PD: Greg Love
MD: Trey Wilchords
STREETWIZE "Diemna"
TAMIA "Messing"

KNEK/Lafayette, LA *
PD/MD: John Kiamit
3 SMOKE NORFUL "Now"
STREETWIZE "Diemna"
TAMIA "Messing"

KVGS/Las Vegas, NV *
PD/MD: Tony Rankin
MARIATYANS "Stars"
TAMIA "Messing"

KOKY/Little Rock, AR *
PD: Mark Dylan
MD: Jamal Quaries
TAMIA "Messing"
STREETWIZE "Diemna"

KHHT/Los Angeles, CA *
PD: Michelle Samborasso
50 CENT "21"

KJLH/Los Angeles, CA *
PD/MD: Andrea Russell
13 EARTH WIND & FIRE "Way"
TAMIA "Messing"

WRBV/Macon, GA
PD/MD: Lisa Charles
WILLIE CLAYTON "Some"

KJMS/Memphis, TN *
OM/MD: Kate Bell
APD/MD: Eileen Collins
25 KELLY PRICE "Proposed"

WHOT/Miami, FL *
PD: Derrick Brown
APD/MD: Karen Vaughn
No Adds

WJMR/Milwaukee-Racine, WI *
PD/MD: Lauri Jones
DRU HILL "Love"
TAMIA "Messing"

WMCS/Milwaukee, WI
OM: Steve Scott
PD/MD: Tyrone Jackson
5 TAMIA "Messing"
5 STREETWIZE "Diemna"

WDLT/Mobile, AL *
PD: Steve Crumley
MD: Kathy Barlow
DRU HILL "Love"
TAMIA "Messing"

WQKQ/Nashville, TN *
PD/MD: D.C.
5 TAMIA "Messing"
DRU HILL "Love"

WYBC/New Haven, CT *
OM/MD: Wayne Schmidt
PD: Jason Castillo
APD: Steven Richardson
MD: Dec-P
No Adds

WYLD/New Orleans, LA *
OM: Carlo Boatner
PD/MD: Aaron "A.J." Apple
No Adds

WRKS/New York, NY *
PD: Tony Bessley
MD: Jeff Gustinis
No Adds

WSVY/Norfolk, VA *
PD/MD: Michael Mascione
5 R KELLY "Love"
TAMIA "Messing"

WVKL/Norfolk, VA *
OM: Don Lambert
PD/MD: DC
No Adds

WCFB/Orlando, FL *
OM/MD: Steve Holbrook
MD: Joe Davis
No Adds

WDAS/Philadelphia, PA *
Stn. Mgr./PD: Joe Tamborero
MD: Adam Gamble
4 EARTH WIND & FIRE "Way"

WFXC/Raleigh-Durham, NC *
OM/MD: Cy Young
APD/MD: Josh Barry
1 GEORGE DUKE "Guess"
1 JEFFREY OSBORNE "Rest"

WKJS/Richmond, VA *
PD/MD: Kevin Gardner
JEFFREY OSBORNE "Rest"
TAMIA "Messing"

WYBE/Roanoke-Lynchburg, VA *
PD: Walt Ford
STREETWIZE "Diemna"
TAMIA "Messing"

KMJM/St. Louis, MO *
OM/MD: Chuck Allias
KELLY PRICE "Proposed"
TAMIA "Messing"

WLVA/Savannah, GA
PD: Gary Young
19 KELLY PRICE "Proposed"
7 WHITNEY HOUSTON "Dun"

WIMX/Toledo, OH *
OM/MD: Rocky Love
MD: Devisa Brooks
TAMIA "Messing"
STREETWIZE "Diemna"

WHUR/Washington, DC *
PD/MD: David A. Dickison
7 TAMIA "Messing"
5 CHICO DEBARGE "Together"
1 R KELLY "Love"

WMMJ/Washington, DC *
PD: Kathy Brown
MD: Mike Chase
No Adds

Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator





Powered By

URBAN AC TOP 30

May 2, 2003

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	FLOETRY	Say Yes (DreamWorks)	1122	+95	164341	13	42/0
1	2	TYRESE	How You Gonna Act Like That (J)	1095	-73	155084	24	42/0
5	3	RON ISLEY F/R. KELLY	What Would You Do? (DreamWorks)	1003	+27	153798	11	43/0
4	4	SYLEENA JOHNSON	Guess What (Jive)	1001	-10	133655	23	40/0
6	5	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	980	+31	135232	10	40/0
2	6	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	939	-97	153594	25	39/0
7	7	HEATHER HEADLEY	I Wish I Wasn't (J)	814	+99	136085	7	41/0
11	8	JAHEIM	Put That Woman First (Divine Mill/WB)	719	+58	107117	8	38/0
12	9	KEM	Love Calls (Motown/Universal)	660	+65	100939	14	30/0
8	10	GERALD LEVERT	Closure (Elektra/EEG)	645	-60	59572	15	39/0
9	11	MUSIQ	Dontchange (Def Soul/IDJMG)	605	-89	89989	34	39/0
10	12	JAHEIM	Fabulous (Divine Mill/WB)	553	-110	100588	27	40/0
13	13	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	516	+14	72801	31	26/0
15	14	KINDRED THE FAMILY SOUL	Far Away (Hidden Beach)	440	+48	68063	8	25/1
16	15	KELLY PRICE	He Proposed (Def Soul/IDJMG)	380	+48	37172	7	30/2
18	16	CHICO DEBARGE	Not Together (In The Paint/Koch)	276	+40	29448	8	22/3
Debut	17	R. KELLY	I'll Never Leave (Jive)	268	+142	62944	1	23/3
17	18	AALIYAH	Miss You (BlackGround/Universal)	268	-17	52531	15	8/0
21	19	GEORGE DUKE	Guess You're Not The One (BPM)	237	+43	23859	3	24/2
28	20	EARTH, WIND & FIRE	All In The Way (Kalimba)	236	+88	23763	2	24/3
22	21	INDIA.ARIE	The Truth (Motown)	224	+30	28716	6	21/0
19	22	R. KELLY	Ignition (Jive)	214	-14	41136	10	1/0
27	23	LSG F/LOON	Just Friends (Elektra/EEG)	204	+53	31650	2	21/1
24	24	SMOKIE NORFUL	I Need You Now (Priority)	203	+29	27062	4	18/1
23	25	WHITNEY HOUSTON	Try It On My Own (Arista)	195	+21	22610	2	23/1
25	26	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	154	-17	22399	12	10/0
30	27	R. KELLY	Step In The Name Of Love (Jive)	153	+10	40187	4	1/0
Debut	28	JEFFREY OSBORNE	Rest Of Our Lives (JayDz/Koch)	149	+73	20914	1	22/2
Debut	29	WAYNE WONDER	No Letting Go (VP/Atlantic)	148	+86	37186	1	2/0
26	30	DAVE HOLLISTER	Tell Me Why (Motown/Universal)	148	-5	12401	4	16/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. 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

DONNIE Cloud Nine (Universal)
Total Plays: 124, Total Stations: 14, Adds: 0

DRU HILL I Love You (Def Soul/IDJMG)
Total Plays: 90, Total Stations: 17, Adds: 3

D'MELLO F/MOBB DEEP Best Love Story (Warner Bros.)
Total Plays: 55, Total Stations: 8, Adds: 0

QUEEN LATIFAH Better Than The Rest (Hollywood)
Total Plays: 35, Total Stations: 8, Adds: 0

TAMIA Officially Missing You (Elektra/EEG)
Total Plays: 23, Total Stations: 20, Adds: 20

STREETWIZE Dilemma (Shanachie)
Total Plays: 7, Total Stations: 10, Adds: 10

Songs ranked by total plays

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ARTIST	TITLE LABEL(S)	ADDS
TAMIA	Officially Missing You (Elektra/EEG)	20
STREETWIZE	Dilemma (Shanachie)	10
EARTH, WIND & FIRE	All In The Way (Kalimba)	3
R. KELLY	I'll Never Leave (Jive)	3
CHICO DEBARGE	Not Together (In The Paint/Koch)	3
DRU HILL	I Love You (Def Soul/IDJMG)	3
KELLY PRICE	He Proposed (Def Soul/IDJMG)	2
GEORGE DUKE	Guess You're Not The One (BPM)	2
JEFFREY OSBORNE	Rest Of Our Lives (JayDz/Koch)	2

Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY	I'll Never Leave (Jive)	+142
HEATHER HEADLEY	I Wish I Wasn't (J)	+99
FLOETRY	Say Yes (DreamWorks)	+95
EARTH, WIND & FIRE	All In The Way (Kalimba)	+88
WAYNE WONDER	No Letting Go (VP/Atlantic)	+86
JEFFREY OSBORNE	Rest Of Our Lives (JayDz/Koch)	+73
KEM	Love Calls (Motown/Universal)	+65
JAHEIM	Put That Woman First (Divine Mill/WB)	+58
LSG F/LOON	Just Friends (Elektra/EEG)	+53
DRU HILL	I Love You (Def Soul/IDJMG)	+51

Most Played Recurrents

ARTIST	TITLE LABEL(S)	TOTAL PLAYS
WHITNEY HOUSTON	One Of Those Days (Arista)	353
GERALD LEVERT	Funny (Elektra/EEG)	343
LUTHER VANDROSS	Take You Out (J)	333
LUTHER VANDROSS	I'd Rather (J)	324
RUFF ENDZ	Someone To Love You (Epic)	279
INDIA.ARIE	Little Things (Motown)	263
HEATHER HEADLEY	He Is (RCA)	247
MAXWELL	Lifetime (Columbia)	234
YOLANDA ADAMS	The Battle Is The Lords (Verity)	224
AALIYAH	I Care 4 U (BlackGround)	189
MUSIQ	Halfcrazy (Def Soul/IDJMG)	177
JAHEIM	Anything (Divine Mill/WB)	176
YOLANDA ADAMS	Open My Heart (Elektra/EEG)	171
JILL SCOTT	The Way (Hidden Beach/Epic)	164
GERALD LEVERT	Made To Love Ya (EastWest/EEG)	152
MARY MARY	In The Morning (Columbia)	151
DONELL JONES	You Know That I Love You (Untouchables/Arista)	150

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The Show Goes On — Will Country Radio Be There?

The Dixie Chicks have had their say; what will Country radio do now?

By Angela King

All eyes are on Greenville, SC as the Dixie Chicks tour launches, but it may be some time before Country radio is prepared to say what its relationship with The Dixie Chicks will be going forward. This, of course, follows on the heels of the much publicized comments made by Chicks lead singer Natalie Maines criticizing President Bush in the days before the war in Iraq started.

The Chicks may have hoped for an instantaneous reaction from radio stations, listeners and corporate offices following their recent heart-to-heart talks with Diane Sawyer on *Prime Time Live* and with Bob Kingsley in an exclusive radio interview, but it looks like they're going to have to wait and see what their future relationship with country fans will be.

Country PDs are also waiting to see what public reaction will be. At the same time, they are trying to piece together their involvement in the Chicks' Top of the World tour. WWKA (K92)/Orlando PD Len Shackelford asked listeners in the weeks before the upcoming show if the station should give tickets away. "Sixty-five percent said, 'Don't give them away on the air,'" he reports.

So the station sold the tickets to raise money for a charity benefiting military families. Shackelford says that not only are The Dixie Chicks in a bad situation with his listeners, he is as well. "It's an absolute no-win situation for me," he explains. "Either choice I make is being met with such vicious reaction.

"Everybody has an opinion, a very strong opinion, and I'm pissing people off either way I go — by playing their music or not playing their music, by giving away their concert tickets or not giving away their concert tickets."

Contractually Obligated

WSSL (Whistle 100) & WESC/Greenville, SC OM Bruce Logan chose to post a message on the station website and also ran promos

letting listeners know that the station was contractually obligated to give away tickets for The Dixie Chicks through a deal made with the concert promoters.

The message continues, "We have no preference what you do with the tickets after you win. Go to the show, support the Chicks and enjoy a night of cutting-edge country. Or, if you choose, win them and don't use them. Your empty seat will send your message loud and clear.

"Plus, to show your support, when you win, you'll also get the limited-edition T-shirt of your choice. Choose from a 'Whistle 100 Chicks Rule' T-shirt or a 'Whistle 100 Bush Rules' T-shirt."

Logan tells R&R that his biggest frustration in dealing with this situation is being forced into a battle he didn't create. "The audience has no way to get to The Dixie Chicks other than not buying their CD or concert tickets, but they know how to get to me and my jocks," he says. "I've been put on the front line for taking their heat with absolutely no backup or support.

"The fact that they were silent didn't help me at all. We've become a target. We have become the quasi voice for The Dixie Chicks. If you get complaint calls, it's your job to address them. I've been called un-American and a traitor. It doesn't matter what I say, I take the brunt of it.

"There hasn't seemed to be much acknowledgement from The Dixie Chicks' management that this has all happened, much less appreciation for all the wasted man hours of

OMs and PDs across the country."

Filling The Hole?

The Dixie Chicks' appearances on *Prime Time Live With Diane Sawyer* and on the cover of *Entertainment Weekly*, as well as their talk with *American Country Countdown* host Bob Kingsley, were met with some ambivalence.

Logan, who played the Kingsley interview in its entirety on both his Country outlets during drivetime, says, "It didn't seem to make much of a difference. People who had their opinion had their opinion."

"I've been put on the front line for taking their heat with absolutely no backup or support. The fact that they were silent didn't help me at all. We've become a target."

Bruce Logan

WQYK/Tampa OM Mike Culotta agrees, saying, "I don't think anybody was swayed one way or another. Wherever you were on the issue, you stayed the same. They didn't fill the hole in, but they didn't dig it any deeper, either."

Perhaps not, but in some markets, especially in Texas, the hole was already pretty deep. KKBQ/Houston PD Michael Cruise says his station put up a couple of web polls asking whether the Chicks' recent appearances hurt them or helped them. "Overwhelmingly, the reaction was

negative," he says. "There's a small percentage saying that Natalie had a right to say what she said. The others say it's clear they are apologizing to save the tour and the record sales."

Cruise, like several PDs who are not regular affiliates of Kingsley's countdown show, chose not to run or talk about the Kingsley interview. "Kingsley is on [crosstown competitor] KILT," Cruise says. "He's a KILT personality. Kingsley is on their website, and they promote the show. Why would I mention Bob Kingsley?"

WKDF/Nashville PD Dave Kelly also did not run the Kingsley interview because Kingsley's syndicated show runs on WSM-FM/Nashville. "We didn't care about the Kingsley thing," he says.

Shackelford says, "I listened to it, but I didn't think it added a whole lot to what everybody was able to see on *Prime Time Live*. It sounded like a lot of the same stuff, nothing more."

Staying In The Country Fold

Shackelford says the only reason his station is not currently playing any of the Chicks' music is because the music doesn't have the research scores to justify doing so. "I've snuck a few power gold cuts into research, and they don't have the scores right now," he says. "It's 100% a research question."

Logan, however, says in his market "Travelin' Soldier" has tested in the top 10 every week since the comments were made.

It will be interesting to see what research shows in the coming weeks as the Chicks' tour progresses, but some PDs believe the damage may be permanent. Cruise, for one, is not interested in taking part in the Chicks' concert in his market. "I hope KILT owns that show," he says. "That would be the best thing for me."

And what if a Hot AC station took it over instead? "Great!" Cruise says. "I wish it on them. Why would I want to fight for that? We've had listeners mail us broken CDs unsolicited. One woman scrawled across it 'I vomit when I hear this.' I don't think having presence at The Dixie

"I don't think they are a core act anymore. I think they have turned in their core act card. They had a longer run than The Spice Girls, and they should feel good about that."

Michael Cruise

Chicks is anything to brag about now."

A Fresh Wound

"With all the research I'm seeing, with ongoing callout and web polling, I don't think they are a core act anymore," Cruise continues. "I think they have turned in their core act card. They had a longer run than The Spice Girls, and they should feel good about that."

Others, however, are quick to disagree. "This wound is still too fresh," Logan says. "I think that's political views getting in the way of what listeners believe. Anybody who would say they are no longer a core act is way premature."

Culotta also doesn't believe The Dixie Chicks are going to be forced to cross over to another genre. "You're just talking about a PD here or there," he says. "I can't see a group of reporting stations doing something like that."

The majority of programmers, even those not playing Dixie Chicks music today, say they want to get back to playing the group soon. "We have not taken a stance to not play The Dixie Chicks," Kelly says. "They are one of the coolest groups we've got. I want to play them, but every time we do, we get a huge backlash. I'm still in wait-and-see mode."



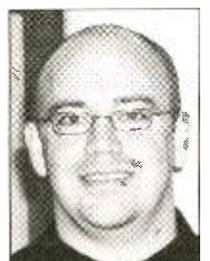
Mike Culotta



Bruce Logan

For The Record

In last week's issue a picture was identified incorrectly as WWYZ/Hartford and WPKX/Springfield, MA PD Jay McCarthy. McCarthy is nominated for the 2003 R&R Achievement Award in the Country Program Director of the Year category.



Jay McCarthy



ANGELA KING

aking@radioandrecords.com

ACM Awards Show Finds Room To Grow In Vegas

Telecast will emphasize fan-friendly atmosphere

When the 38th annual ACM Awards show begins May 21 from Mandalay Bay Casino & Resort Hotel in Las Vegas, the audience will see some big changes.

The Academy of Country Music moved the show from Los Angeles' Universal Studios to the Las Vegas and resort this year for a number of reasons, but ACM Chairman Bob Romeo says one of the biggest advantages is room to grow.

He explains, "The move to Vegas has negated anything we have done in the past in terms of seating, backstage areas and press areas. At Mandalay Bay, every time I think I've run out of rooms, there are 10 more rooms — for artists, the press, an ACM office, a Dick Clark Productions office. We will try this in Vegas and put a hip spin on the show. It's allowed us to add more performances to the show this year as well."

Last year the show featured 13 live performances. That will be upped to 17 this year, including two acoustic sets: Wynonna will play with just an acoustic guitar and banjo, and LeAnn Rimes will perform with a piano and cello. "Our stage is 2 1/2 times big-

ger than what we had at Universal," Romeo says. "We've had several meetings there and site surveys, and the excitement level has just kept everybody focused."



Bob Romeo

Along with more performances, the show will have a new feel, according to Dick Clark Productions' Rac Clark, who produces the show. Because the venue is bigger, he says, "We wanted to reflect that feeling in the scenic design. It feels more event-concert-like. Our approach has a concert style, with lighting, smoke and screens. There are trusswork and scenic pieces 100 feet over the audience."

Despite that new feel, Clark says, "It's not like the American Music Awards or the Grammys, which have intense looks — pyro, flames, props. This is more about performances. The majority of the time, 80% of the time, the artist will be in close-up. It's about the connection the artist has with the folks at home."

"Our approach has a concert style, with lighting, smoke and screens. There are trusswork and scenic pieces 100 feet over the audience."

Rac Clark

Fan Flavor

The show will also reemphasize the fans in the audience, according to Romeo. The move allows the ACM to control the tickets for the 7,200-seat facility, and Romeo says that is key because it allows the academy to "create a different energy for the show." He goes on, "We are going to integrate fans into the show. We have a hundred places at the front of the stage that people can win on radio.

"That has allowed us to reach out to radio. Those winners will be in a special area at the middle of the stage; that will give us fan flavor. The package stations are giving away includes the trip, a special get-together and a special show, plus fans will be seated in this special area that nobody can buy a ticket to."

Romeo believes the fan-based approach will also help the bottom line: "You have to be a fan of the format if you are going to be a consumer of the format. What's the common denominator we all share and want? We will all spend millions of dollars to get consumers to buy tickets to our show or to buy our music or to watch our awards show."

Fan participation at the ACM Awards is deemed particularly important in creating a new vibe for the

show. Romeo says, "Having fans at our show sets a different tempo for it. If we accommodate more fans and reach out to radio, that lets the artists feel like they are performing to their fans, not to industry. I watched the CMA show last November, and as I was watching the pre-show an artist said, 'I'm always nervous when I get up to perform in front of my peers.' We don't want artists to feel like they are performing for their peers; we want them to be performing for their fans."

ACM Vs. CMA

For the casual observer, one awards show is very much like another: Performers get up and sing, people get up and give speeches. Despite that, Romeo says the parallels that have been drawn between the ACMs and the Country Music Association Awards are not always accurate. "The press compares the ACM to the CMA," he says. "We have challenged ourselves to accentuate our differences.

"I don't think there's anybody on the board who has any animosity toward the CMA. As a member of the CMA and having been on the board for four years, I've always felt the CMA really represents the 'mother church.' They represent country music in Nashville very well with their organization and what they do in the community to foster country music. They compile research, they do this, they do that — I don't think the Academy of Country Music is that."

He goes on, "We are West Coast, and we are able to move our show to Vegas more easily because of that. The ACM has its roots in the West Coast music scene — but we could say, in all honesty, that there is no West Coast country music scene anymore. At one time, yes, but over the years it has all migrated to Nashville."



The ACM is finding itself in transition, Romeo says. While the CMA is industry-driven, the ACM, he believes, "represents more of a fan influence." He says, "We have struggled about opening up to associate memberships again." He'd also like to see more "events around our awards show that can be fan-friendly in Vegas."

Sound Satisfaction

The ACM Awards show has been plagued by criticism of its sound quality over the years, but the ACM board hopes the venue change will help alleviate the problem. Romeo says, "Sound is always an issue when you put 16 acts on a stage. A lot of times the academy was criticized, and I'm not going to say un-

justly. There is only so much you can do working in limited space. This move has allowed the people at Dick Clark to be more creative in what they can do, and the ACM board has put some of its money into the production to raise the bar."

"We will try this in Vegas and put a hip spin on the show."

Bob Romeo

Clark admits that the sound problems have been frustrating. "We have tried over the years to fix it," he says. "Every year we take a step up. A lot of times we hear that people can't hear themselves, so they can't be on key. In the house, the sound is going to be great — it's getting it through the stage to our truck, to the satellite and into the cable systems to the home viewer that the sound gets compressed."

In addition to working on those issues, Clark says, "The board of directors was more involved this year — more so than any other year. With this big a change happening, I wanted the support of the industry. We have a lot of people on the board who know this industry. I reached out to them to get their input this year."

Romeo believes it's imperative for the ACM board to reach out as well. He says, "We're West Coast, and we tend to think everything revolves around L.A., but we realize that the country music business revolves around Nashville. We came to Nashville. We had a meeting with one of the label heads and with management to share the vision and tell them what we are doing. We are reaching out and realizing we need to have some presence in Nashville. We need to keep the entertainment community informed."

Romeo says the ACM board is trying to accomplish a great deal with this year's show, but there is one element he particularly wants to be sure comes together: "I would hope the industry says one thing after the show: 'We sure did notice the difference in comfort and the difference in hospitality.' I hope we accomplish more than that, but I think if we hear that, the board will say we accomplished a lot."



OPRY PARTY New artist Dierks Bentley must be doing something right: He was asked to play consecutive weekends on the Grand Ole Opry. Seen here are (l-r) Opry host Jim Ed Brown and Bentley.

TALK BACK TO R&R!

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

Call me at

615-244-8822

or e-mail:

aking@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DARRYL WORLEY Have You Forgotten (<i>DreamWorks</i>)	17613	-831	6072	-330	10	148/0
3	2	TIM MCGRAW She's My Kind Of Rain (<i>Curb</i>)	16173	+1158	5700	+337	17	148/0
2	3	KENNY CHESNEY Big Star (<i>BNA</i>)	15563	-1116	5489	-359	17	148/0
7	4	DIAMOND RIO I Believe (<i>Arista</i>)	13167	+603	4717	+250	21	145/0
5	5	KEITH URBAN Raining On Sunday (<i>Capitol</i>)	13003	+168	4814	+60	20	147/0
8	6	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	12919	+1131	4637	+522	23	148/3
9	7	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)	12145	+557	4336	+293	20	142/0
10	8	RASCAL FLATTS Love You Out Loud (<i>Lyric Street</i>)	10913	+501	3872	+194	15	146/0
11	9	LONESTAR My Front Porch Looking In (<i>BNA</i>)	10019	+930	3496	+294	9	145/3
15	10	TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	9040	+1867	3200	+622	18	145/10
12	11	JIMMY WAYNE Stay Gone (<i>DreamWorks</i>)	8901	+251	3082	+139	12	145/0
13	12	JEFF BATES The Love Song (<i>RCA</i>)	8176	+276	3033	+117	17	145/0
14	13	MONTGOMERY GENTRY Speed (<i>Columbia</i>)	7595	+255	2907	+112	17	144/2
18	14	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	7351	+1030	2922	+348	26	128/1
16	15	JESSICA ANDREWS There's More To Me Than You (<i>DreamWorks</i>)	7304	+214	2711	+83	17	137/2
17	16	TRACY BYRD The Truth About Men (<i>RCA</i>)	7145	+725	2549	+262	8	132/5
19	17	JO DEE MESSINA Was That My Life (<i>Curb</i>)	6367	+303	2400	+109	16	139/0
20	18	KID ROCK W/SHERYL CROW Picture (<i>Lava/Atlantic</i>)	6014	+213	2188	+77	28	94/3
24	19	GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)	5549	+1179	1981	+445	5	133/6
23	20	BRIAN MCCOMAS 99.9% Sure (Never...) (<i>Lyric Street</i>)	5162	+541	1822	+249	9	124/7
25	21	BRAD PAISLEY Celebrity (<i>Arista</i>)	4907	+840	1702	+267	7	119/10
21	22	GARTH BROOKS Why Ain't I Running (<i>Capitol</i>)	4734	+18	1784	+21	10	118/1
22	23	TRAVIS TRITT Country Ain't Country (<i>Columbia</i>)	4644	+8	1841	+40	15	129/2
26	24	SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	4526	+725	1473	+285	4	114/13
28	25	SARA EVANS Backseat Of A Greyhound Bus (<i>RCA</i>)	4065	+380	1471	+147	9	123/5
33	26	BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	3927	+1249	1355	+534	3	119/20
30	27	TRACE ADKINS Then They Do (<i>Capitol</i>)	3709	+341	1438	+182	8	116/5
Breaker	28	WARREN BROTHERS Hey, Mr. President (<i>BNA</i>)	3259	-384	1248	-81	6	89/4
31	29	DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)	2921	+21	1116	+48	8	85/6
34	30	AMY DALLEY Love's Got An Attitude (It...) (<i>Curb</i>)	2908	+333	1146	+150	9	102/2
32	31	SAMMY KERSHAW I Want My Money Back (<i>Audium</i>)	2703	-17	1147	-29	13	96/1
35	32	MARK WILLS When You Think Of Me (<i>Mercury</i>)	2065	+125	830	+31	10	85/2
36	33	VINCE GILL Someday (<i>MCA</i>)	1903	+207	767	+110	6	85/5
37	34	TERRI CLARK Three Mississippi (<i>Mercury</i>)	1760	+211	704	+79	7	79/7
45	35	BLAKE SHELTON Heavy Liftin' (<i>Warner Bros.</i>)	1451	+595	603	+213	2	62/5
40	36	DIERKS BENTLEY What Was I Thinkin' (<i>Capitol</i>)	1444	+372	500	+145	3	63/9
38	37	EMERSON DRIVE Only God (<i>DreamWorks</i>)	1331	+149	531	+50	5	77/6
42	38	LEANN RIMES Suddenly (<i>Asylum/Curb</i>)	1000	-39	430	-18	6	51/1
47	39	CLAY WALKER A Few Questions (<i>RCA</i>)	979	+162	299	+29	2	63/42
43	40	JENNIFER HANSON This Far Gone (<i>Capitol</i>)	974	+84	373	+27	2	58/3
48	41	AARON LINES Love Changes Everything (<i>RCA</i>)	939	+141	387	+57	3	55/4
49	42	MCHAYES It Doesn't Mean I Don't... (<i>Universal South</i>)	855	+102	328	+32	3	52/3
46	43	TRICK PONY A Boy Like You (<i>H2E/WB</i>)	833	-5	350	+14	3	52/5
Debut	44	FAITH HILL You're Still Here (<i>Warner Bros.</i>)	795	+557	235	+168	1	45/37
Debut	45	WYNONNA What The World Needs (<i>Asylum/Curb</i>)	786	+786	188	+188	1	7/7
50	46	BRAD MARTIN One Of Those Days (<i>Monument/Epic</i>)	745	+159	358	+62	2	51/1
Debut	47	JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>)	714	+337	235	+141	1	45/15
Debut	48	RHETT AKINS In Your Love (<i>Audium</i>)	706	+277	157	+104	1	4/0
Debut	49	JACK INGRAM A Little Bit (<i>Lucky Dog/Columbia</i>)	551	+178	118	+79	1	1/0
Debut	50	BILLY CURRINGTON Walk A Little Straighter (<i>Mercury</i>)	549	+82	210	+49	1	38/10

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CLAY WALKER A Few Questions (<i>RCA</i>)	42
FAITH HILL You're Still Here (<i>Warner Bros.</i>)	37
RACHEL PROCTOR Days Like This (<i>BNA</i>)	27
BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	20
JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>)	15
SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	13
CLINT DANIELS The Letter (Almost Home) (<i>Monument/Epic</i>)	11
TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	10
BRAD PAISLEY Celebrity (<i>Arista</i>)	10
RUSHLOW I Can't Be Your Friend (<i>Lyric Street</i>)	10
BILLY CURRINGTON Walk A Little Straighter (<i>Mercury</i>)	10
DIERKS BENTLEY What Was I Thinkin' (<i>Capitol</i>)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	+1867
BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	+1249
GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)	+1179
TIM MCGRAW She's My Kind Of Rain (<i>Curb</i>)	+1158
CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	+1131
CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	+1030
LONESTAR My Front Porch Looking In (<i>BNA</i>)	+930
BRAD PAISLEY Celebrity (<i>Arista</i>)	+840
WYNONNA What The World Needs (<i>Asylum/Curb</i>)	+786
SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	+725

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	+622
BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	+534
CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	+522
GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)	+445
CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	+348
TIM MCGRAW She's My Kind Of Rain (<i>Curb</i>)	+337
LONESTAR My Front Porch Looking In (<i>BNA</i>)	+294
RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)	+293
SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	+285
BRAD PAISLEY Celebrity (<i>Arista</i>)	+267

Breakers

WARREN BROTHERS
Hey, Mr. President (*BNA*)
4 Adds • Moves 29-28

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
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148 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 4/20-4/26. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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May 2, 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
2	1	TIM MCGRAW She's My Kind Of Rain (Curb)	3559	+96	2805	+70	16	75/0
1	2	KENNY CHESNEY Big Star (BNA)	3481	-57	2738	-48	18	74/0
3	3	KEITH URBAN Raining On Sunday (Capitol)	3333	+61	2655	+63	23	74/0
5	4	DIAMOND RIO I Believe (Arista)	3287	+158	2590	+113	25	72/0
6	5	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3207	+119	2516	+109	22	73/0
8	6	CHRIS CAGLE What A Beautiful Day (Capitol)	3054	+168	2456	+125	24	74/0
4	7	DARRYL WORLEY Have You Forgotten (DreamWorks)	2946	-308	2298	-265	10	72/1
10	8	RASCAL FLATTS Love You Out Loud (Lyric Street)	2855	+101	2301	+100	16	75/0
11	9	LONESTAR My Front Porch Looking In (BNA)	2576	+137	2051	+115	10	74/0
13	10	TOBY KEITH Beer For My Horses (DreamWorks)	2552	+361	2019	+284	6	75/0
14	11	JIMMY WAYNE Stay Gone (DreamWorks)	2375	+236	1890	+154	13	75/1
12	12	JEFF BATES The Love Song (RCA)	2307	+60	1847	+20	17	74/1
15	13	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	2206	+81	1769	+74	20	72/0
17	14	TRACY BYRD The Truth About Men (RCA)	2092	+240	1692	+176	9	74/2
16	15	MONTGOMERY GENTRY Speed (Columbia)	2091	+40	1645	+21	18	70/0
20	16	GEORGE STRAIT Tell Me Something Bad About... (MCA)	1886	+270	1483	+218	5	74/2
18	17	JO DEE MESSINA Was That My Life (Curb)	1870	+85	1487	+57	17	71/2
19	18	CRAIG MORGAN Almost Home (Broken Bow)	1689	+60	1364	+48	19	59/0
21	19	GARTH BROOKS Why Ain't I Running (Capitol)	1554	+28	1272	+19	10	63/1
26	20	BROOKS & DUNN Red Dirt Road (Arista)	1547	+387	1214	+291	3	72/7
23	21	BRAD PAISLEY Celebrity (Arista)	1494	+217	1209	+163	8	64/2
25	22	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	1393	+226	1141	+171	9	64/0
22	23	TRAVIS TRITT Country Ain't Country (Columbia)	1386	+25	1064	+16	17	55/1
24	24	TRACE ADKINS Then They Do (Capitol)	1382	+165	1106	+112	9	67/1
32	25	SHANIA TWAIN Forever And For Always (Mercury)	1170	+352	958	+289	4	66/14
27	26	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1158	+45	929	+44	11	60/1
28	27	WARREN BROTHERS Hey, Mr. President (BNA)	1077	+93	852	+70	5	52/0
31	28	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	911	+74	763	+54	12	36/1
29	29	SAMMY KERSHAW I Want My Money Back (Audium)	875	-36	720	-23	15	42/2
34	30	DUSTY DRAKE One Last Time (Warner Bros.)	680	+53	570	+45	7	38/3
35	31	EMERSON DRIVE Only God (DreamWorks)	665	+50	550	+45	7	44/3
33	32	MARK WILLS When You Think Of Me (Mercury)	663	-12	557	0	11	41/3
36	33	TRICK PONY A Boy Like You (H2E/WB)	607	+84	506	+48	7	33/3
42	34	DIERKS BENTLEY What Was I Thinkin' (Capitol)	571	+305	460	+237	2	39/13
43	35	JOE NICHOLS She Only Smokes When She... (Universal South)	567	+305	452	+225	2	39/14
37	36	AMY DALLEY Love's Got An Attitude (It...) (Curb)	487	+53	401	+44	8	31/2
39	37	VINCE GILL Someday (MCA)	484	+97	382	+78	5	33/7
41	38	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	482	+165	384	+120	2	34/7
40	39	TERRI CLARK Three Mississippi (Mercury)	395	+30	339	+28	6	27/3
Debut	40	CLAY WALKER A Few Questions (RCA)	266	+119	220	+97	1	24/13
48	41	BRAD MARTIN One Of Those Days (Monument/Epic)	260	+47	239	+45	2	19/1
47	42	JENNIFER HANSON This Far Gone (Capitol)	248	+16	227	+15	3	22/2
45	43	MCHAYES It Doesn't Mean I Don't... (Universal South)	246	+2	232	+3	4	20/2
50	44	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	228	+29	205	+32	18	6/0
49	45	JILL KING One Mississippi (Blue Diamond)	211	+9	189	+2	5	18/2
Debut	46	LEANN RIMES Suddenly (Asylum/Curb)	205	+18	167	+14	1	14/1
Debut	47	AARON LINES Love Changes Everything (RCA)	186	+26	173	+22	1	19/4
Debut	48	KENNY ROGERS I'm Missing You (Dreamcatcher)	154	+41	137	+29	1	15/2
Debut	49	RUSHLOW I Can't Be Your Friend (Lyric Street)	139	+56	116	+37	1	12/4
Debut	50	BILLY CURRINGTON Walk A Little Straighter (Mercury)	136	+67	123	+64	1	15/6

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26.
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Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN Forever And For Always (Mercury)	14
JOE NICHOLS She Only Smokes When She... (Universal South)	14
DIERKS BENTLEY What Was I Thinkin' (Capitol)	13
CLAY WALKER A Few Questions (RCA)	13
BROOKS & DUNN Red Dirt Road (Arista)	7
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	7
VINCE GILL Someday (MCA)	7
FAITH HILL You're Still Here (Warner Bros.)	7
BILLY CURRINGTON Walk A Little Straighter (Mercury)	6
AARON LINES Love Changes Everything (RCA)	4
RUSHLOW I Can't Be Your Friend (Lyric Street)	4
RACHEL PROCTOR Days Like This (BNA)	4
CLINT DANIELS The Letter (Almost Home) (Monument/Epic)	4
WYNONNA What The World Needs (Asylum/Curb)	4
EMERSON DRIVE Only God (DreamWorks)	3
MARK WILLS When You Think Of Me (Mercury)	3
DUSTY DRAKE One Last Time (Warner Bros.)	3
TRICK PONY A Boy Like You (H2E/WB)	3
TERRI CLARK Three Mississippi (Mercury)	3
TRACY BYRD The Truth About Men (RCA)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+387
TOBY KEITH Beer For My Horses (DreamWorks)	+361
SHANIA TWAIN Forever And For Always (Mercury)	+352
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+305
JOE NICHOLS She Only Smokes When She... (Universal South)	+305
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+270
TRACY BYRD The Truth About Men (RCA)	+240
JIMMY WAYNE Stay Gone (DreamWorks)	+236
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+226
BRAD PAISLEY Celebrity (Arista)	+217

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+291
SHANIA TWAIN Forever And For Always (Mercury)	+289
TOBY KEITH Beer For My Horses (DreamWorks)	+284
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+237
JOE NICHOLS She Only Smokes When She... (Universal South)	+225
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+218
TRACY BYRD The Truth About Men (RCA)	+176
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+171
BRAD PAISLEY Celebrity (Arista)	+163
JIMMY WAYNE Stay Gone (DreamWorks)	+154
CHRIS CAGLE What A Beautiful Day (Capitol)	+125
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	+120
LONESTAR My Front Porch Looking In (BNA)	+115
DIAMOND RIO I Believe (Arista)	+113
TRACE ADKINS Then They Do (Capitol)	+112
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	+109
RASCAL FLATTS Love You Out Loud (Lyric Street)	+100
CLAY WALKER A Few Questions (RCA)	+97
VINCE GILL Someday (MCA)	+78
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+74
TIM MCGRAW She's My Kind Of Rain (Curb)	+70
WARREN BROTHERS Hey, Mr. President (BNA)	+70
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+64
KEITH URBAN Raining On Sunday (Capitol)	+63

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 2, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 6-12.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON That'd Be Alright (Arista)	39.7%	74.9%	4 14.0%	96.6%	5.4%	2.3%
KENNY CHESNEY Big Star (BNA)	40.6%	74.6%	4 15.4%	97.4%	4.9%	2.6%
KEITH URBAN Raining On Sunday (Capitol)	35.1%	70.3%	4 15.7%	96.6%	6.3%	4.3%
DARRYL WORLEY Have You Forgotten (DreamWorks)	45.1%	69.7%	4 12.6%	96.3%	6.3%	7.7%
TIM MCGRAW She's My Kind Of Rain (Curb)	40.3%	69.4%	4 14.9%	94.3%	5.1%	4.9%
MARTINA MCBRIDE Concrete Angel (RCA)	41.1%	68.9%	4 17.4%	96.0%	4.9%	4.9%
DIAMOND RIO I Believe (Arista)	40.6%	68.3%	4 16.9%	94.0%	7.1%	1.7%
CRAIG MORGAN Almost Home (Broken Bow)	24.3%	64.0%	4 22.6%	92.6%	4.6%	1.4%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	34.9%	62.9%	4 21.1%	92.6%	6.0%	2.6%
KID ROCK/SHERYL CROW Picture (Lava/Atlantic)	44.0%	62.3%	4 11.7%	88.0%	8.6%	5.4%
TRAVIS TRITT Country Ain't Country (Columbia)	26.9%	60.9%	4 22.0%	93.4%	7.7%	2.9%
MONTGOMERY GENTRY Speed (Columbia)	22.0%	59.1%	4 25.7%	92.3%	7.1%	0.3%
SAMMY KERSHAW I Want My Money Back (Audium)	19.4%	57.1%	4 20.3%	88.9%	8.9%	2.6%
JIMMY WAYNE Stay Gone (DreamWorks)	19.1%	56.9%	4 22.6%	86.9%	5.1%	2.3%
TRACY BYRD The Truth About Men (RCA)	28.3%	56.6%	4 17.1%	86.0%	7.7%	4.6%
GARTH BROOKS Why Ain't I Running (Capitol)	17.1%	51.7%	4 25.4%	86.3%	6.6%	2.6%
CHRIS CAGLE What A Beautiful Day (Capitol)	18.9%	50.3%	4 28.3%	90.3%	8.6%	3.1%
LONESTAR My Front Porch Looking In (BNA)	16.9%	50.3%	4 30.3%	89.7%	6.6%	2.6%
RASCAL FLATTS Love You Out Loud (Lyric Street)	16.6%	49.1%	4 28.9%	86.6%	7.1%	1.4%
JO DEE MESSINA Was That My Life (Curb)	16.9%	48.0%	4 26.3%	87.7%	10.0%	3.4%
TOBY KEITH Beer For My Horses (DreamWorks)	25.1%	47.7%	4 16.0%	80.6%	12.6%	4.3%
TRACE ADKINS Then They Do (Capitol)	16.6%	47.4%	4 25.1%	81.1%	7.1%	1.4%
JEFF BATES The Love Song (RCA)	17.7%	46.9%	4 31.1%	88.3%	9.4%	0.9%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	16.9%	46.6%	4 26.0%	87.4%	12.0%	2.9%
BRAD PAISLEY Celebrity (Arista)	13.1%	46.6%	4 29.1%	82.9%	6.6%	0.6%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	17.1%	46.0%	4 20.6%	80.9%	11.1%	3.1%
MARK WILLS When You Think Of Me (Mercury)	14.3%	44.0%	4 28.6%	82.3%	7.7%	2.0%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	14.9%	43.1%	4 19.4%	76.0%	10.9%	2.6%
BROOKS & DUNN Red Dirt Road (Arista)	15.4%	42.9%	4 19.4%	68.0%	4.0%	1.7%
WARREN BROTHERS Hey Mr. President (BNA)	17.1%	39.1%	4 22.6%	73.7%	8.6%	3.4%
DUSTY DRAKE One Last Time (Warner Bros.)	15.4%	36.9%	3 22.3%	74.6%	12.9%	2.6%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	9.4%	36.3%	3 28.6%	78.6%	12.0%	1.7%
AMY DALLEY Loves Got An Attitude (Curb)	9.4%	35.7%	3 26.6%	78.9%	14.3%	2.3%
SHANIA TWAIN Forever And For Always (Mercury)	13.7%	34.3%	3 21.1%	68.3%	11.1%	1.7%
VINCE GILL Someday (MCA)	10.0%	30.6%	3 18.6%	64.6%	12.6%	2.9%

**CalloUT AMERICA®
HOT SCORES**

Password of the Week: Swedberg
Question of the Week: Question one — over the last 30 days, how many Country CDs or cassettes have you purchased? Question two — are you buying more, less or about the same number of CDs and cassettes over the last year than you previously purchased?

Total
1-2 CDs/cassettes: 24%
3-5 CDs/cassettes: 16%
6-10 CDs/cassettes: 2%
10+ CDs/cassettes: 1%
No purchases: 57%
More: 21%
Less: 24%
About the same: 55%

P1
1-2 CDs/cassettes: 23%
3-5 CDs/cassettes: 19%
6-10 CDs/cassettes: 3%
10+ CDs/cassettes: 2%
No purchases: 53%
More: 19%
Less: 21%
About the same: 60%

P2
1-2 CDs/cassettes: 26%
3-5 CDs/cassettes: 9%
6-10 CDs/cassettes: 0%
10+ CDs/cassettes: 0%
No purchases: 65%
More: 26%
Less: 28%
About the same: 46%

Male
1-2 CDs/cassettes: 23%
3-5 CDs/cassettes: 20%
6-10 CDs/cassettes: 0%
10+ CDs/cassettes: 2%
No purchases: 55%
More: 17%
Less: 22%
About the same: 61%

Female
1-2 CDs/cassettes: 25%
3-5 CDs/cassettes: 13%
6-10 CDs/cassettes: 4%
10+ CDs/cassettes: 0%
No purchases: 58%
More: 25%
Less: 25%
About the same: 50%

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 5/2/03.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.48	4.41	98%	25%	4.28	98%	28%
DIAMOND RIO I Believe (Arista)	4.43	4.44	94%	14%	4.27	94%	18%
TOBY KEITH W/WILLIE NELSON Beer For My Horses (DreamWorks)	4.25	4.08	93%	14%	4.20	92%	13%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.21	4.24	93%	17%	4.27	93%	16%
TRACY BYRD The Truth About Men (RCA)	4.21	4.15	77%	9%	4.01	77%	12%
LONESTAR My Front Porch Looking In (BNA)	4.20	4.24	87%	11%	4.21	87%	11%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.17	4.21	95%	18%	4.26	96%	17%
KEITH URBAN Raining On Sunday (Capitol)	4.17	4.18	95%	21%	4.08	96%	25%
MARTINA MCBRIDE Concrete Angel (RCA)	4.16	4.23	99%	30%	4.20	99%	31%
ALAN JACKSON That'd Be Alright (Arista)	4.15	4.05	97%	27%	3.86	97%	33%
TRACE ADKINS Then They Do (Capitol)	4.15	-	58%	6%	4.06	55%	7%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.12	4.29	92%	21%	4.06	91%	21%
CRAIG MORGAN Almost Home (Broken Bow)	4.12	4.16	73%	10%	4.04	72%	13%
MONTGOMERY GENTRY Speed (Columbia)	4.03	4.02	90%	17%	4.06	91%	17%
JIMMY WAYNE Stay Gone (DreamWorks)	4.02	4.01	68%	7%	4.04	73%	9%
BRAD PAISLEY Celebrity (Arista)	4.02	3.96	68%	9%	4.05	67%	8%
TRAVIS TRITT Country Ain't Country (Columbia)	4.01	4.03	78%	12%	3.88	78%	13%
TIM MCGRAW She's My Kind Of Rain (Curb)	4.00	3.99	99%	35%	4.00	99%	34%
KENNY CHESNEY Big Star (BNA)	4.00	3.96	98%	33%	4.02	98%	34%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	4.00	3.96	60%	7%	3.90	57%	7%
JEFF BATES The Love Song (RCA)	3.98	4.05	77%	13%	3.91	78%	17%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.93	3.84	87%	15%	3.98	88%	17%
KID ROCK Picture (Atlantic)	3.87	3.93	94%	33%	3.83	95%	40%
GARTH BROOKS Why Ain't I Running (Capitol)	3.86	3.76	73%	13%	3.90	73%	12%
JO DEE MESSINA Was That My Life (Curb)	3.84	3.80	83%	16%	3.79	81%	16%
PHIL VASSAR This Is God (Arista)	3.77	3.84	94%	29%	3.73	93%	31%
BRIAN MCCDMAS 99.9% Sure (I've Never Been Here Before) (Lyric Street)	3.77	3.85	57%	10%	3.83	62%	12%
WARREN BROTHERS Hey Mr. President (BNA)	3.70	3.77	63%	14%	3.70	62%	12%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.67	3.66	61%	11%	3.74	64%	10%
SHANIA TWAIN Forever And For Always (Mercury)	3.51	-	73%	21%	3.57	67%	17%

Total sample size is 658 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

RUSHLOW I Can't Be Your Friend (Lyric Street)
Total Plays: 203, Total Stations: 42, Adds: 10

CLINT DANIELS The Letter (Almost Home) (Monument/Epic)
Total Plays: 129, Total Stations: 28, Adds: 11

RACHEL PROCTOR Days Like This (BNA)
Total Plays: 110, Total Stations: 35, Adds: 27

CHARLIE ROBISON Walter (Columbia)
Total Plays: 101, Total Stations: 20, Adds: 2

KENNY ROGERS I'm Missing You (Dreamcatcher)
Total Plays: 96, Total Stations: 13, Adds: 2

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

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "My List" — Toby Keith (fourth week)

5 YEARS AGO

• No. 1: "Two Piña Coladas" — Garth Brooks (second week)

10 YEARS AGO

• No. 1: "Tonight I Climbed the Wall" — Alan Jackson

15 YEARS AGO

• No. 1: "Eighteen Wheels and a Dozen Roses" — Kathy Mattea

20 YEARS AGO

• No. 1: "Jose Cuervo" — Shelley West

25 YEARS AGO

• No. 1: "It's All Wrong But It's All Right" — Dolly Parton (second week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARTINA MCBRIDE Concrete Angel (RCA)	4189
ALAN JACKSON That'd Be Alright (Arista)	4010
JOE NICHOLS Brokenheartsville (Universal South)	3571
MARK WILLS 19 Somethin' (Mercury)	2918
GARY ALLAN Man To Man (MCA)	2271
RASCAL FLATTS These Days (Lyric Street)	2089
KEITH URBAN Somebody Like You (Capitol)	2071
TOBY KEITH Who's Your Daddy? (DreamWorks)	1790
DIAMOND RIO Beautiful Mess (Arista)	1787
TERRI CLARK I Just Wanna Be Mad (Mercury)	1766
EMERSON DRIVE Fall Into Me (DreamWorks)	1732
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1672
BLAKE SHELTON The Baby (Warner Bros.)	1544
KENNY CHESNEY The Good Stuff (BNA)	1430
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1361
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1204
JOE NICHOLS The Impossible (Universal South)	1112
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	985
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	980
AARON LINES You Can't Hide Beautiful (RCA)	944

KEAN/Abilene, TX
PD: Marisa Bailey
21 BROOKS & DUNN "Dirt"
14 VINCE GILL "Someday"
10 FAITH HILL "Still"
10 GARTH BROOKS "Running"
21 TRAVIS TRITT "Country"
14 GEORGE STRAIT "Leave"

WHWK/Binghamton, NY
PD/APD/MD: Ed Walker
15 ANTHONY SMITH "Infinity"
14 VINCE GILL "Someday"
10 FAITH HILL "Still"
10 GARTH BROOKS "Running"
10 SHANIA TWAIN "Always"

KCCY/Colorado Springs, CO
PD: Travis Daily
MD: Valerie Hart
2 MOHAYES "Mean"
2 BRAD PAISLEY "Celebrity"

WKML/Fayetteville, NC
OM: Mac Edwards
PD/MD: Andy Brown
2 BLAKE SHELTON "Heavy"
CLINT DANIELS "Almost"
DIERKS BENTLEY "Thinkin'"
RACHEL PROCTOR "Days"
TRICK PONY "Boy"

WDRM/Huntsville, AL
OM/MD: Wes McShay
APD: Stuart Langston
MD: Dan McClain
4 BROOKS & DUNN "Dirt"
2 GEORGE STRAIT "Tulsa"

KSSN/Little Rock, AR
PD: Chad Heritage
5 WARREN BROTHERS "President"
1 SARA EVANS "Greyhound"

WCTY/New London, CT
PD/MD: Jimmy Lehn
17 JOE NICHOLS "Smokes"
6 AMY DALLEY "Attitude"
FAITH HILL "Still"

KOUT/Rapid City, SD
PD/MD: Mark Houston
16 DIERKS BENTLEY "Thinkin'"
15 JOE NICHOLS "Smokes"
3 MARK WILLIS "Think"

KSNJ/Santa Maria, CA
PD/MD: Tim Brown
5 JOE NICHOLS "Smokes"
3 MARK WILLIS "Think"

WTCM/Traverse City, MI
PD/MD: Jack O'Malley
APD/MD: Ryan Dobry-Hunt
19 JOE NICHOLS "Smokes"

WOMX/Akron, OH
OM/MD: Kevin Mason
No Adds

WZZK/Birmingham, AL
PD/MD: Brian Driver
1 DUSTY DRAKE "Last"
1 SARA EVANS "Greyhound"
1 TOBY KEITH "Horses"

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Six Franklin
6 CLINT DANIELS "Almost"
4 TRACE ADKINS "They"
2 BILLY CURRINGTON "Little"
2 RUSHLOW "Friend"
TERRI CLARK "Three"

KAFF/Flagstaff, AZ
PD: Chris Halstead
MD: Hugh James
7 CHALEE TENNISON "Lovin'"
5 WYONNNA "Needs"

WFMS/Indianapolis, IN
PD: Bob Richards
MD: J.D. Cannon
2 KID ROCK/SHERYL CROW "Picture"
1 BROOKS & DUNN "Dirt"
CLAY WALKER "Few"
TRICK PONY "Boy"

WAMZ/Louisville, KY
PD: Coyote Calhoun
MD: Nightrain Lane
No Adds

WNOE/New Orleans, LA
PD: Les Acree
APD/MD: Casey Carter
CLAY WALKER "Few"

WGH/Norfolk, VA
OM: John Shomby
MD: Mark McKay
7 BILLY CURRINGTON "Little"
2 GEORGE STRAIT "Tulsa"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

WGNA/Albany, NY
OM/MD: Buzz Brindle
MD: Bill Earley
2 BLAKE SHELTON "Heavy"
1 BILLY CURRINGTON "Little"

WPSK/Blacksburg, VA
PD: Jack Douglas
APD/MD: Nicole Williams
14 CLAY WALKER "Few"
RUSHLOW "Friend"

WCOS/Columbia, SC
OM/MD: Ron Brooks
MD: Glen Garrett
4 BLAKE SHELTON "Heavy"

WFBE/Flint, MI
PD: Coyote Collins
1 FAITH HILL "Still"
1 GEORGE STRAIT "Tulsa"
1 BILLY CURRINGTON "Little"
CLAY WALKER "Few"
RACHEL PROCTOR "Days"

WMSI/Jackson, MS
PD: Rick Adams
MD: Van Haze
3 FAITH HILL "Still"
BILLY CURRINGTON "Little"

KLTL/Lubbock, TX
OM/MD: Jay Richards
MD: Kelly Greene
12 BLAKE SHELTON "Heavy"
2 CHARLIE ROBISON "Water"

KNFM/Odessa-Midland, TX
PD: John Moesch
MD: Dan Travis
22 BROOKS & DUNN "Dirt"
8 SHANIA TWAIN "Always"

WGH/Richmond, VA
PD: Jim Tice
CLAY WALKER "Few"
RACHEL PROCTOR "Days"
TRACE ADKINS "They"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KVOD/Tulsa, OK
OM: Moon Mullins
APD/MD: Scott Woodson
2 BRAD PAISLEY "Celebrity"
1 BLAKE SHELTON "Heavy"
TERRI CLARK "Three"

KBOI/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
CLAY WALKER "Few"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 FAITH HILL "Still"
10 SHANIA TWAIN "Always"
10 TRICK PONY "Boy"

WCOL/Columbus, OH
PD: John Crenshaw
APD/MD: Dan E. Zuko
6 TOBY KEITH "Horses"
CLAY WALKER "Few"

WXFL/Florence, AL
PD/MD: Gary Murdock
AARON LINES "Changes"
BILLY CURRINGTON "Little"
CLAY WALKER "Few"

WROD/Jacksonville, FL
MD: Dixie Jones
12 TRACY BYRD "Men"

WDMN/Macon, GA
PD: Gerry Marshall
APD/MD: Laura Starling
1 DUSTY DRAKE "Last"
1 SHANIA TWAIN "Always"

KTST/Oklahoma City, OK
PD: Crash
APD/MD: Anthony Allen
CLAY WALKER "Few"
RACHEL PROCTOR "Days"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey
EMERSON DRIVE "Only"
FAITH HILL "Still"
RACHEL PROCTOR "Days"
CLAY WALKER "Few"
DIERKS BENTLEY "Thinkin'"

WHOK/Bluefield, WV
PD/MD: Doug Dillon
10 JOE NICHOLS "Smokes"
10 VINCE GILL "Someday"

WHOK/Columbus, OH
PD: Charley Lake
APD/MD: George Wolf
No Adds

KUAD/Ft. Collins, CO
PD: Mark Callaghan
MD: Brian Gary
No Adds

WXBQ/Johnson City, TN
PD/MD: Bill Hagy
9 RUSHLOW "Friend"

WWOM/Madison, WI
PD: Mark Grantin
MD: Mel McKenzie
No Adds

KXXY/Oklahoma City, OK
APD/MD: Bill Reed
10 TOBY KEITH "Horses"
3 BROOKS & DUNN "Dirt"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

KRRV/Alexandria, LA
PD/MD: Steve Casey
2 JOE NICHOLS "Smokes"

KIZN/Boise, ID
OM: Rich Summers
PD/MD: Spencer Burke
CLAY WALKER "Few"
CLINT DANIELS "Almost"

WGSQ/Cookeville, TN
PD: Gator Harrison
MD: Stewart James
VINCE GILL "Someday"

WCKT/Ft. Myers, FL
PD: Kerry Babb
MD: Dave Logan
3 BRAD PAISLEY "Celebrity"
2 SARA EVANS "Greyhound"
VINCE GILL "Someday"

WMTZ/Johnstown, PA
PD: Steve Walker
MD: Lara Mosty
14 GEORGE STRAIT "Tulsa"
10 DIERKS BENTLEY "Thinkin'"
7 BRAD PAISLEY "Celebrity"

KIAT/Mason City, IA
PD/MD: J. Brooks
No Adds

KXXY/Oklahoma City, OK
APD/MD: Bill Reed
10 TOBY KEITH "Horses"
3 BROOKS & DUNN "Dirt"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

WCTO/Allentown, PA
PD: Chuck Geiger
APD/MD: Nicole Malone
2 JOE NICHOLS "Smokes"

KJZN/Boise, ID
OM: Rich Summers
PD/MD: Spencer Burke
CLAY WALKER "Few"
CLINT DANIELS "Almost"

KRYS/Corpus Christi, TX
PD: Frank Edwards
MD: Cactus Lou
3 TRACE ADKINS "They"
2 DUSTY DRAKE "Last"
BROOKS & DUNN "Dirt"
BLAKE SHELTON "Heavy"
RACHEL PROCTOR "Days"

WYBQ/Joplin, MO
PD/MD: Cody Carlson
5 BLAKE SHELTON "Heavy"
5 CLAY WALKER "Few"

KBEQ/Kansas City, MO
PD: Mike Kennedy
MD: T.J. McEntire
2 FAITH HILL "Still"

KIAT/Mason City, IA
PD/MD: J. Brooks
No Adds

KXXY/Oklahoma City, OK
APD/MD: Bill Reed
10 TOBY KEITH "Horses"
3 BROOKS & DUNN "Dirt"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

KGNC/Amarillo, TX
PD: Patrick Clark
APD/MD: Butch Clark
10 AMY DALLEY "Attitude"
10 DIERKS BENTLEY "Thinkin'"
10 TERRI CLARK "Three"

KJZN/Boise, ID
OM: Rich Summers
PD/MD: Spencer Burke
CLAY WALKER "Few"
CLINT DANIELS "Almost"

KPLX/Dallas-Ft. Worth, TX
PD: Paul Williams
APD: Smokey Rivers
MD: Cody Alan
36 WYONNNA "Needs"
JOE NICHOLS "Smokes"

WYBQ/Joplin, MO
PD/MD: Cody Carlson
5 BLAKE SHELTON "Heavy"
5 CLAY WALKER "Few"

KBEQ/Kansas City, MO
PD: Mike Kennedy
MD: T.J. McEntire
2 FAITH HILL "Still"

KIAT/Mason City, IA
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MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

WVWW/Ann Arbor, MI
PD: Barry Mardit
MD: Tom Baker
3 DUSTY DRAKE "Last"
3 JENNIFER HANSON "Far"

KJZN/Boise, ID
OM: Rich Summers
PD/MD: Spencer Burke
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MD: Tony Thomas
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KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

WVWW/Ann Arbor, MI
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KBEQ/Kansas City, MO
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KIAT/Mason City, IA
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KIAT/Mason City, IA
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KXXY/Oklahoma City, OK
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KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

WVWW/Ann Arbor, MI
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KJZN/Boise, ID
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KBEQ/Kansas City, MO
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KIAT/Mason City, IA
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KXXY/Oklahoma City, OK
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10 TOBY KEITH "Horses"
3 BROOKS & DUNN "Dirt"

WJCL/Savannah, GA
PD/MD: Bill West
BROOKS & DUNN "Dirt"
SHANIA TWAIN "Always"

KNPS/Seattle-Tacoma, WA
PD: Becky Brenner
MD: Tony Thomas
4 WYONNNA "Needs"

KNUE/Tyler-Longview, TX
PD/MD: Larry Kent
No Adds

WVWW/Ann Arbor, MI
PD: Barry Mardit
MD: Tom Baker
3 DUSTY DRAKE "Last"
3 JENNIFER HANSON "Far"

KJZN/Boise, ID
OM: Rich Summers
PD/MD: Spencer Burke
CLAY WALKER "Few"
CLINT DANIELS "Almost"

KRYS/Corpus Christi, TX
PD: Frank Edwards
MD: Cactus Lou
3 TRACE ADKINS "They"
2 DUSTY DRAKE "Last"
BROOKS & DUNN "Dirt"
BLAKE SHELTON "Heavy"
RACHEL PROCTOR "Days"



**America's Best Testing AC Songs 12+
For The Week Ending 5/2/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DARYL HALL & JOHN OATES Forever For You (U-Watch)	4.13	4.07	85%	11%	4.26	86%	10%
PHIL COLLINS Can't Stop Loving You (Atlantic)	4.10	4.04	95%	24%	4.15	95%	22%
PHIL COLLINS Come With Me (Atlantic)	3.99	4.01	68%	8%	4.03	69%	7%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.98	3.97	97%	35%	3.95	97%	37%
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.98		39%	5%	4.03	36%	3%
UNCLE KRACKER Drift Away (Lava)	3.82	3.78	80%	16%	3.91	82%	16%
CELINE DION I Drove All Night (Epic)	3.77	3.80	94%	27%	3.79	94%	28%
JOSH GROBAN You're Still You (143/Reprise)	3.77	3.85	79%	21%	3.82	81%	21%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	3.75	3.74	83%	19%	3.70	84%	21%
FLEETWOOD MAC Peacekeeper (Reprise)	3.75	3.70	71%	12%	3.66	71%	14%
FAITH HILL Cry (Warner Bros.)	3.67	3.64	98%	45%	3.71	99%	47%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.58	3.57	98%	50%	3.50	98%	52%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.41	3.54	96%	50%	3.39	95%	49%
KELLY CLARKSON A Moment Like This (RCA)	3.34	3.46	97%	55%	3.33	98%	56%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.32	3.26	95%	40%	3.27	95%	42%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.29	3.30	93%	43%	3.25	93%	43%
DANA GLOVER Thinking Over (DreamWorks)	3.25	3.32	61%	19%	3.21	61%	21%
CHRISTINA AGUILERA Beautiful (RCA)	3.23	3.24	97%	51%	3.23	97%	51%
WHITNEY HOUSTON Try It On My Own (Arista)	3.21	3.19	74%	26%	3.23	75%	24%
REGIE HAMM Babies (Refuge/Universal)	2.95		49%	20%	3.01	52%	19%

Total sample size is 291 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*

- CELINE DION Have You Ever Been In Love? (Epic)
- SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
- FAITH HILL One (Warner Bros.)
- UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
- WHITNEY HOUSTON Try It On My Own (Arista)
- DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
- KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
- COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
- LAURA PAUSINI If That's Love (Atlantic)
- JOHN MAYER Why Georgia (Aware/Columbia)
- DARYL HALL & JOHN OATES Man On A Mission (U-Watch)
- FRANKIE J. Don't Wanna Try (Columbia)
- DAN GARDNER More Than Life (DGP)
- JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
- SMASH MOUTH I'm A Believer (Interscope)

Recurrents

- FIVE FOR FIGHTING Superman... (Aware/Columbia) 1278
- MATCHBOX TWENTY If You're Gone (Lava/Atlantic) 1214
- ENRIQUE IGLESIAS Hero (Interscope) 1116
- LEE ANN WOMACK I Hope You Dance (MCA/Universal) 1060
- DIDO Thankyou (Arista) 1021
- LONESTAR I'm Already There (BNA) 968
- TRAIN Drops Of Jupiter (Tell Me) (Columbia) 903
- ENYA Only Time (Reprise) 878
- H. LEWIS & G. PALTROW Cruisin' (Hollywood) 874
- UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) 801
- CELINE DION A New Day Has Come (Epic) 799
- KELLY CLARKSON A Moment Like This (RCA) 797
- LEANN RIMES I Need You (Curb) 774
- SAVAGE GARDEN I Knew I Loved You (Columbia) 771
- AVRIL LAVIGNE Complicated (Arista) 762
- JOHN MAYER Your Body Is A Wonderland (Aware/Columbia) 738
- CALLING Wherever You Will Go (RCA) 732

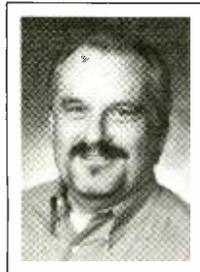
Songs ranked by total plays

Reporters

WYJB/Albany, NY OM: Michael Morgar PD: Chris Holmberg MD: Chad O'Hara 2 STYX "Can" 2 SHANIA TWAIN "Always" 2 SUZY K "Teaching"	WMJX/Boston, MA PD: Don Keller APD: Candy O'Terry MD: Mark Lawrence 8 CELINE DION "Ever"	WLQT/Dayton, OH OM: Mary Eleanor PD/MO: Sandy Coll No Adds	WKTK/Gainesville, FL OM: Lee Howard Jacoby PD: DAN GARDNER "More" SUZY K "Teaching"	WOLR/Kalamazoo, MI OM: Ken Langheiser APD/MO: Brian Wertz 3 FAITH HILL "One"	WRVR/Memphis, TN PD: Jerry Dean MD: Kramer 17 UNCLE KRACKER "Drift" SHANIA TWAIN "Always"	KEFM/Omaha, NE PD/MO: Steve Albertson APD: Jeff Larson No Adds	WTVR/Richmond, VA OM: Bill Cahill PD: FRANKIE J. "Wanna" SHANIA TWAIN "Always"	KVKI/Shreveport, LA OM: Gary McCoy PD/MO: Stephanie Huffman SHANIA TWAIN "Always"	WLZW/Hica-Rome, NY PD: Peter Naughton SHANIA TWAIN "Always"
KMGA/Albuquerque, NM OM: Kris Abrams MD: Jenna James No Adds	WEBE/Bridgeport, CT PD: Curtis Hanson MD: Danny Lyons No Adds	KOSI/Denver, CO PD: Mark Edwards APD/MO: Steve Hamilton SHANIA TWAIN "Always" SUZY K "Teaching" UNCLE KRACKER "Drift"	WLHT/Grand Rapids, MI PD: Bill Bailey APD/MO: Mary Turner JOHN MAYER "Georgia"	KUDL/Kansas City, KS PD: Dan Hurst 10 UNCLE KRACKER "Drift"	WMGQ/Middlesex, NJ PD: Tim Tefft No Adds	WMGF/Olando, FL OM: Chris Kampmeier PD: Ken Payne APD/MO: Brenda Matthews No Adds	WWSL/Florence-Lynchburg, VA PD: Don Morrison MD/APD: Dick Daniels 4 DANIEL BEDINGFIELD "One"	WNSN/South Bend, IN PD/MO: Jim Roberts 6 FAITH HILL "One" LAURA PAUSINI "Love"	WASH/Washington, DC PD: Steve Altan No Adds
WLEW/Allentown, PA PD: Bobby Knight 5 KID ROCK/SHERYL CROW "Picture"	WEZN/Bridgeport, CT PD/MO: Steve Marcus No Adds	WOOD/Grand Rapids, MI PD: John Patrick 1 SHANIA TWAIN "Always"	KSRC/Kansas City, MO OM: Jon Zalkner MD: Jeanne Ashley DANIEL BEDINGFIELD "One"	WLTQ/Milwaukee-Racine, WI PD/MO: Stan Atkinson No Adds	WMEZ/Pensacola, FL PD/MO: Kevin Peterson 5 DANIEL BEDINGFIELD "One"	WSWT/Peoria, IL OM: Randy Rundle 5 CELINE DION "Ever" 5 SHANIA TWAIN "Always" 3 KID ROCK/SHERYL CROW "Picture"	WGFN/Rockford, IL PD/MO: Anthony Bannon 7 UNCLE KRACKER "Drift" 4 WHITNEY HOUSTON "Dumb"	WGBF/Rockford, IL PD/MO: Anthony Bannon 7 UNCLE KRACKER "Drift" 4 WHITNEY HOUSTON "Dumb"	WEAT/West Palm Beach, FL PD: Rick Shockley APD/MO: Chad Perry No Adds
KYMG/Anchorage, AK PD: Dave Flavin 1 CELINE DION "Ever"	WJYE/Bufalo, NY PD: Joe Chille No Adds	WMAG/Greensboro, NC OM: Tim Satterfield PD/MO: Nick Allen UNCLE KRACKER "Drift"	WJXB/Knoxville, TN PD/MO: Vance Dillard No Adds	WMXC/Mobile, AL PD: Dan Mason MD: Mary Booth No Adds	WSWV/Peoria, IL OM: Randy Rundle 5 CELINE DION "Ever" 5 SHANIA TWAIN "Always" 3 KID ROCK/SHERYL CROW "Picture"	WBBE/Philadelphia, PA PD: Chris Conley No Adds	WGBF/Rockford, IL PD/MO: Anthony Bannon 7 UNCLE KRACKER "Drift" 4 WHITNEY HOUSTON "Dumb"	KBGB/Sacramento, CA PD/MO: Brad Waldo No Adds	WJBR/Wilmington, DE PD: Michael Waite MD: Kelley Hill 6 DANIEL BEDINGFIELD "One"
WTPG/Atlanta, GA No Adds	WHCB/Canton, OH PD: Terry Simmons MD: Kayleigh Kriss JEWEL "Intuition"	WMYI/Greenville, SC PD: Greg McKinney No Adds	KTGY/Lafayette, LA PD: C.J. Clements MD: Steve Wiley SHANIA TWAIN "Always"	KJSM/Modesto, CA PD/MO: Gary Michaels 11 CELINE DION "Ever" 6 DANIEL BEDINGFIELD "One" 1 SHANIA TWAIN "Always" ROD STEWART "Away"	KKLT/Phoenix, AZ PD: Joel Grey No Adds	KYMX/Sacramento, CA Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond 7 AMERICAN IDOL 2003 "USA" FRANKIE J. "Wanna"	KBEE/Salt Lake City, UT PD: Rusty Keys No Adds	KJJO/Stockton, CA PD/MO: John Christian No Adds	WRBB/Wichita, KS PD: Lynn James APD/MO: Suzanne Mears 6 CELINE DION "Ever"
WFPG/Atlantic Ctr., NJ PD: Gary Guida MD: Marlene Aqua No Adds	WSUY/Charleston, SC PD: Lloyd Ford APD/MO: Eric Chaney No Adds	WRCH/Hartford, CT PD: Allen Camp MD: Joe Hann No Adds	KMZZ/Las Vegas, NV OM: Pat Thomas APD/MO: Chereese Fruge WHITNEY HOUSTON "Dumb"	WOBM/Monmouth-Ocean, NJ OM: Dan Turt 2 DANIEL BEDINGFIELD "One"	WJTV/Pittsburgh, PA PD: Chuck Stevens 3 BRIAN MCKNIGHT "Woulda" LAURA PAUSINI "Love"	WMTX/Tampa, FL OM: Tony Fiorentino APD/MO: Bobby Rich No Adds	WRWF/Toledo, OH PD: Beth Michaels MD: Mark Andrews No Adds	WRSR/Worcester, MA PD: Jackie Peck MD: Steve Peck 10 AVRIL LAVIGNE "Wet" JAMES TAYLOR "Grass" SUZY K "Teaching"	WARM/York, PA PD: Kelly West APD/MO: Rick Stan 3 DANIEL BEDINGFIELD "One"
WBBO/Augusta, GA PD: John Patrick No Adds	WDEF/Chattanooga, TN PD: Danny Howard No Adds	WRTR/Honolulu, HI PD: Wayne Maria MD: Chris Hart No Adds	KSNE/Las Vegas, NV PD: Tom Chase MD: John Berry No Adds	KWAV/Monterey-Salinas, CA PD/MO: Bernie Moody 1 MERCY ME "Imagine" 1 UNCLE KRACKER "Drift" DAN GARDNER "More"	WJLY/Nassau-Suffolk, NY PD: Bill George CELINE DION "Ever"	WRRV/Tucson, AZ OM: Buddy Van Arsdale PD: Bobby Rich APD/MO: Leslie Lois ROD STEWART "Away" SHANIA TWAIN "Always"	KBAY/San Jose, CA PD: Bob Korte MD: Bob Korte SHANIA TWAIN "Always"	KSBL/Santa Barbara, CA APD/MO: Nancy Newcomer No Adds	KRNO/Reno, NV PD: Dan Fritz NATALIE GRANT "Sign" SHANIA TWAIN "Always"
KKML/Austin, TX PD: Alex O'Neal MD: Shelly Knight LAURA PAUSINI "Love" MERCY ME "Imagine" SHANIA TWAIN "Always" STYX "Can"	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	KSSK/Honolulu, HI PD: Jhoni Kaye APD/MO: Robert Archer BENNY MARQUINOS "Night" SUGAR RAY "Barber"	KOST/Los Angeles, CA PD: Lee Reynolds MD: Bonnie O'Brien 2 SUZY K "Teaching" LAURA PAUSINI "Love"	WVEZ/Louisville, KY APD/MO: Joe Fedele No Adds	WLMG/New Orleans, LA PD/MO: Steve Suter APD: Johnny Scott DANIEL BEDINGFIELD "One"	WVLI/Providence, RI PD: Tony Bristol APD: Davery Morris No Adds	KSLY/Seattle-Tacoma, WA PD: Tony Coles MD: Daria Thomas No Adds	KRWM/Seattle-Tacoma, WA PD: Tony Coles MD: Laura Dene No Adds	
WJMY/Bakersfield, CA OM: Bob Lewis PD/MO: Chris Edwards No Adds	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
KKMJ/Austin, TX PD: Alex O'Neal MD: Shelly Knight LAURA PAUSINI "Love" MERCY ME "Imagine" SHANIA TWAIN "Always" STYX "Can"	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
KGFM/Bakersfield, CA OM: Bob Lewis PD/MO: Chris Edwards No Adds	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
KKDJ/Bakersfield, CA PD/MO: Kenn McClaud LAURA PAUSINI "Love" ROD STEWART "Away" SHANIA TWAIN "Always"	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
WJMY/Biloxi-Gulfport, MS OM: Walter Brown MD: STYX "Can"	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
WYBF/Birmingham, AL PD: Jeff Tyson APD/MO: Valerie Vining No Adds	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				
KXLT/Boise, ID PD: Tobin Jeffries No Adds	WDLT/Chicago, IL OM: Paul Wilson MD: Eric Richeke 1 FLEETWOOD MAC "Peace"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLR/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"	WVLY/Madison, WI V/Prog: Pat O'Neill APD/MO: Mark Van Allen 2 DANIEL BEDINGFIELD "One" ORANTAL KREVAZUK "Life"				

* Monitored Reporters
136 Total Reporters
119 Total Monitored
17 Current Indicator Playlists





kcarter@radioandrecords.com

Try Describing Hot AC — Without Using Your Hands

Coleman's Kurtzman examines the format's shrinkage

By Warren Kurtzman

One of the greatest challenges Hot AC has always faced is the lack of natural listener language to describe the format. Hot AC programmers have often looked jealously at their colleagues in other formats who can use positioning language like "the Country station" or "Anytown's Classic Rock" and know that the audience immediately understands what kind of music their stations play.

Many programmers, however, have found variety-based positioning to be the best option for their Hot AC stations. Focus groups conducted over the years have revealed that listeners often describe Hot ACs in this manner. While terms like *variety* and *mix* may not be as ideal as *Country* or *Classic Rock*, perceptual research usually reveals that the strongest Hot ACs are perceived as offering music variety, often defined in terms of era. Furthermore, use of variety-based positioning comes with a built-in promise that listeners generally find appealing.

With this variety promise in mind, Coleman began to contemplate the difficult times the Hot AC format has been facing in recent

years. Is today's version of Hot AC inconsistent with era-based variety? If so, does this explain the format's declining performance?

The Doughnut Effect

Many of our Hot AC clients have experienced a phenomenon in their recent auditorium music studies that we call the "doughnut effect," in which only the newest and oldest titles they test perform well enough to qualify for their on-air libraries. For most stations, the "doughnut hole" has consisted of early- and mid-'90s titles.

As a result, many Hot ACs have faced a difficult choice: narrow their sound by focusing on the material on the more contemporary side of

the doughnut hole, or remain broad-based by keeping titles from both sides of the hole — '80s music and music from the late '90s forward — in their libraries. Many have chosen the former, thereby narrowing their sounds and potentially undermining the variety promise they make to their listeners. Not only have these stations become more contemporary with their music approaches, but in many cases they have become edgier in texture through the exposure of more crossover titles from the Alternative format.

New 'Insights'

To assess the impact of these moves, Coleman has undertaken a project designed to determine the relationship between the music mixes aired by Hot ACs and the stations' Arbitron performances. The results of this project will be published as the next installment in the "Insights" series of reports Coleman has provided to the industry in recent years. Free copies of previous "Insights" reports, including those completed for the '80s and Oldies formats, are available at www.colemaninsights.com.

Coleman is releasing the "Hot AC Insights" report in two parts. A preview report — examining trends that emerged in the spring 2000, spring 2001 and spring 2002 Arbitron surveys — is now available as a free download from our website. This report raises some initial issues that emerged from our analysis, which we will summarize below.

In September, following the release of Arbitron's spring 2003 surveys, we will release a more comprehensive report that will cover the issues raised in the previous report and explore other factors affecting the format's performance. Both the preview and the final report are based on an analysis of 32 Hot AC stations in the top 31 markets.

Declining Performance

The need for such a thorough analysis is clear, as the last three years have presented a considerable challenge for Hot AC. Between spring 2000 and spring 2002, the Arbitron performance of Hot AC stations declined by 9% among women 25-54. We base this conclu-

What Is The Coleman Performance Index?

Average audience shares have been declining steadily in recent years as competition for listeners has intensified. This phenomenon is often referred to as "share compression." The Coleman Performance Index compensates for this because it compares a station's audience share to the average share of the top 10 stations in its market.

This not only allows Coleman to account for share compression, it allows for objective comparisons between stations in larger and smaller markets. For example, KYSR/Los Angeles has a higher Coleman Performance Index for women 25-54 than KDMX/Dallas, even though the former has a smaller audience share. This is because KYSR's 6.5 share in the spring 2002 survey is larger than KDMX's 7.1 share when we consider that the top 10 stations in Los Angeles have a 5.5 share on average, as compared to the 6.5 average share of Dallas's top 10 stations.



Warren Kurtzman

sion on the Coleman Performance Index, a standard measure in our "Insights" reports that accounts for share compression and market differences when we review Arbitron data from different markets over time. Furthermore, our analysis found that the format's audience has become more focused in the older cells of the women 25-54 demographic.

When we examined the two-year period during which the format's performance declined by 9%, we found that the format moved in a more contemporary, edgy direction over that time. In spring 2000, the average era of the music played by the stations in our analysis was 1994.6; by spring 2002, it had increased to 1997.0. Of course, in any format that plays current music we expect the average era to move forward over time. However, the 2.4-year increase in the format's average outpaced the two years that had elapsed.

Over the same period, we also found that Hot ACs exposed more Alternative crossover material. (Recent titles we regard as Alternative crossover include "It's Been Awhile" by Staind and Puddle Of Mudd's "Blurry.") Between spring 2000 and spring 2002, Alternative crossover exposure increased from 5% to 18% on the Hot ACs in our analysis.

Music Mix And Ratings

These trends raise questions about the relationship between the performance of the format and the music played on its stations. Is the format's decline related to its move to a more contemporary and edgy mix? Is Hot AC failing to deliver on its variety promise and suffering ratings erosion as a result?

Our examination thus far suggests that we may be on to something, as seen in these key findings:

In spring 2002, Hot ACs with an older average era outperformed their more contemporary counterparts by roughly 10%. (See Graph 1.) Stations relying on music from the last five years for at least 80% of their music tend to perform slightly worse than stations with greater era breadth. (See

Graph 2.) Hot ACs that significantly contemporized their music mixes between spring 2000 and spring 2002 suffered bigger declines in their Arbitron performance than the format overall. (See Graph 3.)

Alternative crossover content and Arbitron performance do not appear to be closely related, although stations that played this material performed marginally better. (See Graph 4.)

While none of these findings on its own conclusively links the format's music changes with its performance, an overall pattern is evident. Between spring 2000 and spring 2002, Hot ACs that aired older, broader and less edgy music mixes performed better. Furthermore, the decline in their performance has generally been smaller than the decline we've observed for the format as a whole.

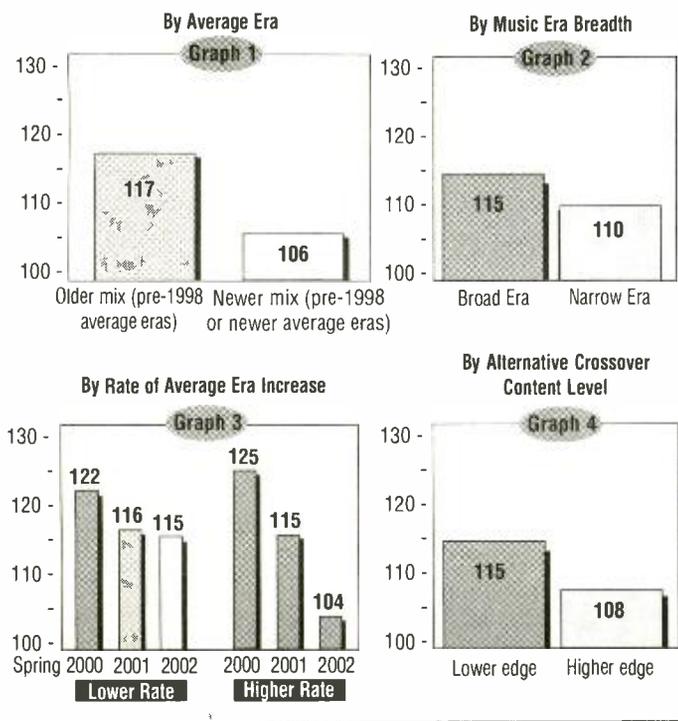
Comprehensive Analysis

As mentioned earlier, the report currently available from our website serves as a preview of the more comprehensive analysis to come. Other factors will be incorporated in the next report, including the impact prominent morning shows may or may not be having on individual stations' performances and the nature of the competition each station faces.

Until spring 2003 data is available and we release our complete report in September, Coleman hopes that the preview report raises issues that Hot AC programmers will consider. Furthermore, we invite those who download the full preview report to offer their comments and suggestions for issues we should address in the final report; we have designated an area of our website where you can provide those comments and suggestions. We also welcome your comments via e-mail at hotac@colemaninsights.com.

Warren Kurtzman is VP of Coleman, specializing in music trends and branding opportunities. He can be reached at 919-226-0442 or warrenkurtzman@colemaninsights.com.

Spring 2002 Coleman Performance Index





**America's Best Testing AC Songs 12+
For The Week Ending 5/2/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
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PHIL COLLINS Can't Stop Loving You (Atlantic)	4.10	4.04	95%	24%	4.15	95%	22%
PHIL COLLINS Come With Me (Atlantic)	3.99	4.01	68%	8%	4.03	69%	7%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.98	3.97	97%	35%	3.95	97%	37%
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.98	-	39%	5%	4.03	36%	3%
UNCLE KRACKER Drift Away (Lava)	3.82	3.78	80%	16%	3.91	82%	16%
CELINE DION I Drove All Night (Epic)	3.77	3.80	94%	27%	3.79	94%	28%
JOSH GROBAN You're Still You (143/Reprise)	3.77	3.85	79%	21%	3.82	81%	21%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	3.75	3.74	83%	19%	3.70	84%	21%
FLEETWOOD MAC Peacekeeper (Reprise)	3.75	3.70	71%	12%	3.66	71%	14%
FAITH HILL Cry (Warner Bros.)	3.67	3.64	98%	45%	3.71	99%	47%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.58	3.57	98%	50%	3.50	98%	52%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.41	3.54	96%	50%	3.39	95%	49%
KELLY CLARKSON A Moment Like This (RCA)	3.34	3.46	97%	55%	3.33	98%	56%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.32	3.26	95%	40%	3.27	95%	42%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.29	3.30	93%	43%	3.25	93%	43%
DANA GLOVER Thinking Over (DreamWorks)	3.25	3.32	61%	19%	3.21	61%	21%
CHRISTINA AGUILERA Beautiful (RCA)	3.23	3.24	97%	51%	3.23	97%	51%
WHITNEY HOUSTON Try It On My Own (Arista)	3.21	3.19	74%	26%	3.23	75%	24%
REGIE HAMM Babies (Refuge/Universal)	2.95	-	49%	20%	3.01	52%	19%

Total sample size is 291 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 818-377-5309. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added

- CELINE DION** Have You Ever Been In Love? (Epic)
- SHANIA TWAIN** Forever And For Always (Mercury/IDJMG)
- FAITH HILL** One (Warner Bros.)
- UNCLE KRACKER** Drift Away (Top Dog/Lava/Atlantic)
- WHITNEY HOUSTON** Try It On My Own (Arista)
- DANIEL BEDINGFIELD** If You're Not The One (Island/IDJMG)
- KID ROCK W/SHERYL CROW** Picture (Lava/Atlantic)
- COUNTING CROWS** Big Yellow Taxi (Geffen/Interscope)
- LAURA PAUSINI** If That's Love (Atlantic)
- JOHN MAYER** Why Georgia (Aware/Columbia)
- DARYL HALL & JOHN OATES** Man On A Mission (U-Watch)
- FRANKIE J.** Don't Wanna Try (Columbia)
- DAN GARDNER** More Than Life (DGP)
- JASON MRAZ** The Remedy (I Won't Worry) (Elektra/EEG)
- SMASH MOUTH** I'm A Believer (Interscope)

Recurrents

- FIVE FOR FIGHTING** Superman... (Aware/Columbia) 1278
- MATCHBOX TWENTY** If You're Gone (Lava/Atlantic) 1214
- ENRIQUE IGLESIAS** Hero (Interscope) 1116
- LEE ANN WOMACK** I Hope You Dance (MCA/Universal) 1060
- DIDO** Thankyou (Arista) 1021
- LONESTAR** I'm Already There (BNA) 968
- TRAIN** Drops Of Jupiter (Tell Me) (Columbia) 903
- ENYA** Only Time (Reprise) 878
- H. LEWIS & G. PALTROW** Cruisin' (Hollywood) 874
- UNCLE KRACKER** Follow Me (Top Dog/Lava/Atlantic) 801
- CELINE DION** A New Day Has Come (Epic) 799
- KELLY CLARKSON** A Moment Like This (RCA) 797
- LEANN RIMES** I Need You (Curb) 774
- SAVAGE GARDEN** I Knew I Loved You (Columbia) 771
- AVRIL LAVIGNE** Complicated (Arista) 762
- JOHN MAYER** Your Body Is A Wonderland (Aware/Columbia) 738
- CALLING** Wherever You Will Go (RCA) 732

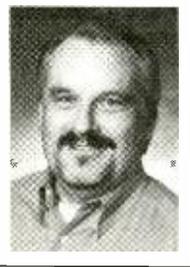
Songs ranked by total plays

Reporters

<p>WYJB/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara 2 STYX "Can" 2 SHANIA TWAIN "Always" 2 SUZY K "Teaching"</p>	<p>WMLX/Boston, MA * OM: Michael Morgan APD: Candy O'Ferry MD: Mark Lawrence 8 CELINE DION "Ever"</p>	<p>WLDT/Dayton, OH * OM: Mary Fleener PD/MO/Promo Dir.: Sandy Colli No Adds</p>	<p>WKTK/Gainesville, FL * OM/PD: Les Howard Jacoby DAN GARDNER "More" SUZY K "Teaching"</p>	<p>WOLR/Kalamazoo, MI OM/PD: Ken Langbeer APD/MO: Brian Wertz 3 FAITH HILL "One"</p>	<p>WRVR/Memphis, TN * PD: Jerry Dean MD: Kraimer 17 UNCLE KRACKER "Drift" SHANIA TWAIN "Always"</p>	<p>KEFM/Omaha, NE * OM/PD: Steve Albertsen APD: Jeff Larson No Adds</p>	<p>WTVR/Richmond, VA * OM/PD: Bill Cahill FRANKIE J. "Wanna" SHANIA TWAIN "Always"</p>	<p>KVKI/Shreveport, LA * OM: Gary McCoy PD/MO: Stephanie Huffman SHANIA TWAIN "Always"</p>	<p>WLWZ/Hica-Rome, NY PD: Peter Naughton SHANIA TWAIN "Always"</p>
<p>KMGA/Albuquerque, NM * OM/PD: Kris Abrams MD: Jenna James No Adds</p>	<p>WEBC/Bridgeport, CT * PD: Curtis Hanson MD: Danny Lyons No Adds</p>	<p>KOSI/Denver, CO * PD: Mark Edwards APD/MO: Steve Hamilton SHANIA TWAIN "Always" SUZY K "Teaching" UNCLE KRACKER "Drift"</p>	<p>WLHT/Grand Rapids, MI * PD: Bill Bailey APD/MO: Mary Turner JOHN MAYER "Georgia"</p>	<p>KUDL/Kansas City, KS * PD: Dan Hurst 10 UNCLE KRACKER "Drift"</p>	<p>WMGQ/Middlesex, NJ * PD: Tim Tefft No Adds</p>	<p>WMGF/Olando, FL * OM: Chris Kampmeier PD: Ken Payne APD/MO: Brenda Matthews No Adds</p>	<p>WSLU/Florida-Lynchburg, VA * PD: Don Morrison MD/APD: Dick Daniels 4 DANIEL BEDINGFIELD "One"</p>	<p>WNSN/South Bend, IN PD/MO: Jim Roberts 6 FAITH HILL "One" LAURA PAUSINI "Love"</p>	<p>WASH/Washington, DC * PD: Steve Allan No Adds</p>
<p>WLEW/Allentown, PA * PD: Bobby Knight 5 KID ROCK/SHERYL CROW "Picture"</p>	<p>WEZN/Bridgeport, CT * PD/MO: Steve Marcus No Adds</p>	<p>KLTV/Des Moines, IA * OM: Jim Schaefer PD/MO: Tim White FAITH HILL "One"</p>	<p>WOOD/Grand Rapids, MI * PD: John Patrick 1 SHANIA TWAIN "Always"</p>	<p>KSRC/Kansas City, MO * OM/PD: Jon Zeller MD: Jeanne Ashley DANIEL BEDINGFIELD "One"</p>	<p>WLMG/Middlesex, NJ * PD: Tim Tefft No Adds</p>	<p>WMEZ/Pensacola, FL * PD/MO: Kevin Peterson 5 DANIEL BEDINGFIELD "One"</p>	<p>WRMM/Rochester, NY * OM/PD: John McCree MD: Teresa Taylor LAURA PAUSINI "Love" DAN GARDNER "More"</p>	<p>KJSC/Spartanburg, WA * OM/PD: Rob Harder MD: Mark Holman MD: Dawn Marcel No Adds</p>	<p>WEAT/West Palm Beach, FL * PD: Rick Shockley APD/MO: Chad Perry No Adds</p>
<p>WYJF/Buffalo, NY * PD: Joe Chille No Adds</p>	<p>WHBC/Canton, OH * PD: Terry Simmons MD: Kayleigh Kries JEWEL "Hittback"</p>	<p>WNIC/Detroit, MI * PD: Lori Barnett DANIEL BEDINGFIELD "One"</p>	<p>WMAG/Greensboro, NC * OM: Tim Satterfield PD/MO: Nick Allen UNCLE KRACKER "Drift"</p>	<p>WJXB/Knoxville, TN * PD/MO: Vance Dillard No Adds</p>	<p>WMTJ/Milwaukee-Racine, WI * PD/MO: Stan Atkinson No Adds</p>	<p>WSWT/Peoria, IL OM/PD: Randy Rundle 5 CELINE DION "Ever" 5 SHANIA TWAIN "Always" 4 KID ROCK/SHERYL CROW "Picture"</p>	<p>WGBF/Rockford, IL PD/MO: Anthony Bannon 7 UNCLE KRACKER "Drift" 4 WHITNEY HOUSTON "Own"</p>	<p>KGBX/Springfield, MO OM: Rich Backer PD: Paul Kelley APD/MO: Dave Roberts No Adds</p>	<p>WHUD/West Chester, NY * OM/PD: Steve Petrona MD/APD: Tom Furci STYX "Can"</p>
<p>WYMG/Anchorage, AK PD: Dave Tavrin 1 CELINE DION "Ever"</p>	<p>WHBC/Canton, OH * PD: Terry Simmons MD: Kayleigh Kries JEWEL "Hittback"</p>	<p>WOOF/Dobson, AL GM/PD/MO: Leigh Simpson CELINE DION "Ever" FRANKIE J. "Wanna"</p>	<p>WSPN/Greenville, SC * PD/MO: Brian Taylor 8 SUZY K "Teaching" DAN GARDNER "More" ROD STEWART "Away"</p>	<p>KTMY/Lafayette, LA * PD: C.J. Clements MD: Steve Wiley SHANIA TWAIN "Always"</p>	<p>WMXC/Mobile, AL * PD: Dan Mason MD: Mary Booth No Adds</p>	<p>WBEB/Philadelphia, PA * PD: Chris Corley No Adds</p>	<p>KYMX/Sacramento, CA * Dir/Prog.: Mark Evans PD: Bryan Jackson MD: Dave Diamond 7 AMERICAN IDOL 2003 "USA" FRANKIE J. "Wanna"</p>	<p>WMAA/Springfield, MA * PD: Paul Cannon MD: Rob Anthony No Adds</p>	<p>WGNI/Wilmington, NC PD: Mike Farrow MD: Craig Thomas 10 SMASH MOUTH "Believe" DANIEL BEDINGFIELD "One"</p>
<p>WLTM/Atlanta, GA * No Adds</p>	<p>WWSU/Charleston, SC * PD: Gary Guida APD/MO: Eric Chaney No Adds</p>	<p>KTSM/EI Paso, TX * PD/MO: Bill Toie APD: Sam Cassiano SHANIA TWAIN "Always"</p>	<p>WRCH/Hartford, CT * PD: Allen Camp MD: Joe Hann No Adds</p>	<p>KSNE/Las Vegas, NV * PD: Tom Chase MD: John Berry No Adds</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WBLT/Pittsburgh, PA * PD: Chuck Stevens 3 BRIAN MCKNIGHT "Woulda" LAURA PAUSINI "Love" DANIEL BEDINGFIELD "One"</p>	<p>KBEE/Salt Lake City, UT * PD: Rusty Keys No Adds</p>	<p>WRVF/Toledo, OH * PD: Beth Michaels MD: Mark Andrews No Adds</p>	<p>WRSR/Worcester, MA * PD: Jackie Brush MD: Steve Peck 10 AVRIL LAVIGNE "Who" JAMES TAYLOR "Grass" SUZY K "Teaching"</p>
<p>WFPG/Atlantic City, NJ * PD: Gary Guida MD: Marlene Aqua No Adds</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>KSNE/Las Vegas, NV * PD: Tom Chase MD: John Berry No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>WBBQ/Augusta, GA * PD: John Patrick No Adds</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>KSNE/Las Vegas, NV * PD: Tom Chase MD: John Berry No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>KKMJ/Austin, TX * PD: Alex O'Neal MD: Shelly Knight LAURA PAUSINI "Love" MERCY ME "Imagine" SHANIA TWAIN "Always" STYX "Can"</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WIKY/Evansville, IN PD/MO: Mark Baker 7 CELINE DION "Ever" DAN GARDNER "More"</p>	<p>KSSK/Honolulu, HI * PD: Jhani Kaye APD/MO: Robert Archer BENNY MARDONES "Night" SUGAR RAY "Stardust"</p>	<p>WVEZ/Louisville, KY * APD/MO: Joe Fedele No Adds</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>KGFM/Bakersfield, CA * OM: Bob Lewis PD/MO: Chris Edwards No Adds</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>KKDJ/Bakersfield, CA * PD/MO: Kenn McCleod LAURA PAUSINI "Love" SHANIA TWAIN "Always" STYX "Can" ROD STEWART "Away" SHANIA TWAIN "Always"</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>WJMY/Biloxi-Gulfport, MS * OM/PD: Walter Brown STYX "Can"</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>WYSF/Birmingham, AL * PD: Jeff Tyson APD/MO: Valerie Vining No Adds</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>
<p>KXLT/Boise, ID * PD: Tobin Jeffries No Adds</p>	<p>WDLT/Chicago, IL * OM/PD: Bob Kaake MD: Eric Richeka 1 FLEETWOOD MAC "Peace"</p>	<p>WDEF/Chattanooga, TN * PD: Danny Howard No Adds</p>	<p>WXXC/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 COUNTING CROWS "Taxi" 1 HALL & OATES "Mission"</p>	<p>KRTR/Honolulu, HI * PD: Wayne Maria MD: Chris Hart No Adds</p>	<p>WKJY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WWSH/Pittsburgh, PA * PD/MO: Ron Anzell STYX "Can"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>	<p>WJMY/Nassau-Suffolk, NY * PD: Mimi Moore MD: Jeff George CELINE DION "Ever"</p>

*** Monitored Reporters**
136 Total Reporters
119 Total Monitored
17 Current Indicator Playlists





kcarter@radioandrecords.com

Try Describing Hot AC — Without Using Your Hands

Coleman's Kurtzman examines the format's shrinkage

By Warren Kurtzman

One of the greatest challenges Hot AC has always faced is the lack of natural listener language to describe the format. Hot AC programmers have often looked jealously at their colleagues in other formats who can use positioning language like "the Country station" or "Anytown's Classic Rock" and know that the audience immediately understands what kind of music their stations play.

Many programmers, however, have found variety-based positioning to be the best option for their Hot AC stations. Focus groups conducted over the years have revealed that listeners often describe Hot ACs in this manner. While terms like *variety* and *mix* may not be as ideal as *Country* or *Classic Rock*, perceptual research usually reveals that the strongest Hot ACs are perceived as offering music variety, often defined in terms of era. Furthermore, use of variety-based positioning comes with a built-in promise that listeners generally find appealing.

With this variety promise in mind, Coleman began to contemplate the difficult times the Hot AC format has been facing in recent

years. Is today's version of Hot AC inconsistent with era-based variety? If so, does this explain the format's declining performance?

The Doughnut Effect

Many of our Hot AC clients have experienced a phenomenon in their recent auditorium music studies that we call the "doughnut effect," in which only the newest and oldest titles they test perform well enough to qualify for their on-air libraries. For most stations, the "doughnut hole" has consisted of early- and mid-'90s titles.

As a result, many Hot ACs have faced a difficult choice: narrow their sound by focusing on the material on the more contemporary side of

the doughnut hole, or remain broad-based by keeping titles from both sides of the hole — '80s music and music from the late '90s forward — in their libraries. Many have chosen the former, thereby narrowing their sounds and potentially undermining the variety promise they make to their listeners. Not only have these stations become more contemporary with their music approaches, but in many cases they have become edgier in texture through the exposure of more crossover titles from the Alternative format.

New 'Insights'

To assess the impact of these moves, Coleman has undertaken a project designed to determine the relationship between the music mixes aired by Hot ACs and the stations' Arbitron performances. The results of this project will be published as the next installment in the "Insights" series of reports Coleman has provided to the industry in recent years. Free copies of previous "Insights" reports, including those completed for the '80s and Oldies formats, are available at www.colemaninsights.com.

Coleman is releasing the "Hot AC Insights" report in two parts. A preview report — examining trends that emerged in the spring 2000, spring 2001 and spring 2002 Arbitron surveys — is now available as a free download from our website. This report raises some initial issues that emerged from our analysis, which we will summarize below.

In September, following the release of Arbitron's spring 2003 surveys, we will release a more comprehensive report that will cover the issues raised in the previous report and explore other factors affecting the format's performance. Both the preview and the final report are based on an analysis of 32 Hot AC stations in the top 31 markets.

Declining Performance

The need for such a thorough analysis is clear, as the last three years have presented a considerable challenge for Hot AC. Between spring 2000 and spring 2002, the Arbitron performance of Hot AC stations declined by 9% among women 25-54. We base this conclu-

What Is The Coleman Performance Index?

Average audience shares have been declining steadily in recent years as competition for listeners has intensified. This phenomenon is often referred to as "share compression." The Coleman Performance Index compensates for this because it compares a station's audience share to the average share of the top 10 stations in its market.

This not only allows Coleman to account for share compression, it allows for objective comparisons between stations in larger and smaller markets. For example, KYSR/Los Angeles has a higher Coleman Performance Index for women 25-54 than KDMX/Dallas, even though the former has a smaller audience share. This is because KYSR's 6.5 share in the spring 2002 survey is larger than KDMX's 7.1 share when we consider that the top 10 stations in Los Angeles have a 5.5 share on average, as compared to the 6.5 average share of Dallas's top 10 stations.



Warren Kurtzman

sion on the Coleman Performance Index, a standard measure in our "Insights" reports that accounts for share compression and market differences when we review Arbitron data from different markets over time. Furthermore, our analysis found that the format's audience has become more focused in the older cells of the women 25-54 demographic.

When we examined the two-year period during which the format's performance declined by 9%, we found that the format moved in a more contemporary, edgy direction over that time. In spring 2000, the average era of the music played by the stations in our analysis was 1994.6; by spring 2002, it had increased to 1997.0. Of course, in any format that plays current music we expect the average era to move forward over time. However, the 2.4-year increase in the format's average outpaced the two years that had elapsed.

Over the same period, we also found that Hot ACs exposed more Alternative crossover material. (Recent titles we regard as Alternative crossover include "It's Been Awhile" by Staind and Puddle Of Mudd's "Blurry.") Between spring 2000 and spring 2002, Alternative crossover exposure increased from 5% to 18% on the Hot ACs in our analysis.

Music Mix And Ratings

These trends raise questions about the relationship between the performance of the format and the music played on its stations. Is the format's decline related to its move to a more contemporary and edgy mix? Is Hot AC failing to deliver on its variety promise and suffering ratings erosion as a result?

Our examination thus far suggests that we may be on to something, as seen in these key findings:

In spring 2002, Hot ACs with an older average era outperformed their more contemporary counterparts by roughly 10%. (See Graph 1.) Stations relying on music from the last five years for at least 80% of their music tend to perform slightly worse than stations with greater era breadth. (See

Graph 2.) Hot ACs that significantly contemporized their music mixes between spring 2000 and spring 2002 suffered bigger declines in their Arbitron performance than the format overall. (See Graph 3.)

Alternative crossover content and Arbitron performance do not appear to be closely related, although stations that played this material performed marginally better. (See Graph 4.)

While none of these findings on its own conclusively links the format's music changes with its performance, an overall pattern is evident. Between spring 2000 and spring 2002, Hot ACs that aired older, broader and less edgy music mixes performed better. Furthermore, the decline in their performance has generally been smaller than the decline we've observed for the format as a whole.

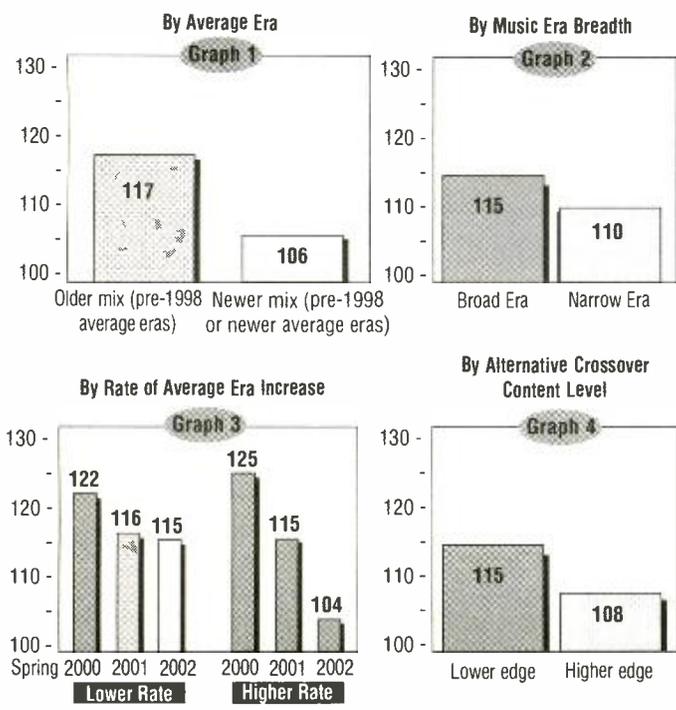
Comprehensive Analysis

As mentioned earlier, the report currently available from our website serves as a preview of the more comprehensive analysis to come. Other factors will be incorporated in the next report, including the impact prominent morning shows may or may not be having on individual stations' performances and the nature of the competition each station faces.

Until spring 2003 data is available and we release our complete report in September, Coleman hopes that the preview report raises issues that Hot AC programmers will consider. Furthermore, we invite those who download the full preview report to offer their comments and suggestions for issues we should address in the final report; we have designated an area of our website where you can provide those comments and suggestions. We also welcome your comments via e-mail at hotac@colemaninsights.com.

Warren Kurtzman is VP of Coleman, specializing in music trends and branding opportunities. He can be reached at 919-226-0442 or warrenkurtzman@colemaninsights.com.

Spring 2002 Coleman Performance Index



The John Tesh Radio Show

Music & Intelligence For Your Life

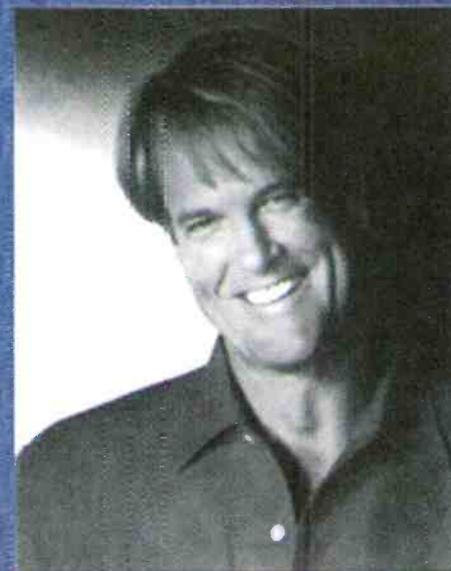
AC's New Answer To Weeknight Programming

"As soon as we heard the demo, we knew that the nightly John Tesh show would be a perfect '7 to midnight' fit for KJOY 98.3. The music is very tight, the content is great, and Tesh brings us a big-time personality! We wanted to be one of the first stations in the country to sign on for the show!"

**Bill George, Operations Manager & Program Director
WKJY/FM Long Island**

"With all the national and syndicated shows out there available in our market, there is only one choice that makes sense for our listeners, The John Tesh Show. We have been thrilled with the results of the John Tesh Show on weekends at Y92.5 Today's Hits Yesterday's Favorites in Sacramento. When the opportunity came to have this caliber of program available weeknights, we jumped at the chance. Our audience responds to John's personality and his 'intelligence for your life'. We know from experience the music played on the Tesh show will be the familiar hits our audience wants to hear. At Y92.5, we have always taken a different path for our evenings. We avoid the schmaltzy, whining, and complaining shows. We don't want a pseudo pop psychologist or a show with a depressing vibe. The John Tesh Radio Show is a positive, upbeat radio experience for adults with music they love and information they can use."

**Brad Waldo - Program Director
KGBY/FM "Y92.5" - Sacramento**



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WYYY-Syracuse

KKDJ-Bakersfield

KRBB-Wichita

WDEF-Chattanooga

WCRZ-Flint

WHBC-Canton

WMXS-Montgomery, and others...



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHRISTINA AGUILERA Beautiful (RCA)	2378	-25	307640	19	108/0
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2287	-38	323188	29	110/0
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2101	+35	261778	30	113/0
4	4	NORAH JONES Don't Know Why (Blue Note/Virgin)	1931	+40	255642	29	100/0
5	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1856	-17	228941	51	111/0
6	6	FAITH HILL Cry (Warner Bros.)	1851	-15	216838	33	112/0
7	7	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1539	+4	148517	25	95/0
8	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1394	-17	182738	49	100/0
11	9	FLEETWOOD MAC Peacekeeper (Reprise)	1239	+68	130619	7	101/3
10	10	WHITNEY HOUSTON Try It On My Own (Arista)	1213	-8	171494	11	102/1
9	11	CELINE DION I Drove All Night (Epic)	1155	-228	128102	15	93/0
15	12	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1095	+187	218831	9	68/8
12	13	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	1089	+28	110863	10	88/0
24	14	CELINE DION Have You Ever Been In Love? (Epic)	1085	+532	185974	2	91/6
13	15	JOSH GROBAN You're Still You (143/Reprise)	1030	-27	101769	14	88/0
17	16	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	893	+133	149392	4	84/15
16	17	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	870	+11	119044	8	80/0
19	18	FAITH HILL One (Warner Bros.)	821	+137	136039	4	90/4
22	19	AVRIL LAVIGNE I'm With You (Arista)	610	+20	91598	13	32/1
23	20	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	592	+27	128779	14	35/2
21	21	REGIE HAMM Babies (Refugee/Universal South)	516	-84	53029	16	66/0
20	22	DANA GLOVER Thinking Over (DreamWorks)	494	-142	52151	14	76/0
27	23	NATALIE GRANT No Sign Of It (Curb)	417	+10	35773	8	59/1
26	24	JAMES TAYLOR September Grass (Columbia)	416	-2	58307	9	59/2
30	25	ROD STEWART They Can't Take That Away... (J)	302	+58	52374	2	49/5
28	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	288	+21	25755	6	48/2
25	27	HOOTIE & THE BLOWFISH Innocence (Atlantic)	268	-162	22874	10	47/0
Debut	28	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	246	+189	26842	1	60/18
29	29	CHRIS EMERSON Broken Heart (Monomoy)	246	-3	23303	4	44/0
Debut	30	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	209	+40	31247	0	11/0

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 4/20-4/26. 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

MERCY ME I Can Only Imagine (INO/Curb)
 Total Plays: 154, Total Stations: 21, Adds: 4

SUZY K Teaching (Vellum)
 Total Plays: 130, Total Stations: 29, Adds: 6

LAURA PAUSINI If That's Love (Atlantic)
 Total Plays: 122, Total Stations: 27, Adds: 7

STYX Yes I Can (CMC/SRG)
 Total Plays: 108, Total Stations: 26, Adds: 6

RIC SANDLER I'll Let Ya Know (Rich ID)
 Total Plays: 84, Total Stations: 23, Adds: 1

Songs ranked by total plays

Most Added

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ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	18
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	15
DAN GARDNER More Than Life (DGP)	9
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	8
LAURA PAUSINI If That's Love (Atlantic)	7
CELINE DION Have You Ever Been In Love? (Epic)	6
SUZY K Teaching (Vellum)	6
STYX Yes I Can (CMC/SRG)	6
FRANKIE J. Don't Wanna Try (Columbia)	6
ROD STEWART They Can't Take That Away... (J)	5
FAITH HILL One (Warner Bros.)	4
MERCY ME I Can Only Imagine (INO/Curb)	4
AMERICAN IDOL 2003 God Bless The USA (RCA)	4

Shania Twain
 "Forever And For Always"
 #1 MOST ADDED two weeks in a row!
 Over 20 new adds this week!
 DEBUT 28 at R&R Adult Contemporary
 DEBUT 30* at Adult Contemporary Monitor

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION Have You Ever Been In Love? (Epic)	+532
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	+200
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+189
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+187
FAITH HILL One (Warner Bros.)	+137
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+133
LEANN RIMES I Need You (Curb)	+111
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	+86
FLEETWOOD MAC Peacekeeper (Reprise)	+68
DIDO Thankyou (Arista)	+65
JIM BRICKMAN/REBECCA L HOWARD Simple Things (Windham Hill)	+65

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

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ON THE RECORD

With
Neal Sharpe
PD, WLNK/Charlotte



Charlotte is a conservative Southern music market, and WLNK (The Link)'s playlist reflects that fact — although we have stepped out early on some big hits that took awhile to firm up nationally. Kid Rock and Sheryl Crow's "Picture" and Norah Jones' "Don't Know Why" were played early with incredible results. In fact, Jones is still a power. Currently our top-testing records include Uncle Kracker's "Drift Away," Avril Lavigne's "I'm With You," No Doubt's "Underneath It All," John Mayer's "Your Body Is a Wonderland" and Matchbox 20's "Unwell." • New music on the rise includes John Mayer's "Why Georgia," The Goo Goo Dolls' "Sympathy" and Charlotte favorites Sister Hazel's "Your Mistake." We're getting early phones on Train's "Calling All Angels," and it's poised to be a No. 1 record for us. Jason Mraz and Lisa Marie Presley — who is No. 2 in local sales — are also generating top 10 phones. • Currently there is a good overall balance of core artists and new music playing on The Link. Great core artists like John Mayer, The Goo Goo Dolls, Sheryl Crow, Matchbox 20, Train and No Doubt are complemented by new Link artists Chantal Kreviazuk, Dana Glover and Evanescence. Musically, the station sounds like spring — just in time for our listeners to roll down their windows and turn up The Link.

The top eight remain the same on the AC chart this week, and **Christina Aguilera** posts another week at No. 1 with "Beautiful" (RCA) ... A big 10-point jump for **Jo Hodge** and Epic as **Celine Dion** moves 24-14* with "Have You Ever Been in Love" ... **Shania Twain** (Mercury) posts this week's lone debut, at No. 29 ... **Matchbox Twenty** hold the top slot on the Hot AC chart for a second week with "Unwell" (Melisma/Antiatic) ... **Uncle Kracker** is now up to No. 2 with "Drift Away" (Lava) ... **Evanescence** crack the top 15 this week with "Bring Me to Life" (Wind-up) ... **Lisa Marie Presley** goes top 20 with "Lights Out" (Capitol) ... An interesting variety of songs debut on this week's Hot AC chart: We have **Audioslave** (Interscope/Epic) — with members from **Rage Against The Machine** and former **Soundgarden** frontman **Chris Cornell** — at 37*; 'N Sync's **Justin Timberlake** (Jive), at 39*; and the new **Sugar Ray** (Atlantic), with the sample of **Sweet's** 1978 hit "Love Is Like Oxygen," at 40*.



— Anthony Acampora, Director/Charts

artist activity

ARTIST: **Mercy Me**

LABEL: **INO/Curb**

By **MIKE TRIAS**/ASSISTANT EDITOR



When my father died of cancer in 1991, he left me with the assurance that he was headed to a better place. He always used to tell me that I was getting the raw end of the deal because I had to stick around here. For several years following his death, I would find myself writing the phrase I can only imagine on anything I could find. That simple phrase would give me peace and hope thinking about what my dad was finally experiencing," says Bart Millard, lead singer of Mercy Me.

Millard eventually turned his slogan of strength into 'I Can Only Imagine,' the inspirational hit song from Mercy Me's first album, *Almost There*, which won three trophies at the 2002 Dove Awards. "Surrounded by Your glory/What will my heart feel/Will I dance for you, Jesus, or in awe of you be still," ponders Millard in the chorus. Despite the fact that Mercy Me have already released their second album, "Imagine" is just now reaching secular audiences. Pop and AC outlets alike are beginning to be inundated by requests for the tune.

What makes "I Can Only Imagine" special enough to cross over into contemporary markets, regardless of its overtly Christian content, is the song's power to heal broken hearts. It assures listeners who have lost loved ones that the departed are in a better place. No matter what a person's beliefs are, "Imagine" is a song that is universal in its message because it reaches people on a level where, in the end, we are all the same — the human level.

"Imagine" has also been a source of hope for Paige Overhultz, a 14-year-old with Ewings sarcoma, a type of bone cancer. Thanks to the Make-A-Wish foundation,

Overhultz was able to meet Mercy Me at the 2002 Dove Awards. She hung out with the band throughout the day and was backstage at their performance.

While Mercy Me reach out to people through "Imagine," the bandmembers also reach out to people in person. Millard says Jim Bryson, who plays keyboards and acts as Mercy Me's tour-bus repairman, gives away product to disadvantaged children: "We've had to slow him down a few times, but it's hard to quench a heart like that."

Rounding out the band are guitarist Mike Scheuchzer, who was part of a youth group Millard worked with; bassist Nathan Cochran, "the quiet one"; and drummer Robby Shaffer, "the responsible one," who is in charge of the band's finances.

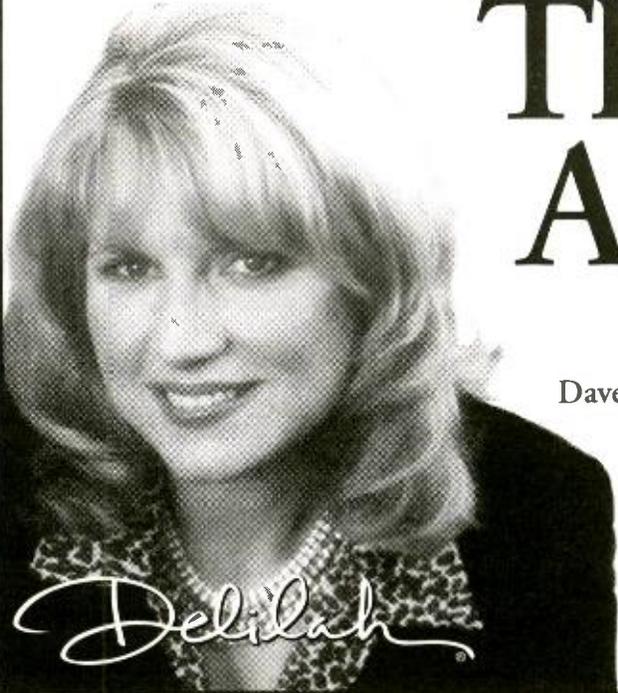
Mercy Me's current album, *Spoken For*, features well-written melodies and displays a growth in the band's style. Pete Kiple, who produced *Almost There*, returned to lend his insight to the project. Highlights include the songs "Go," "All Because of This" and the album's title track.

As for how the band is dealing with success, Mercy Me have managed to stay pretty humble. Though they have been able to reap financial rewards, such as college funds for the kids and a new Jeep for Millard, their main focus is still on expanding their ministry. "It's been pretty amazing. It's kept us grounded because we've been given such a blessing and we don't want to mess it up," Millard says.

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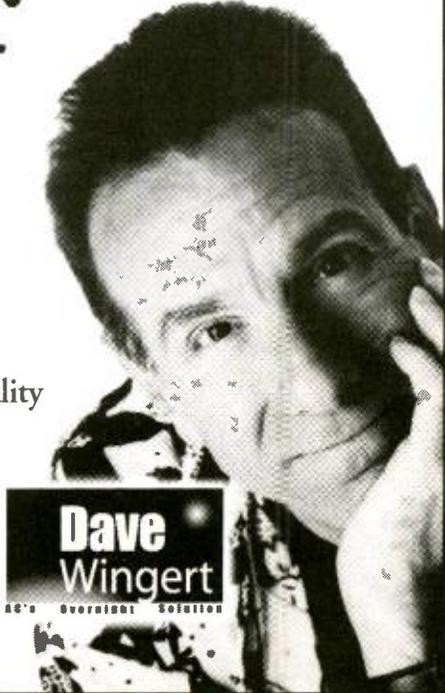
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3656	+98	348740	12	87/0
3	2	2 UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3372	+155	320180	15	83/0
2	3	AVRIL LAVIGNE I'm With You (Arista)	3342	-102	315907	22	85/0
4	4	4 3 DOORS DOWN When I'm Gone (Republic/Universal)	2978	+71	281660	21	73/0
5	5	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2775	-80	269190	21	84/0
7	6	6 COLDPLAY Clocks (Capitol)	2609	+22	273035	16	82/1
6	7	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2567	-178	261550	23	82/0
8	8	8 JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2271	+15	232191	11	83/0
10	9	9 JOHN MAYER Why Georgia (Aware/Columbia)	2176	+93	214009	14	79/0
9	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2025	-140	217452	36	73/0
12	11	11 GOO GOO DOLLS Sympathy (Warner Bros.)	1999	+149	199345	10	78/4
11	12	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1973	-56	198883	30	74/0
13	13	13 TRAIN Calling All Angels (Columbia)	1909	+288	196146	4	84/5
16	14	14 EVANESCENCE Bring Me To Life (Wind-up)	1651	+175	158947	7	62/4
14	15	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1521	-45	169006	30	68/0
18	16	16 FLEETWOOD MAC Peacekeeper (Reprise)	1436	+76	129907	7	68/1
19	17	17 JEWEL Intuition (Atlantic)	1356	+324	133752	3	70/5
17	18	CHRISTINA AGUILERA Beautiful (RCA)	1219	-158	108768	19	49/0
21	19	19 LISA MARIE PRESLEY Lights Out (Capitol)	912	+18	102783	10	55/5
22	20	20 MAROON 5 Harder To Breathe (Octone/J)	883	+32	83898	7	39/1
23	21	21 CHANTAL KREVIUZUK In This Life (Columbia)	835	+77	89129	9	50/1
20	22	BON JOVI Misunderstood (Island/IDJMG)	764	-262	94596	18	44/0
24	23	23 NORAH JONES Come Away With Me (Blue Note/Virgin)	735	+13	105239	7	38/3
25	24	HOOTIE & THE BLOWFISH Innocence (Atlantic)	650	-45	76423	9	43/0
28	25	25 LIFEHOUSE Take Me Away (DreamWorks)	593	+55	42745	6	39/2
26	26	NO DOUBT Running (Interscope)	532	-138	52839	11	29/0
32	27	27 DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	512	+80	37474	5	25/3
35	28	28 JOSH KELLEY Amazing (Hollywood)	463	+75	40253	4	38/3
27	29	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	454	-215	38155	14	40/0
30	30	FEEL Got Your Name On It (Curb)	452	-15	25086	7	27/0
33	31	31 FRANKY PEREZ Something Crazy (Lava)	445	+26	32841	3	38/4
29	32	SISTER HAZEL Your Mistake (Sixth Man)	420	-66	49806	11	23/0
34	33	33 DANA GLOVER Rain (DreamWorks)	416	+19	21570	5	27/2
31	34	ROBBIE WILLIAMS Feel (Virgin)	416	-49	37449	8	29/1
38	35	35 THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	402	+105	40600	3	32/6
-	36	36 PHIL COLLINS Can't Stop Loving You (Atlantic)	276	+38	22966	14	9/0
Debut	37	37 AUDIOSLAVE Like A Stone (Interscope/Epic)	273	+88	19696	1	22/3
39	38	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	262	-11	28349	16	6/0
Debut	39	39 JUSTIN TIMBERLAKE Rock Your Body (Jive)	248	+94	25500	1	10/3
Debut	40	40 SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	247	+226	44300	1	30/18

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 4/20-4/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	18
LIVE Heaven (Radioactive/MCA)	16
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	6
TRAIN Calling All Angels (Columbia)	5
JEWEL Intuition (Atlantic)	5
LISA MARIE PRESLEY Lights Out (Capitol)	5
GOO GOO DOLLS Sympathy (Warner Bros.)	4
EVANESCENCE Bring Me To Life (Wind-up)	4
FRANKY PEREZ Something Crazy (Lava)	4
FAITH HILL One (Warner Bros.)	4

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"

8 R&R CHR/Pop
16 R&R AC
32-27 R&R Hot AC

8* Top 40 Mainstream Monitor
18* Adult Contemporary Monitor AIRPOWER
34*-27* Top 40 Adult Monitor

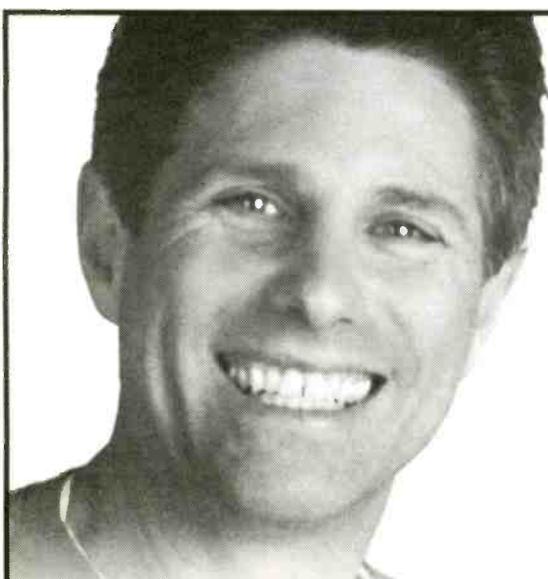
MOST ADDED!

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEWEL Intuition (Atlantic)	+324
TRAIN Calling All Angels (Columbia)	+288
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	+226
EVANESCENCE Bring Me To Life (Wind-up)	+175
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+155
GOO GOO DOLLS Sympathy (Warner Bros.)	+149
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+105
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+98
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+94
JOHN MAYER Why Georgia (Aware/Columbia)	+93

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America's Best Testing Hot AC Songs 12+
 For The Week Ending 5/2/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4.26	4.28	90%	12%	4.33	89%	11%
GOO GOO DOLLS Sympathy (Warner Bros.)	4.13	4.26	74%	7%	4.25	69%	4%
EVANESCENCE Bring Me To Life (Wind-up)	4.11	4.22	79%	13%	4.13	79%	14%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.10	4.08	95%	29%	4.14	95%	29%
MAROON 5 Harder To Breathe (Octone/J)	4.04	4.05	45%	4%	4.20	46%	3%
LIFEHOUSE Take Me Away (DreamWorks)	3.92		53%	6%	4.04	49%	5%
TRAIN Calling All Angels (Columbia)	3.91	3.92	56%	6%	3.95	53%	4%
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.90	3.86	64%	9%	3.88	66%	12%
COLDPLAY Clocks (Capitol)	3.89	3.90	84%	23%	3.85	84%	24%
SISTER HAZEL Your Mistake (Croakin' Poets/Sixthman)	3.84	4.01	57%	8%	3.89	54%	5%
JOHN MAYER Why Georgia (Aware/Columbia)	3.72	3.72	83%	21%	3.80	83%	20%
HOOTIE & THE BLOWFISH Innocence (Atlantic)	3.66	3.69	55%	8%	3.60	53%	8%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.65	3.65	96%	52%	3.61	98%	55%
COUNTING CROWS F/VANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.64	3.66	87%	26%	3.58	83%	25%
AVRIL LAVIGNE I'm With You (Arista)	3.60	3.64	95%	47%	3.74	97%	47%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.58	3.57	98%	53%	3.65	99%	51%
NO DOUBT Running (Interscope)	3.57	3.52	80%	24%	3.48	78%	26%
CHANTAL KREVIASZUK In This Life (Columbia)	3.57	3.62	44%	7%	3.56	38%	5%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	3.56	3.55	83%	23%	3.47	80%	26%
JEWEL Intuition (Atlantic)	3.56	3.57	49%	9%	3.36	43%	9%
BON JOVI Misunderstood (Island/IDJMG)	3.55	3.55	87%	29%	3.75	88%	24%
UNCLE KRACKER Drift Away (Lava/Atlantic)	3.54	3.46	81%	24%	3.53	77%	22%
ROBBIE WILLIAMS Feel (Virgin)	3.54	3.43	40%	7%	3.45	36%	6%
NORAH JONES Come Away With Me (Blue Note/Virgin)	3.40	3.52	85%	30%	3.34	84%	33%
NO DOUBT Underneath It All (Interscope)	3.39	3.33	97%	55%	3.39	98%	56%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.37	3.44	95%	52%	3.35	95%	51%
FLEETWOOD MAC Peacekeeper (Reprise)	3.36	3.33	51%	12%	3.15	44%	13%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.35	3.29	97%	54%	3.36	98%	54%
CHRISTINA AGUILERA Beautiful (RCA)	3.24	3.29	95%	53%	3.38	95%	52%
LISA MARIE PRESLEY Lights Out (Capitol)	3.07	3.03	72%	20%	2.98	71%	21%

Total sample size is 564 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*

- JEWEL Intuition (Atlantic)
- EVANESCENCE Bring Me To Life (Wind-up)
- SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)
- GOO GOO DOLLS Sympathy (Warner Bros.)
- CALLING Wherever You Will Go (RCA)
- JOSH KELLEY Amazing (Hollywood)
- JUSTIN TIMBERLAKE Rock Your Body (Jive)
- DASHBOARD CONFESSIONAL Screaming Infidelities (Vagrant)
- FAITH HILL One (Warner Bros.)

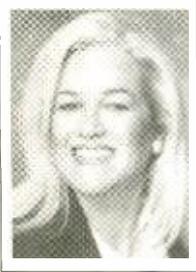
New & Active

- AVRIL LAVIGNE Losing Grip (Arista)
Total Plays: 242, Total Stations: 11, Adds: 2
- RACHEL FARRIS I'm Not The Girl (Big3)
Total Plays: 222, Total Stations: 16, Adds: 0
- FAITH HILL One (Warner Bros.)
Total Plays: 214, Total Stations: 23, Adds: 4
- JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)
Total Plays: 200, Total Stations: 20, Adds: 1
- PLUMB Real (Curb)
Total Plays: 170, Total Stations: 18, Adds: 2
- ALL-AMERICAN REJECTS Swing Swing (DreamWorks)
Total Plays: 166, Total Stations: 13, Adds: 1
- WALLFLOWERS How Good It Can Get (Interscope)
Total Plays: 147, Total Stations: 18, Adds: 2
- BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)
Total Plays: 132, Total Stations: 9, Adds: 1
- LIVE Heaven (Radioactive/MCA)
Total Plays: 92, Total Stations: 16, Adds: 16
- BROOKE Coming Home (Artemis)
Total Plays: 91, Total Stations: 10, Adds: 0

Songs ranked by total plays

Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy MD/Promo Dir: Lynn Kelly No Adds</p>	<p>WMT/Cedar Rapids, IA PD/MD: Mike Blakemore 5 EVANESCENCE "Life" 5 JEWEL "Intuition"</p>	<p>KKPM/Corpus Christi, TX * PD: Jason Hillery MD: Derek Lee DANA GLOVER "Rain" MERCY ME "Imagine" THIRD EYE BLIND "Blinded"</p>	<p>KSIV/El Paso, TX * OMP/MD: Courtney Nelson MD: Chris Elliott 1 ROBBIE WILLIAMS "Feel" SUGAR RAY "Bartender"</p>	<p>WZLQ/Indianapolis, IN * PD: Scott Sands MD: Dave Decker 21 SUGAR RAY "Bartender" 14 EWING "Moment" 10 DANIEL BEDINGFIELD "One" LIVE "Heaven"</p>	<p>KSTP/Minneapolis, MN * OMP: Leighton Peck MD: Jill Roen No Adds</p>	<p>WJLQ/Pensacola, FL * OMP: Jim Mahaney PD: Chuck McCartney APD/MD: Blake @ Night 15 LIFEHOUSE "Away" 8 ALL-AMERICAN REJECTS "Swing" SHANIA TWAIN "Always" TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KRZZ/Santa Barbara, CA MD: Mandye Thomas No Adds</p>	<p>KZPT/Tucson, AZ * PD: Casey Edwards APD/MD: Leslie Lois FLEETWOOD MAC "Peace" LIVE "Heaven"</p>
<p>WRVE/Albany, NY * PD: Randy McCarten MD: Tred Hulce FRANKY PEREZ "Something"</p>	<p>WALC/Charleston, SC * PD: Brent McKay No Adds</p>	<p>KDMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas No Adds</p>	<p>WINK/Ft. Myers, FL * OMP/MD: Bob Griesinger APD: Dana Marshall No Adds</p>	<p>KMXB/Las Vegas, NV * OMP: Cat Thomas PD/MD: Charese Fruge 17 SUGAR RAY "Bartender" LIVE "Heaven"</p>	<p>KOSO/Modesto, CA * PD: Max Miller MD: Donna Miller 11 AVRIL LAVIGNE "Losing" 1 LISA MARIE PRESLEY "Lights" LIVE "Heaven"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>
<p>KPEK/Albuquerque, NM * OMP: Bill Way PD: Mike Parsons MD: Deeya APD: Jaime Barreras 12 LIVE "Heaven" SUGAR RAY "Bartender"</p>	<p>WLMK/Charlotte, NC * OMP: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James No Adds</p>	<p>WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly No Adds</p>	<p>WMEE/Ft. Wayne, IN * OMP: John O'Rourke MD: Chris Cage FAITH HILL "One"</p>	<p>WJLK/Monmouth-Ocean, NJ * OMP/MD: Lou Russo MD: Debbie Mazella No Adds</p>	<p>WJLQ/Modesto, CA * PD: Max Miller MD: Donna Miller 11 AVRIL LAVIGNE "Losing" 1 LISA MARIE PRESLEY "Lights" LIVE "Heaven"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>
<p>KMXS/Anchorage, AK PD: Rocky Lennox MD: Monika Thomas No Adds</p>	<p>WTHX/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James 1 LIVE "Heaven" EVANESCENCE "Life"</p>	<p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent 1 THIRD EYE BLIND "Blinded" FAITH HILL "One" LISA MARIE PRESLEY "Lights"</p>	<p>KALZ/Fresno, CA * OMP/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood 15 LIVE "Heaven" BLUE MAN GROUP "Sing"</p>	<p>KCUR/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony No Adds</p>	<p>KCDU/Monterey-Salinas, CA * PD/MD: Mike Skot JUSTIN TIMBERLAKE "Body" SUGAR RAY "Bartender"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>
<p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver 3 SUGAR RAY "Bartender" DANIEL BEDINGFIELD "One" LIVE "Heaven"</p>	<p>WKRO/Cincinnati, OH * OMP: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas 6 SUGAR RAY "Bartender" 2 LIVE "Heaven" PLUMB "Real"</p>	<p>KALC/Denver-Boulder, CO * OMP: Mike Stern Interim PD: Mark Edwards APD/MD: Kozman 4 THIRD EYE BLIND "Blinded" 1 SUGAR RAY "Bartender" JOSH KELLEY "Amazing"</p>	<p>WWTI/Grand Rapids, MI * OMP: John Patrick APD: Ken Evans JEWEL "Intuition"</p>	<p>KYSR/Los Angeles, CA * VP/Programming: John Ivey APD/MD: Chris Patyk PETE YORN "Wiggle"</p>	<p>WMAQ/Madison, WI * PD: Mike Ferris MD: Laura Ford 5 SUGAR RAY "Bartender" LIVE "Heaven"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>
<p>KLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox FAITH HILL "One" LIVE "Heaven"</p>	<p>WVMX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett JOSH KELLEY "Amazing"</p>	<p>KIMN/Denver-Boulder, CO * PD: Ron Harrell APD/MD: Michael Gifford No Adds</p>	<p>WQZN/Greensboro, NC * PD: Steve Williams MD: Eric Gray 1 TRAIN "Angels" 2 EVANESCENCE "Life" THIRD EYE BLIND "Blinded"</p>	<p>WMAQ/Madison, WI * PD: Mike Ferris MD: Laura Ford 5 SUGAR RAY "Bartender" LIVE "Heaven"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>	<p>KZPT/Tucson, AZ * PD: Casey Edwards APD/MD: Leslie Lois FLEETWOOD MAC "Peace" LIVE "Heaven"</p>
<p>WMMX/Baltimore, MD * VP/Prog: Bill Pasha PD: Steve Monz MD: Ryan Sampson No Adds</p>	<p>WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson FRANKY PEREZ "Something"</p>	<p>KSTZ/Des Moines, IA * OMP/MD: Jim Schaefer MD: Jimmy Wright No Adds</p>	<p>WIKZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman No Adds</p>	<p>WMBZ/Memphis, TN * OMP: Jerry Dean PD/MD: Kramer No Adds</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>	<p>KZPT/Tucson, AZ * PD: Casey Edwards APD/MD: Leslie Lois FLEETWOOD MAC "Peace" LIVE "Heaven"</p>
<p>WMLJ/Birmingham, AL * PD/MD: Tom Hanrahan No Adds</p>	<p>WQAL/Cleveland, OH * PD: Alan Fee MD: Rebecca Wilde No Adds</p>	<p>WDVD/Detroit, MI * PD: Greg Ausham APD: Rob Hazelton MD: Ann Delisi 1 TRAIN "Angels"</p>	<p>WTKT/Hartford, CT * PD: Steve Sahlany APD/MD: Jeannine Jersey No Adds</p>	<p>WMCX/Memphis, TN * PD: Chris Taylor MD: Toni St. James 25 KELLY CLARKSON "Miss" 11 SUGAR RAY "Bartender" 6 JUSTIN TIMBERLAKE "Body" WALLFLOWERS "Good"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>	<p>KZPT/Tucson, AZ * PD: Casey Edwards APD/MD: Leslie Lois FLEETWOOD MAC "Peace" LIVE "Heaven"</p>
<p>WBMX/Boston, MA * VP/Prog: Greg Strassel MD: Mike Mullaney No Adds</p>	<p>KVUU/Colorado Springs, CO * PD: Kevin Callahan APD/MD: Andy Carlisle SUGAR RAY "Bartender" THIRD EYE BLIND "Blinded" VONRAY "Show"</p>	<p>WMMX/Dothan, AL OMP/MD: Phil Thomas 16 CALLING "Wherever" 8 FAITH HILL "One" 7 JEWEL "Intuition"</p>	<p>KHMV/Houston-Galveston, TX * PD: Marc Sherman 2 SUGAR RAY "Bartender"</p>	<p>WTKT/Milwaukee, WI * OMP: Rick Belcher PD: Bob Walker 10 JEWEL "Intuition"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>	<p>KZPT/Tucson, AZ * PD: Casey Edwards APD/MD: Leslie Lois FLEETWOOD MAC "Peace" LIVE "Heaven"</p>
<p>WCDQ/Cape Cod, MA OMP: Gregg Cassidy MD: Cheryl Park 11 GOO GOO DOLLS "Sympathy" 5 EVANESCENCE "Life"</p>	<p>WBNS/Columbus, OH * PD: Jeff Ballentine MD: Robin Cole GOO GOO DOLLS "Sympathy" LIVE "Heaven"</p>	<p>WNNK/Elmira, NY PD: Scott Pettibone 3 DASHBOARD "Screaming"</p>	<p>WENS/Indianapolis, IN * OMP/MD: Greg Dunkin MD: Jim Cerone GOO GOO DOLLS "Sympathy" LISA MARIE PRESLEY "Lights" SUGAR RAY "Bartender"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>WVWX/Philadelphia, PA * OMP/MD: Gerry DeFrancesco APD/MD: Joe Proke 15 JUSTIN TIMBERLAKE "Body" 9 GOO GOO DOLLS "Sympathy" 8 TRAIN "Angels"</p>	<p>WVOR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci SUGAR RAY "Bartender"</p>	<p>KMHX/Santa Rosa, CA * PD: Mark Thomas GOO GOO DOLLS "Sympathy" JACK JOHNSON "Defeated"</p>	<p>KZS/Tulsa, OK * Interim PD/MD: Kim Cowser No Adds</p>
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WQCD/New York's New Music Combo Package

Emmis initiative generates radio revenue as it raises awareness of new releases

Smooth Jazz stations today appreciate the importance of new music as never before. Many, including KKSF/San Francisco and KIFM/San Diego, run promos that spotlight new-music features, and now Emmis/New York Director/Music Marketing Chris Nadler is generating new radio revenue with the recently launched New Music Combo Package.

Before joining Emmis Nadler worked as the last editor of the final incarnation of *Creem*. He then spent six years in music retail with Sam Goody, the last as East Coast Marketing Manager — an experience that informs his current endeavors at WQCD (CD101.9)/



Chris Nadler

New York and market sisters Rhythmic WQHT (Hot 97) and Urban AC WRKS (Kiss).

"In order to stay fresh — whether you're distributing the records, playing the records or selling the records — you've got to keep finding fresh talent and introducing great new music," Nadler says.

"The Smooth Jazz format has one of the most difficult hurdles to scale where this challenge is concerned. Who is the next new artist who will galvanize the listener, light up the request lines and send CDs flying across the sales counter?"

"At CD101.9 we know there are talented new artists out there, and we know that there are great new records being released by established artists. Our New Music Combo Package was created as a one-stop marketing opportunity. It's a cost-effective way to join forces with our record-label and music-retail partners to make sure our listeners — their audience, their consumers — are aware of what's out there."

A One-Two Punch

Nadler calls the program a "one-two punch." It begins with an interactive component, the New Music First Player. "This is sent directly to our database, which totals over 100,000 members," he explains. "This is permission marketing at its finest. These are listeners who have requested that we send them information relating to the smooth jazz lifestyle, and, of course, that includes keeping them informed of

key new smooth jazz releases.

"When they open the player, they can preview two tracks from the new record. The player also provides them with an artist bio and any current news, such as tour info or TV appearances. We include a link to the artist and/or the label's own official website.

"Most important, we include a music retailer's logo and link. The link is set up so that the database member is taken directly to a purchase page for that particular release. They can sample the two tracks and buy the CD immediately.

"We emphasize the 'first' in 'New Music First Player' by sending dedicated smooth jazz fans tracks from a CD that hasn't been released yet and, preferably, tracks we haven't played on the station.

"For instance, CD101.9 was among the first stations to jump on Mindi Abair's 'Lucy's.' Her label, Verve, approved two other tracks from *It Just Happens That Way* to be featured on the New Music First Player. Thus, database members had a chance to sample two more songs from this strong debut and realize the record is not a one-hit wonder but a no-risk disc.

"Around the same time, CD101.9 also invited Abair to play our Valentine's Day show, opening for Al Jarreau. If you summarize the support and exposure she received on the station, it was one-stop marketing.

"Everyone loves to be the first on the block to get, to know or to hear something, and the New Music First Player satisfies that desire. But that's just one punch. The knockout blow is the on-air component."

A Special Show

As part of the New Music Combo Package, WQCD features a new

release every week on a program created specifically for the package, *The CD101.9 Sunday Morning New Music Show*. "We'll usually play four tracks from the featured release," Nadler says. "If it's an artist with some previous releases, we'll try to work in key cuts from their catalog.

"We're also aware, especially with retail partners involved, that it's imperative to 'play it and say it,' so featured tracks are intro'd and back-announced. In addition, the show's host, PD Charley Connolly, interviews featured artists whenever possible, which gives listeners more insight into the performers and, hopefully, establishes even more of a connection between artist, music and listener.

"Everyone loves to be the first on the block to get, to know or to hear something, and the New Music First Player satisfies that desire."

"The program is supported with a minimum of 20 recorded and live promotional announcements during the week leading up to the Sunday broadcast. These reference the artist and CD title, sometimes list a key single and tag a music retailer as the sponsor."

The cost of the New Music Combo Package is currently \$2,900. Since its inception some labels have expressed interest in making 60-second spots part of the package and



SPYRO GYRATE KWJZ/Seattle hosted a CD-release party for Spyro Gyra's Original Cinema, on Heads Up, at Jazz Alley recently. Seen here are (bottom row, l-r) Spyro Gyra keyboardist Tom Shulman, Heads Up President Dave Love, KWJZ MD Dianna Rose, New World 'N Jazz's Neal Sapper, KWJZ PD Carol Handley and Spyro Gyra saxophonist Jay Beckenstein. In the top row (l-r) are Spyro Gyra drummer Joel Rosenblatt, KWJZ morning personality Matt Riedy and Spyro guitarist Julio Fernandez and bassist Scott Ambush.

running the spots as co-op through retailers. In response, Nadler created an option that includes spots; that package runs \$3,900 gross. In some cases the spots make it easier for labels to secure sale pricing and positioning with retailers.

All titles submitted for the New Music Combo Package must be approved by WQCD's programming department. "Our record-label partners who have taken advantage of this program to date agree that it is a big first step," Nadler says. "This package reaches a large audience in two steps, via the interactive database and on the air. Labels are invited to tie in a music retailer as part of the package.

"To date GRP/Verve has committed Mindi Abair and The Crusaders, Warner Bros. is running Steve Cole, and an entire Sunday-morning show was devoted to Shanachie Records. N-Coded recently supported Walter Beasley with the program; Ronny Jordan was featured on April 20, three days before his new album, *At Last*, hit stores; and Rick Derringer's *Free Ride* was spotlighted a week later."

Introduce Yourself

Nadler says he hopes to expand the program further. "One of our other goals at the station is to host more artist showcases," he explains. "Ideally, these will be performances complemented by meet-and-greet opportunities. They will be intimate affairs made up of listeners, as well as station clients.

"I'm also encouraging labels to take advantage of these events to invite key press and their own clients or potential partners. We're setting up partnerships with cool, upscale local venues and have worked it out so that a label is generally only responsible for production costs; we take care of everything else.

"We'll promote these shows heavily, both on-air and online. Rick Derringer's showcase was at the Club B'lo in New York, an awesome lounge that fully lends itself to smooth jazz or R&B. I hope to present some Kiss-FM showcases there too.

"We'll invite other clients, such as distilled spirits, to come on board as

co-sponsors and hosts of these parties. It's a great opportunity for a new brand to introduce itself, as well as for an established brand to reinforce its message, reaping the benefit of on-air mentions while attaching itself to an exclusive, guest-list-only event at a New York City hot spot."

"In order to stay fresh — whether you're distributing the records, playing the records or selling the records — you've got to keep finding fresh talent and introducing great new music."

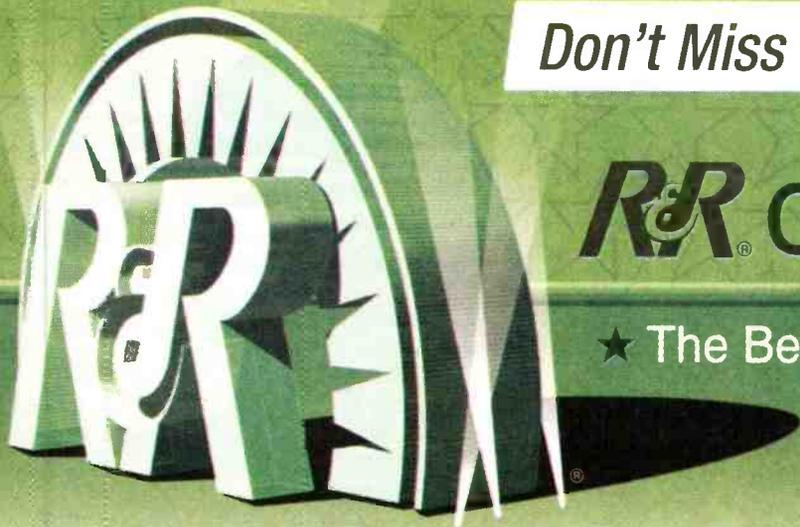
More To Come

"Online. On-air. Showcase events. That's just the beginning," Nadler concludes. "I work with music labels and retailers, representing all three Emmis Communications stations in the New York market. My goal is to help these partners create awareness of their new releases and generate excitement — and, of course, to help them sell records.

"That's only going to happen through programs and special events that bring music to our listeners and listeners closer to the artists creating it. I originally promoted our New Music Combo Package as a 'new-release one-two punch.' It's proved to be a great start, but it's only round one. We've got a lot more where that came from."

Nadler can be reached at 212-367-1641 (office), 973-885-1741 (cell) or cnadler@emmisny.emmis.com.

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- ⊕ Check in time is 3:00 pm; check out time is 12 noon.

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May 2, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MINDI ABAIR Lucy's (GRP/VMG)	899	-5	134764	15	42/0
2	2	KIM WATERS Waterfall (Shanachie)	789	+29	115506	14	40/0
5	3	BOB BALDWIN The Way She Looked At Me (Narada)	713	+45	89408	18	39/0
3	4	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	696	-18	100227	22	36/0
4	5	KENNY G Paradise (Arista)	619	-55	88692	24	31/0
6	6	SPYRO GYRA Getaway (Heads Up)	592	+44	82195	12	37/0
7	7	EUGE GROOVE Rewind (Warner Bros.)	562	+27	81880	9	37/1
10	8	CHIELI MINUCCI Kickin' It Hard (Shanachie)	524	+36	55624	13	35/2
8	9	MICHAEL LINGTON Still Thinking Of You (3 Keys)	500	-6	51358	23	34/0
9	10	CRUSADERS Viva De Funk (Verve/VMG)	494	-10	76764	9	37/0
11	11	JOAN OSBORNE I'll Be Around (Compendia)	466	+6	37349	27	32/0
12	12	GREG ADAMS 'Sup With That (Ripa/Blue Note)	451	+2	57167	17	35/1
16	13	JEFF LORBER Gigabyte (Narada)	438	+35	77398	6	34/0
13	14	BONEY JAMES Grand Central (Warner Bros.)	384	-62	31497	27	25/0
18	15	J. THOMPSON Tell Me The Truth (AMH)	380	+13	45731	7	29/3
19	16	PIECES OF A DREAM Loves Silhouette (Heads Up)	373	+12	43561	11	30/2
17	17	NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	361	-17	30180	10	26/0
15	18	NORAH JONES Come Away With Me (Blue Note/Virgin)	358	-48	41105	16	28/0
20	19	BRIAN CULBERTSON Say What? (Warner Bros.)	334	+80	54211	3	34/3
21	20	RICK DERRINGER Hot And Cool (Big3)	265	+29	33362	5	23/1
27	21	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	260	+57	31668	2	20/2
25	22	RICHARD ELLIOT Corner Pocket (GRP/VMG)	254	+36	49135	4	26/5
26	23	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	226	+21	14231	4	19/5
23	24	FOURPLAY Ju-Ju (Bluebird/AAL)	211	-13	34284	7	19/0
29	25	NELSON RANGELL Look Again (A440 Music Group)	203	+13	26421	5	19/2
22	26	NESTOR TORRES Watermelon Man (Shanachie)	200	-26	31612	15	17/0
-	27	DAVID LANZ Romantica (Decca)	169	+19	15002	4	14/1
30	28	WALTER BEASLEY Precious Moments (N-Coded)	162	+12	30348	2	17/1
28	29	PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)	155	-36	42483	8	14/1
-	30	LARRY CARLTON Put It Where You Want It (Warner Bros.)	142	+25	8631	1	11/0

Debut

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 4/20-4/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

NORMAN BROWN The Feeling I Get (Warner Bros.)

Total Plays: 129, Total Stations: 12, Adds: 0

AL JARREAU Secrets Of Love (GRP/VMG)

Total Plays: 118, Total Stations: 9, Adds: 0

MICHAEL MANSON Keys To My Heart (A440 Music Group)

Total Plays: 106, Total Stations: 10, Adds: 0

FATTBURGER Sizzlin' (Shanachie)

Total Plays: 85, Total Stations: 15, Adds: 5

PAUL TAYLOR On The Move (Peak)

Total Plays: 83, Total Stations: 10, Adds: 2

RIPPINGTONS Stingray (Peak)

Total Plays: 82, Total Stations: 11, Adds: 3

MAYSA Simple Life (N-Coded)

Total Plays: 78, Total Stations: 7, Adds: 1

JEFF KASHIWA Voices (Native Language)

Total Plays: 63, Total Stations: 6, Adds: 0

JODY WATLEY Skin Deep (Shanachie)

Total Plays: 63, Total Stations: 4, Adds: 0

DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)

Total Plays: 62, Total Stations: 14, Adds: 12

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	12
RICHARD ELLIOT Corner Pocket (GRP/VMG)	5
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	5
FATTBURGER Sizzlin' (Shanachie)	5
DAVID SANBORN Comin' Home Baby (GRP/VMG)	5
URBAN KNIGHTS Got To Give It Up (Narada)	4
BRIAN CULBERTSON Say What? (Warner Bros.)	3
J. THOMPSON Tell Me The Truth (AMH)	3
RIPPINGTONS Stingray (Peak)	3
BWB Ruby Baby (Warner Bros.)	3
STEELY DAN The Last Mall (Reprise)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN CULBERTSON Say What? (Warner Bros.)	+80
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+62
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	+57
BOB BALDWIN The Way She Looked At Me (Narada)	+45
SPYRO GYRA Getaway (Heads Up)	+44
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+36
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+36
JEFF LORBER Gigabyte (Narada)	+35
MICHAEL MANSON Outer Drive (A440 Music Group)	+32
PAUL JACKSON JR. It's A Shame (Blue Note)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE COLE Off Broadway (Warner Bros.)	308
DIANA KRALL Just The Way You Are (Verve/VMG)	295
PETER WHITE Who's That Lady? (Columbia)	240
GREGG KARUKAS Your Sweet Smile (N-Coded)	220
BWB Groovin' (Warner Bros.)	205
STEVE OLIVER High Noon (Native Language)	186
BOB JAMES Morning, Noon & Night (Warner Bros.)	178
MARION MEADOWS Tales Of A Gypsy (Heads Up)	131
JEFF GOLUB Cold Duck Time (GRP/VMG)	106
NORAH JONES Don't Know Why (Blue Note/Virgin)	95
NATALIE COLE Tell Me All About It (GRP/VMG)	92
N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	82
NORMAN BROWN Just Chillin' (Warner Bros.)	68
RICHARD ELLIOT Q.T. (GRP/VMG)	65
MICHAEL MANSON Outer Drive (A440 Music Group)	54
CHUCK LOEB Sarao (Shanachie)	54
DONNA GARDIER How Sweet It Is (Dome Records Limited)	52
CRAIG CHAQUICO Afterglow (Higher Octave)	48
CRAIG CHAQUICO Luminosa (Higher Octave)	44

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Mindi Abair's "Lucy's" (GRP/VMG) dominates No. 1 for the sixth consecutive week. Be sure to check out the interview with Abair in next week's issue of R&R . . . At 3* and with an increase of 45 plays, **Bob Baldwin's** "The Way She Looked at Me" (Narada) appears poised for a possible takeover of the top slot in the weeks to come . . . If you attended the Smooth Jazz format session "Rate-a-Record, Rate-a-Wine" at last year's R&R Convention, it won't come as a surprise that **Daryl Hall's** "Cab Driver" (Rhythm & Groove/Liquid 8) is the week's No. 1 Most Added. Hall scored high marks at the convention, and now he earns 12 new adds, which include WNWV/Cleveland, WJZI/Milwaukee, KCIY/Kansas City and WLOQ/Orlando. The song is already up to 15 plays on WNUA/Chicago and 13 on WLVE/Miami after one week . . . **Richard Elliot's** "Corner Pocket" (GRP/VMG) picks up six adds, including KWJZ/Seattle . . . **Fattburger's** "Sizzlin'" (Shanachie) also earns six new adds, including WJZW/Washington and KIFM/San Diego . . . With five new adds — including WJZW, WJZZ/Atlanta and KIFM — **David Sanborn's** fine cover of the classic "Comin' Home Baby" (GRP/VMG) is among the Most Added . . . **Urban Knights'** inspired cover of Marvin Gaye's "Got to Give It Up" (Narada) claims KSSJ/Sacramento and WSSM/St. Louis among four new adds . . . **Brian Culbertson's** "Say What?" (Warner Bros.) moves to 19*, is No. 1 Most Increased with +80 plays and also earns four new adds . . . **Steely Dan** are back with "Last Mail" (Reprise), which is added by KIFM, WSSM and KSBK/Mission Viejo, CA.



— Carol Archer, Smooth Jazz Editor

Reporters

- | | | |
|---|--|---|
| <p>WZMR/Albany, NY
PD/MD: Tim Durkee
MAYSA "Life"
PIECES OF A DREAM "Siboulette"
URBAN KNIGHTS "Give"</p> | <p>KATW/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Ralph Stewart
No Adds</p> | <p>KBZN/Salt Lake City, UT
PD/MD: Rob Riesen
3 DARYL HALL "Cab"</p> |
| <p>KAJZ/Albuquerque, NM
PD: Paul Laviole
MD: Jeff Young
No Adds</p> | <p>WJZN/Memphis, TN
PD: Norm Miller
1 DARYL HALL "Cab"
1 GEORGE DUKE "Guess"
RONNY JORDAN "Last"</p> | <p>KIFM/San Diego, CA
PD: Mike Vasquez
APD/MD: Kelly Cole
1 DAVID SANBORN "Comin'"
1 FATTBURGER "Sizzlin'"
1 PAUL JACKSON JR. "Shame"
1 STEELY DAN "Last"</p> |
| <p>WJZZ/Atlanta, GA
PD/MD: Nick Francis
2 DAVID SANBORN "Comin'"
1 BWB "Ruby"</p> | <p>WLVE/Miami, FL
PD: Rich McMillan
PAUL JACKSON JR. "Shame"</p> | <p>KKSF/San Francisco, CA
PD: Steve Williams
1 PAUL TAYLOR "Move"</p> |
| <p>KSMJ/Bakersfield, CA
PD/MD: Chris Townshend
BWB "Ruby"
DARYL HALL "Cab"
RICHARD ELLIOT "Corner"</p> | <p>WJZI/Milwaukee, WI
OM/MD: Steve Scott
8 DARYL HALL "Cab"</p> | <p>KMGQ/Santa Barbara, CA
PD: Mark De Anda
APD/MD: Steve Bauer
14 RICHARD ELLIOT "Corner"
3 DARYL HALL "Cab"
BRIAN CULBERTSON "What"</p> |
| <p>WNUA/Chicago, IL
OM: Bob Kaake
PD: Steve Stiles
STEVE COLE "NY"</p> | <p>KSBK/Mission Viejo, CA
OM/MD: Terry Wedel
MD: Susan Koshbay
1 DAVID SANBORN "Comin'"
1 RONNY JORDAN "Last"
1 STEELY DAN "Last"</p> | <p>KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
1 BOZ SCAGGS "New"</p> |
| <p>WNWV/Cleveland, OH
PD/MD: Bernie Kimble
8 DARYL HALL "Cab"
BRIAN MCKNIGHT "Woulda"
BWB "Ruby"</p> | <p>KRVR/Modesto, CA
PD: Jim Bryan
MD: Doug Wulff
5 DARYL HALL "Cab"
3 REMY SHAND "Rocksteady"</p> | <p>KWJZ/Seattle-Tacoma, WA
PD: Carol Handley
MD: Dianna Rose
RICHARD ELLIOT "Corner"</p> |
| <p>WJZA/Columbus, OH
DM/MD: Bill Harman
APD: Gary Wolter
NELSON RANGELL "Look"</p> | <p>WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
J THOMPSON "Truth"
PIECES OF A DREAM "Siboulette"</p> | <p>WEIB/Springfield, MA
PD: Ben Casey
MD: Darrel Cutting
16 DAVID LANZ "Romantica"
12 EUGIE GROOVE "Revlon"
10 DOC CITY "125"
10 DOC POWELL "97th"
10 UNWRAPPED VOL 2 "Electric"
10 J THOMPSON "Truth"
10 RICK DERFINGER "Cab"
9 STREETWIZE "Nieman"
ABENAA "Plan"
CHRIS BOTTI "Miami"
DARYL HALL "Cab"
PAUL HARBORCASTLE "Desire"
URBAN KNIGHTS "Give"
GREG ADAMS "Wim"</p> |
| <p>KOAI/Dallas-Ft. Worth, TX
OM/MD: Kurt Johnson
APD/MD: Bret Michael
CHELLI MINUCCI "Kickin'"</p> | <p>WJCD/Norfolk, VA
OM: Daisy Davis
APD/MD: Larry Hollowell
No Adds</p> | <p>WSJT/Tampa, FL
DM/MD: Ross Block
MD: Kathy Curtis
BRIAN CULBERTSON "What"
DARYL HALL "Cab"
RICHARD ELLIOT "Corner"</p> |
| <p>KVJZ/Des Moines, IA
PD: Mike Blakemore
MD: Becky Taylor
PHIL COLLINS "Come"
RICHARD ELLIOT "Corner"</p> | <p>WLOQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
DARYL HALL "Cab"
FATTBURGER "Sizzlin'"
PAUL TAYLOR "Move"</p> | <p>WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
FATTBURGER "Sizzlin'"
DAVID SANBORN "Comin'"</p> |
| <p>WVMV/Detroit, MI
PD: Tom Steeker
MD: Sandy Kovach
BRIAN MCKNIGHT "Woulda"
CHELLI MINUCCI "Kickin'"</p> | <p>WJZJ/Philadelphia, PA
PD: Michael Tozzi
MD: Frank Childs
No Adds</p> | <p>JRN/Jones NAC/National
PD: Steve Hibbard
MD: Cheri Marquari
No Adds</p> |
| <p>KUJZ/Eugene, OR
PD: Joe Harper
BRIAN CULBERTSON "What"
DARYL HALL "Cab"
FATTBURGER "Sizzlin'"
RIPPINGTONS "Stingray"</p> | <p>KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
No Adds</p> | <p>42 Total Reporters</p> |
| <p>KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
2 PHIL COLLINS "Come"
1 BRIAN MCKNIGHT "Woulda"
1 RIPPINGTONS "Stingray"</p> | <p>KJZS/Reno, NV
APD/MD: Doug Thomas
DAVID SANBORN "Comin'"
NELSON RANGELL "Look"</p> | <p>40 Current Playlists</p> |
| <p>WYJZ/Indianapolis, IN
PD/MD: Carl Frye
No Adds</p> | <p>WJZV/Richmond, VA
PD: Reid Snider
BRIAN MCKNIGHT "Woulda"
J THOMPSON "Truth"</p> | <p>Did Not Report, Playlist Frozen (2):
KNKJ/Anchorage, AK
KJCD/Denver-Boukter, CO</p> |
| <p>KCIY/Kansas City, MO
PD: Mark Edwards
MD: Michelle Chase
DARYL HALL "Cab"
FATTBURGER "Sizzlin'"</p> | <p>KSSJ/Sacramento, CA
PD: Lee Hanson
APD: Ken Jones
URBAN KNIGHTS "Give"</p> | |
| <p>KOAS/Las Vegas, NV
OM: Vic Clemons
PD/MD: Erik Foxx
DARYL HALL "Cab"</p> | <p>WSSM/St. Louis, MO
PD: David Myers
2 RIPPINGTONS "Stingray"
2 PAXTON F. CARLTON "Stroll"
2 URBAN KNIGHTS "Give"
1 WALTER BEASLEY "Moments"
1 STEELY DAN "Last"</p> | |

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Pillar's Indie Foundation Pays Off

Solid groundwork prepares the band to run with the big dogs

This week MCA launched its new hard rock band, **Pillar**. Before signing to MCA in March, Pillar spent their formative years on indie label Flicker. Consisting of vocalist Rob Beckley, guitarist Noah Henson, bassist Kalel and drummer Lester, the band is on fire: Their *Fireproof* CD has sold some 185,000 units since its release 11 months ago.

Pillar formed in 1998 and since then they've logged thousands of road miles. "We've been playing about 200 shows a year for the last few years," says Kalel.

Atypically, Pillar's fan base is bigger than just a slice of the rock pie, and Kalel is thrilled with what he sees from the stage. "Man, it's really crazy, 'cause we actually see all ages," he says. "Of course we have the high schoolers and college kids, but we also have tons of middle-aged people come up to us and say, 'Man, you guys rock!' That happens all the time, not just every once in a while.

"Our fan base is really mixed — all ages and, definitely, both males and females. I'm sure most of the girls are standing on the edge at the shows so they don't get hurt."

Major Attention

According to Kalel, Pillar were quite content on Flicker. "It was really cool, because *Fireproof* came out May 21, 2002 on Flicker," he says. "We knew they didn't have much money, but we were really happy being there — it was awesome.

"Then they started getting calls from major labels; that was a real surprise to us. That wasn't something we were trying to get. We weren't out there busting our butt trying to send the CD out or do things to get the majors' attention. We were happy doing what we were doing, so it was a real surprise and very exciting when we started getting a bunch of calls."

After the customary round of showcases, meet-and-greets and introductory handshakes, MCA beat out the competition by signing Pillar to a multirecord deal. Part of that includes re-releasing the *Fireproof* CD, but it'll be more than just a standard new wrap.

"We have a pretty large fan base



Fireproof

for a relatively new band," Kalel says. "I didn't want to just release the same thing and expect our fans to buy it again. We didn't want to disappoint our current fans, so, besides remixing it — it sounds huge, and we added some new instrumentation to the songs and completely changed one song — we convinced MCA to include a free DVD with the first 25,000 records.

"We're hoping our hard-core fans will go out right away so they can get the DVD. It's a full-length DVD of footage that we've been collecting for the last six months. We gave MCA a huge pile of stuff and dumped it on them, so they're putting it together.

"We went to Germany, New Zealand and Australia and bought our own video camera and filmed everything. We got to hang out in Hobbiton, where they filmed *Lord of the Rings*. There's a lot of stuff that we thought our fans would want to see, and they can learn more about us as people."

Underground Support

Pillar are one of a new breed of artists who have an especially tight relationship with their fans. "The fans are the reason that we're doing this," says Kalel. "We've gone so far so fast because their support

has been so awesome. We have a killer group of fans.

"We do everything we can to answer our own e-mail, to jump on our message board when we can. We send out regular updates to them — every two weeks, no matter what. We have a large street team that we keep in contact with. They come to every show, and I get calls from the leaders every so often. We go out of our way to hang out with our fans and let them know we appreciate them."

The band's street team is called The Underground, and Kalel says, "It's funny, because I recently found out that Linkin Park has The Underground, but ours has been around for over four years. They just started theirs a couple of years ago."

That close fan relationship has been there from the beginning. "We didn't start off doing big shows, being courted by big labels," Kalel says. "We met in college at Ft. Hays State University in Hays, KS, which is in the complete middle of nowhere in western Kansas. It's the least likely place you'd think a hard rock band would come from.

"Of course we have the high schoolers and college kids, but we also have tons of middle-aged people come up to us and say, 'Man, you guys rock!'"

"We were doing small shows, playing at schools and wherever we could, so we were constantly hanging out with our fans. We've just kept doing it."

Smash It Up!

The band-fan bond is strength-

ened via crazy stunts, such as thrashing the fans' guitars onstage. "That started because we felt like we'd really like to start breaking some stuff," says Kalel. "We didn't have enough money to do it, so we came up with the idea to send an e-mail to fans saying that if they have a guitar they don't play, that maybe they despise, but that still works, to bring it to our show, or mail it to us, if necessary.

"We get it in working shape, and Noah plays it for the last song. At the end of the song he smacks the guitar into pieces and throws some of the pieces out into the audience, and then we give the main piece back to the person it came from after we've autographed it."

There's been only one unfortunate incident thus far. It happened just last month, when Pillar were performing in a venue with a nice stage, unlike the ones the band usu-



Pillar

ally plays on. "We didn't want to mess up their stage, so we put this big cinder block down and hit the guitar on that," Kalel says.

"But it was like hitting glass. The cinder block shattered all over the place. There was a band playing after us, and we had all these little pieces of brick all over the stage. It was awful. No more cinder blocks."

Patriotic Instincts

Having a bandmember in the military has had an impact on Pillar. "We're a real patriotic band," Kalel says. "Our singer's in the Army Reserve. He's been overseas before. He was almost called two or three times during this war. It's worked out at the last minute that he didn't have to go, but he still could get called anytime, and we'll have to roll with it. We're hoping, obviously, that doesn't happen.

"We have a song called 'Indivisible' that's very patriotic, and a song called 'Echelon' that Rob wrote using a lot of his military background. Fans are bringing these huge flags to our shows in support of our troops and our country."

Pillar's music has a grass-roots effect that touches people, as evidenced by their showing on ChannelOne.com last fall. The Channel One Network is beamed into 12,000 American middle, junior and high schools representing over 8 million students and 400,000 educators. Bands that get played on ChannelOne.com's week-

ly "All Request Thursday" for four consecutive weeks are inducted into the Channel One Hall of Fame.

After being voted No. 1 for four weeks in a row, Pillar share Hall of Fame status with the likes of Linkin Park, Lifehouse, Avril Lavigne, The Pond Monkeys, Relient K and B2K.

Remembering what it was like when they started out, Pillar recently created a cover-band contest, again using their website. "Bands always come up to us and say, 'Man, here's our demo. Can you help us out?'" Kalel says.

"We used to do the same thing. Now that we're in a band, we know we can't really do much. If it is really, really exceptionally good, we can pass it on, but we don't have a lot of say. So we had this idea that we could help some of the younger bands that are pretty good get their name out there."

Bands cover the Pillar song of their choice and send it in. Pillar will pick the best three and post them on their website, allowing fans to be a part of the voting process. "We still get the final say," Kalel says.

"Whoever wins, we'll put them on our website with one of their original songs. We have a friend who owns a studio, so we'll get them together to record a song or two, and we'll pass them on to some of the people we know."

Keeping The Fire Going

What's next for Pillar in 2003? "We just want to get the *Fireproof* album out to as many people as possible," Kalel says. "We're basically going to keep doing what we've been doing for the last five years, but now we've got MCA behind us. We're going to do our 200 shows this year, hang out with as many fans as we can, and see what happens."

It's a new beginning for Pillar with the launch of their single "Fireproof" at Rock radio this week, following early interest at KQRC/Kansas City. "A few stations already got hold of 'Fireproof,'" Kalel says. "I'm not sure if that was planned, or how it happened.

"We live in Tulsa now, and our drummer, Lester, lives in Kansas City. He called me one day and told me KQRC was playing our stuff on their *Battle of the Bands* show. We ended up winning for two weeks straight, and they had to retire us. We thought that was really cool."

TALK BACK TO R&R!

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R&R ROCK TOP 30

May 2, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AUDIOSLAVE Like A Stone (Interscope/Epic)	770	+48	70591	14	32/0
2	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	572	-45	54242	29	30/0
4	3	LINKIN PARK Somewhere I Belong (Warner Bros.)	544	+27	50366	9	21/0
3	4	FOO FIGHTERS Times Like These (Roswell/RCA)	529	-27	53126	14	29/0
5	5	GODSMACK Straight Out Of Line (Republic/Universal)	508	-4	39880	13	27/0
6	6	TRAPT Headstrong (Warner Bros.)	481	+1	44335	16	22/0
7	7	STAIN'D Price To Play (Flip/Elektra/EEG)	459	+30	43381	3	30/1
8	8	SEETHER Fine Again (Wind-up)	383	-14	38850	38	26/0
9	9	QUEENS OF THE STONE AGE No One Knows (Interscope)	363	-9	36977	26	22/0
10	10	SALIVA Always (Island/IDJMG)	338	-25	32948	29	25/0
13	11	3 DOORS DOWN The Road I'm On (Republic/Universal)	328	+15	31311	6	29/1
12	12	DISTURBED Remember (Reprise)	314	-16	23087	17	21/0
14	13	CHEVELLE Send The Pain Below (Epic)	308	+20	29930	11	22/0
11	14	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	294	-44	22434	15	20/0
17	15	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	275	+33	19830	4	19/2
15	16	BLACK LABEL SOCIETY Stillborn (Spitfire)	274	+11	18768	5	20/1
18	17	SALIVA Rest In Pieces (Island/IDJMG)	263	+22	25851	8	20/0
16	18	REVIS Caught In The Rain (Epic)	248	+2	19513	9	24/1
24	19	EVANESCENCE Bring Me To Life (Wind-up)	227	+44	14008	4	14/1
22	20	POWERMAN 5000 Free (DreamWorks)	219	+18	17822	5	19/0
21	21	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	218	+10	15621	8	16/0
20	22	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	209	-13	21785	17	16/0
26	23	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	196	+28	13624	6	18/0
23	24	SEETHER Driven Under (Wind-up)	195	+8	13306	7	17/0
27	25	LIVE Heaven (Radioactive/MCA)	172	+13	18298	2	17/2
19	26	SOCIALBURN Down (Elektra/EEG)	166	-73	13561	20	16/0
25	27	MUDVAYNE Not Falling (Epic)	162	-17	14235	18	12/0
30	28	COLD Stupid Girl (Flip/Geffen/Interscope)	153	+11	15927	3	12/0
28	29	FORTY FOOT ECHO Save Me (Hollywood)	153	+8	16708	4	19/1
-	30	TAPROOT Mine (Velvet Hammer/Atlantic)	141	+10	10262	2	15/0

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
RA Rectifier (Republic/Universal)	7
DIE TRYING Oxygen's Gone (Island/IDJMG)	5
SAMMY HAGAR Hallelujah (Sanctuary/SRG)	4
SOCIALBURN Everyone (Elektra/EEG)	3
LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	2
LIVE Heaven (Radioactive/MCA)	2
P.O.D. Sleeping Awake (Maverick/Reprise)	2
SHINEDOWN Fly From The Inside (Atlantic)	2
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2
PILLAR Fireproof (MCA)	2
THREE DAYS GRACE (I Hate) Everything About You (Jive)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Sleeping Awake (Maverick/Reprise)	+56
AUDIOSLAVE Like A Stone (Interscope/Epic)	+48
EVANESCENCE Bring Me To Life (Wind-up)	+44
DEFTONES Minerva (Maverick)	+42
MARILYN MANSON Mobscone (Nothing/Interscope)	+37
LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	+33
STAIN'D Price To Play (Flip/Elektra/EEG)	+30
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	+28
LINKIN PARK Somewhere I Belong (Warner Bros.)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED Weathered (Wind-up)	222
FOO FIGHTERS All My Life (Roswell/RCA)	219
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	207
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	188
NICKELBACK Never Again (Roadrunner/IDJMG)	183
DISTURBED Prayer (Reprise)	181
CHEVELLE The Red (Epic)	173
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	168
GODSMACK I Stand Alone (Republic/Universal)	165
AUDIOSLAVE Cochise (Interscope/Epic)	150
STONE SOUR Bother (Roadrunner/IDJMG)	149
PUDDLE OF MUDD Driit & Die (Flawless/Geffen/Interscope)	138
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	134
SYSTEM OF A DOWN Aerials (American/Columbia)	129
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	125
STAIN'D For You (Flip/Elektra/EEG)	121
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	109

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

33 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. 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

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

Total Plays: 114, Total Stations: 12, Adds: 0

P.O.D. Sleeping Awake (Maverick/Reprise)

Total Plays: 111, Total Stations: 15, Adds: 2

SYSTEMATIC Leaving Only Scars (Elektra/EEG)

Total Plays: 96, Total Stations: 9, Adds: 0

SHINEDOWN Fly From The Inside (Atlantic)

Total Plays: 79, Total Stations: 15, Adds: 2

MARILYN MANSON Mobscone (Nothing/Interscope)

Total Plays: 76, Total Stations: 6, Adds: 1

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

Total Plays: 62, Total Stations: 10, Adds: 2

12 STONES Crash (Wind-up)

Total Plays: 59, Total Stations: 9, Adds: 0

CAVE IN Anchor (RCA)

Total Plays: 55, Total Stations: 9, Adds: 1

TRAIN Calling All Angels (Columbia)

Total Plays: 55, Total Stations: 7, Adds: 1

DEFTONES Minerva (Maverick)

Total Plays: 52, Total Stations: 6, Adds: 1

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM *

Dir/Prog: Bill May
PD: Phil Mahoney
MD: Rob Brothers
SOCIALBURN "Everyone"
STAIN'D "Price"

KZMZ/Alexandria, LA

PD: Steve Casey
MD: Pat Cloud
No Adds

WZZO/Allentown, PA *

PD: Robin Lee
MD: Keith Moyer
LYNYRD SKYNYRD "Red"

FVHL/Anchorage, AK

PD: Larry Snider
MD: Kathy Mitchell
DEFTONES "Minerva"

MLB/Austin, TX *

OM: Jeff Carroll
MD: Lorie Lowe
"KINGDOM'S "Crim"
SHINEDOWN "Inside"

KIQC/Beaumont, TX *

PD: Mike Davis
"KEVIN MARTIN/WATTS "Cool"
CAVE IN "Anchor"
DIE TRYING "Gone"

WKGB/Binghamton, NY

PD: Jim Free
MD: Tim Boland
DEFTONES "Minerva"
MEMENTO "Sacred"
SHINEDOWN "Inside"

WBUF/Bufalo, NY *

PD: John Paul
"P.O.D." "Awake"
SHINEDOWN "Inside"

WRQK/Canton, OH *

PD/MD: Todd Downard
RA "Rectifier"

WPXC/Cape Cod, MA

OM: Steve McFie
PD/MD: Suzanne Tonare
DEFTONES "Minerva"

WYBB/Charleston, SC *

PD/MD: Mike Allen
DIE TRYING "Gone"
P.O.D. "Awake"
RA "Rectifier"

WKLC/Charleston, WV

PD/MD: Mike Rappaport
DIE TRYING "Gone"
ETHER SEEDS "Owl"
FINGER ELEVEN "Times"

WEBN/Cincinnati, OH *

OM/MD: Scott Reinhart
MD: Rick "The Dude" Vaske
No Adds

WVRK/Columbus, GA

OM: Brian Waters
3 REVIS "Rain"
FORTY FOOT ECHO "Save"
TRAIN "Anges"

KNCN/Corpus Christi, TX *

PD: Paula Nevell
MD: Monte Montana
No Adds

KLAQ/El Paso, TX *

PD: Magic Mike Ramsey
AP/MD: Glenn Garcia
SAMMY HAGAR "Hallelujah"

WPHD/Elmira-Corning, NY

GM/MD: George Harris
MD: Stephen Shimer
1 KEVIN MARTIN/WATTS "Cool"

WRQC/Fayetteville, NC *

OM: Paul Michels
PD: Mark Arsen
MD: Al Field
SMILE EMPTY SOUL "Bottle"

KL0L/Houston, TX *

OM/MD: Vince Richards
MD: Steve Fice
No Adds

WRKR/Kalamazoo, MI

OM: Mike McKelty
PD/MD: Jay Deacon
TRAPT "Headstrong"

WQBZ/Macon, GA

PD: Erich West
MD: Sarina Scott
2 3 DOORS DOWN "Road"

KFRQ/McAllen, TX *

PD: Alex Duran
MD: Stacy Taylor
"BLACK THEORY "Times"
DIE TRYING "Gone"
FINGER ELEVEN "Times"
RA "Rectifier"
THREE DAYS GRACE "Hate"

WCLG/Morgantown, WV

PD: Jeff Miller
MD: Dave Murdoch
AC/DC "Down"
RA "Rectifier"
SLAVES ON DOPPE "Go"

WDHA/Morristown, NJ *

PD/MD: Terrie Carr
No Adds

WBAB/Massau-Suffolk, NY *

PD: John Oken
AP/MD: John Parise
LED ZEPPELIN "Black"
LED ZEPPELIN "Heartbreak"
LED ZEPPELIN "Immigrant"
LED ZEPPELIN "Hole"
LED ZEPPELIN "Ocean"

KFZX/Odessa-Midland, TX

PD/MD: Steve Driscoll
12 PAUL SHORTINO'S "Believe"
DIE TRYING "Gone"
SAMMY HAGAR "Hallelujah"

KEZO/Omaha, NE *

PD: Lester St. James
MD: Jessica Dot
3 SAMMY HAGAR "Hallelujah"

KCLB/Palm Springs, CA

PD/MD: Tim Lacy
1 COLD "Get"
3 SWITCHFOOT "Live"
2 THREE DAYS GRACE "Hate"

WRRX/Pensacola, FL *

OM/MD: Dan McClintock
DIE TRYING "Gone"

WWCT/Peoria, IL

PD: Jamie Mackley
MD: Debbie Hunter
PILLAR "Fireproof"
RA "Rectifier"
SWITFOOT "Live"

WMMR/Philadelphia, PA *

PD: Sam Millman
AP/MD: Ken Zepeto
EXES "Kickout"
SOCIALBURN "Everyone"

KDKB/Phoenix, AZ *

OM: Bruce Jones
PD: Kelly Hammer
AP/MD: Helen Powers
1 DEFTONES "Minerva"
MD: Dock Ellis
3 DOORS DOWN "Road"
LYNYRD SKYNYRD "Red"
TRAIN "Anges"

WHEB/Portsmouth, NH *

PD/MD: Alex James
15 EVANESCENCE "Live"
RA "Rectifier"
SMILE EMPTY SOUL "Bottle"

WHJY/Providence, RI *

PD: Joe Bevilacqua
AP/MD: Doug Palmieri
MD: John Laurenti
BLACK LABEL SOCIETY "Shiboni"

KCAL/Riverside, CA *

PD: Steve Hoffman
AP/MD: M.J. Matthews
8 MARILYN MANSON "Mobscone"
ETHER SEEDS "Owl"

WROV/Roanoke-Lynchburg, VA *

PD: Aaron Roberts
MD: Heidi Krusem-Tate
LIVE "Heaven"

WCMF/Rochester, NY *

PD: John McCree
MD: Dave Kane
PILLAR "Fireproof"
RA "Rectifier"
SAMMY HAGAR "Hallelujah"

WXRX/Rockford, IL

PD/MD: Bob O'Neil
SOCIALBURN "Everyone"

KBER/Salt Lake City, UT *

OM: Bruce Jones
PD: Kelly Hammer
AP/MD: Helen Powers
1 PAUL SHORTINO'S "Believe"
1 RA "Rectifier"

KSJO/San Francisco, CA *

OM: Gary Schoenwetter
MD: Zack Tyler
No Adds

KZ0Z/San Luis Obispo, CA

PD: David Wood
AP/MD: London Fields
MD: Jordan Black
No Adds

KXFX/Santa Rosa, CA *

PD/MD: Don Harrison
Asst. MD: Todd Payne
PILLAR "Fireproof"
RA "Rectifier"

KISW/Seattle-Tacoma, WA *

PD: Dave Richards
AP/MD: Kyle Brooks
P.O.D. "Awake"

KTUX/Shreveport, LA *

PD: Kevin West
MD: Flynn Stone
SOCIALBURN "Everyone"
LIVE "Heaven"
THREE DAYS GRACE "Hate"

KXUS/Springfield, MO

PD: Tony Matteo
MD: Mark McClain
STAIN'D "Price"

WA0X/Syracuse, NY *

PD/MD: Bob O'Neil
RA "Rectifier"
SWITFOOT "Live"

WKLT/Traverse City, MI

PD/MD: Terry Ray
1 DIE TRYING "Gone"
1 PAUL SHORTINO'S "Believe"
1 RA "Rectifier"

KLPX/Tucson, AZ *

PD/MD: Jonas Hunter
AP/MD: Chita
9 SAMMY HAGAR "Hallelujah"
FORTY FOOT ECHO "Save"

KMOD/Tulsa, OK *

PD/MD: Rob Hurt
DIE TRYING "Gone"

WMZK/Wausau, WI

PD/MD: Nick Summers
6 MARILYN MANSON "Mobscone"
FINGER ELEVEN "Times"
P.O.D. "Awake"

WRQR/Wilmington, NC

OM: John Summers
AP/MD: Gregg Stepp
No Adds

KATS/Yakima, WA

OM: Ron Harris
PRESENCE "Fun"

WNCD/Youngstown, OH *

PD/MD: Chris Parise
LIVE "Heaven"
REVIS "Rat"

*Monitored Reporters
53 Total Reporters

33 Total Monitored

20 Total Indicator



May 2, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LINKIN PARK Somewhere I Belong (Warner Bros.)	1912	+37	154385	9	57/0
3	2	GODSMACK Straight Out Of Line (Republic/Universal)	1853	+98	152807	13	58/0
1	3	TRAPT Headstrong (Warner Bros.)	1836	-94	161543	29	57/0
4	4	AUDIOSLAVE Like A Stone (Interscope/Epic)	1786	+42	151218	16	58/1
5	5	STAIN D Price To Play (Flip/Elektra/EEG)	1518	+33	126570	4	58/0
6	6	DISTURBED Remember (Reprise)	1434	-16	126006	22	56/0
7	7	CHEVELLE Send The Pain Below (Epic)	1225	+66	102442	15	56/1
8	8	SEETHER Fine Again (Wind-up)	1065	-75	96619	41	53/0
11	9	EVANESCENCE Bring Me To Life (Wind-up)	1002	+56	65443	13	40/4
10	10	MUDVAYNE Not Falling (Epic)	933	-78	83389	29	47/0
12	11	SALIVA Rest In Pieces (Island/IDJMG)	925	+13	65761	10	50/0
17	12	COLD Stupid Girl (Flip/Geffen/Interscope)	912	+86	71346	10	54/0
15	13	3 DOORS DOWN The Road I'm On (Republic/Universal)	878	+20	67318	8	49/0
14	14	REVIS Caught In The Rain (Epic)	866	-11	69618	11	55/0
9	15	FOO FIGHTERS Times Like These (Roswell/RCA)	861	-175	73928	16	46/0
16	16	CHEVELLE The Red (Epic)	821	-22	69969	42	54/0
13	17	3 DOORS DOWN When I'm Gone (Republic/Universal)	798	-81	66742	30	55/0
21	18	POWERMAN 5000 Free (DreamWorks)	794	+87	64887	7	53/1
18	19	SALIVA Always (Island/IDJMG)	749	-60	63128	31	53/0
22	20	SEETHER Driven Under (Wind-up)	713	+24	56056	13	49/3
26	21	MARILYN MANSON Mobscene (Nothing/Interscope)	653	+158	66204	3	50/1
25	22	TAPROOT Mine (Velvet Hammer/Atlantic)	599	+72	49634	8	51/2
23	23	BREAKING BENJAMIN Skin (Hollywood)	599	+9	45501	11	50/0
24	24	BLACK LABEL SOCIETY Stillborn (Spitfire)	595	+35	62546	6	38/3
20	25	(HED) PLANET EARTH Blackout (Volcano/Jive)	588	-165	49929	15	48/0
29	26	P.O.D. Sleeping Awake (Maverick/Reprise)	545	+128	37496	2	47/3
27	27	SHINEDOWN Fly From The Inside (Atlantic)	489	+21	44035	6	46/3
28	28	UNLOCO Failure (Maverick/Reprise)	481	+17	38603	9	45/0
43	29	DEFTONES Minerva (Maverick)	437	+286	36872	2	45/5
30	30	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	415	+8	32529	8	34/1
33	31	AFI Girl's Not Grey (DreamWorks)	334	-13	25744	12	31/0
34	32	PRESENCE Tonz Of Fun (Curb)	333	+13	29098	6	38/2
35	33	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	312	-6	41247	20	22/0
36	34	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	303	+31	23298	4	37/8
39	35	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	283	+43	24615	4	33/3
32	36	FINCH What It Is To Burn (Drive-Thru/MCA)	257	-103	17642	15	28/0
38	37	SYSTEMATIC Leaving Only Scars (Elektra/EEG)	250	-3	24332	6	31/0
41	38	FROM ZERO Sorry (Arista)	200	+6	15530	7	22/0
31	39	STONE SOUR Inhale (Roadrunner/IDJMG)	196	-196	25380	14	28/0
40	40	GRADE 8 Brick By Brick (Lava)	195	-10	14219	7	22/0
42	41	LIVE Heaven (Radioactive/MCA)	193	+22	10077	3	16/0
47	42	MEMENTO Nothing Sacred (Columbia)	188	+74	15015	2	33/6
37	43	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	186	-71	22073	15	17/0
44	44	CAVE IN Anchor (RCA)	171	+26	10100	3	24/0
46	45	SLUR Who I Am (Tarpit)	162	+40	8317	5	16/0
45	46	12 STONES Crash (Wind-up)	141	+5	8334	3	17/0
49	47	ACROMA Sun Rises Down (Republic/Universal)	89	+4	6824	2	13/1
50	48	DEPSWA This Time (Interscope)	85	+5	6548	2	4/0
48	49	CLOSURE Look Out Below (TVT)	83	-9	7277	2	13/2
Debut	50	FORTY FOOT ECHO Save Me (Hollywood)	79	+9	6155	1	11/1

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RA Rectifier (Republic/Universal)	12
DIE TRYING Oxygen's Gone (Island/IDJMG)	12
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	8
PILLAR Fireproof (MCA)	8
MEMENTO Nothing Sacred (Columbia)	6
FINGER ELEVEN Good Times (Wind-up)	6
DEFTONES Minerva (Maverick)	5
ETHER SEEDS Save Your Own Life (Roadrunner/IDJMG)	5
SOCIALBURN Everyone (Elektra/EEG)	5
EVANESCENCE Bring Me To Life (Wind-up)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEFTONES Minerva (Maverick)	+286
MARILYN MANSON Mobscene (Nothing/Interscope)	+158
P.O.D. Sleeping Awake (Maverick/Reprise)	+128
GODSMACK Straight Out Of Line (Republic/Universal)	+98
POWERMAN 5000 Free (DreamWorks)	+87
COLD Stupid Girl (Flip/Geffen/Interscope)	+86
MEMENTO Nothing Sacred (Columbia)	+74
TAPROOT Mine (Velvet Hammer/Atlantic)	+72
CHEVELLE Send The Pain Below (Epic)	+66
EVANESCENCE Bring Me To Life (Wind-up)	+5

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	713
FOO FIGHTERS All My Life (Roswell/RCA)	616
SYSTEM OF A DOWN Aerials (American/Columbia)	589
SOCIALBURN Down (Elektra/EEG)	561
QUEENS OF THE STONE AGE No One Knows (Interscope)	552
TAPROOT Poem (Velvet Hammer/Atlantic)	537
STONE SOUR Bother (Roadrunner/IDJMG)	460
RA Do You Call My Name (Republic/Universal)	396
GODSMACK I Stand Alone (Republic/Universal)	376
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	358
SYSTEM OF A DOWN Toxicity (American/Columbia)	352
NICKELBACK Never Again (Roadrunner/IDJMG)	344
AUDIOSLAVE Cochise (Interscope/Epic)	344
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	335
DISTURBED Down With The Sick (Giant/Reprise)	333
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	321
STAIN D For You (Flip/Elektra/EEG)	316
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	300
P.O.D. Alive (Atlantic)	289
TOOL Schism (Volcano)	286

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**America's Best Testing Active Rock Songs 12+
 For The Week Ending 5/2/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Prayer (Reprise)	4.25	4.23	96%	29%	4.20	98%	33%
DISTURBED Remember (Reprise)	4.24	4.24	92%	19%	4.15	95%	22%
TRAPT Headstrong (Warner Bros.)	4.12	4.19	92%	26%	4.03	95%	29%
GODSMACK Straight Out Of Line (Republic/Universal)	4.11	4.13	94%	21%	4.14	97%	21%
MUDVAYNE Not Falling (Epic)	4.11	4.17	87%	20%	4.06	92%	25%
BLACK LABEL SOCIETY FJOZZY OSBOURNE Stillborn (Spitfire)	4.08	4.21	58%	7%	4.06	62%	6%
SEETHER Fine Again (Wind-up)	4.04	4.01	90%	31%	4.00	91%	35%
EVANESCENCE Bring Me To Life (Wind-up)	4.03	4.14	88%	24%	3.92	92%	26%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.97	4.02	94%	30%	4.01	97%	30%
CHEVELLE The Red (Epic)	3.96	3.96	95%	39%	3.89	98%	41%
POWERMAN 5000 Free (DreamWorks)	3.95	3.95	61%	7%	3.89	66%	7%
SEETHER Driven Under (Wind-up)	3.93	3.89	71%	12%	3.76	76%	14%
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.91	3.94	96%	27%	3.75	97%	31%
CHEVELLE Send The Pain Below (Epic)	3.90	3.89	91%	21%	3.82	93%	23%
SOCIAL BURN Down (Elektra/EEG)	3.89	3.90	83%	20%	3.72	85%	23%
STONE SOUR Inhale (Roadrunner/IDJMG)	3.86	3.89	75%	16%	3.84	79%	18%
SALIVA Always (Island/IDJMG)	3.82	3.84	95%	42%	3.70	97%	47%
STAIN'D Price To Pay (Flip/Elektra/EEG)	3.81	3.86	78%	13%	3.73	80%	13%
COLD Stupid Girl (Geffen/Interscope)	3.78	3.72	80%	17%	3.66	80%	21%
TAPROOT Mine (Velvet Hammer/Atlantic)	3.77	3.81	71%	13%	3.55	70%	16%
SALIVA Rest In Pieces (Island/IDJMG)	3.74	3.74	82%	20%	3.60	87%	24%
SHINEDOWN Fly From The Inside (Atlantic)	3.74	—	35%	4%	3.68	86%	23%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.71	3.79	97%	46%	3.60	98%	47%
(HED) PLANET EARTH Blackout (Volcano/Jive)	3.71	3.78	73%	15%	3.64	80%	14%
BREAKING BENJAMIN Skin (Hollywood)	3.69	3.69	63%	13%	3.56	68%	17%
REVIS Caught In The Rain (Epic)	3.66	3.73	54%	10%	3.59	58%	10%
UNLOCO Failure (Maverick/Reprise)	3.63	3.71	45%	7%	3.62	49%	8%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.61	3.63	94%	34%	3.69	96%	33%
MARILYN MANSON Mobsence (Geffen/Interscope)	3.55	—	53%	12%	3.46	54%	12%
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.54	3.64	74%	20%	3.46	76%	22%

Total sample size is 603 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

- RA Rectifier** (Republic/Universal)
Total Plays: 64, Total Stations: 20, Adds: 12
- VERBENA** Way Out West (Capitol)
Total Plays: 50, Total Stations: 6, Adds: 0
- SLAVES ON DOPE** Go (Bieler Bros/MCA)
Total Plays: 50, Total Stations: 6, Adds: 0
- ETHER SEEDS** Save Your Own Life (Roadrunner/IDJMG)
Total Plays: 44, Total Stations: 15, Adds: 5
- VENETTA RED** Shatterday (Epic)
Total Plays: 31, Total Stations: 11, Adds: 3
- PILLAR** Fireproof (MCA)
Total Plays: 27, Total Stations: 11, Adds: 8
- DIE TRYING** Oxygen's Gone (Island/IDJMG)
Total Plays: 23, Total Stations: 16, Adds: 12
- SOCIALBURN** Everyone (Elektra/EEG)
Total Plays: 14, Total Stations: 6, Adds: 5
- FINGER ELEVEN** Good Times (Wind-up)
Total Plays: 10, Total Stations: 6, Adds: 6

Songs ranked by total plays

Indicator

Most Added*

- DIE TRYING** Oxygen's Gone (Island/IDJMG)
- RA Rectifier** (Republic/Universal)
- MEMENTO** Nothing Sacred (Columbia)
- PILLAR** Fireproof (MCA)
- THREE DAYS GRACE** (I Hate) Everything About You (Jive)
- FINGER ELEVEN** Good Times (Wind-up)
- DEFTONES** Minerva (Maverick)
- ETHER SEEDS** Save Your Own Life (Roadrunner/IDJMG)
- CAVE IN** Anchor (RCA)
- SALIVA** Rest In Pieces (Island/IDJMG)
- 3 DOORS DOWN** The Road I'm On (Republic/Universal)
- P.O.D.** Sleeping Awake (Maverick/Reprise)
- DOUBLEDRIVE** Imprint (Roadrunner/IDJMG)
- QUEENS OF THE STONE AGE** Go With The Flow (Interscope)
- SLUR** Who I Am (Tarpit)
- ACROMA** Sun Rises Down (Republic/Universal)

Reporters

<p>WQBK/Albany, NY * PD/M: Chili Walker Asst. MD: Jeff Lovack CLOSURE "Look" ETHER SEEDS "Own" EXES "Kickout" FINGER ELEVEN "Times" PILLAR "Fireproof" RA "Rectifier"</p>	<p>KRQR/Chicago, CA PD/M: Dain Sandoval 7 RA "Rectifier" 1 DIE TRYING "Gone" 1 MEMENTO "Sacred" 1 PILLAR "Fireproof" 1 SWITCHFOOT "Live"</p>	<p>WWBN/Flint, MI * OM/PD: Brian Beddow MD: Tony LaBrie RA "Rectifier"</p>	<p>WQXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon DIE TRYING "Gone" QUEENS OF "Flow"</p>	<p>KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty RA "Rectifier" DEFTONES "Minerva"</p>	<p>KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley RA "Rectifier"</p>	<p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele RA "Rectifier" SEETHER "Under" TAPROOT "Mine"</p>	<p>KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz MUDVAYNE "Cold" SMILE EMPTY SOUL "Bottle"</p>	<p>WLZK/Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky MEMENTO "Sacred" SMILE EMPTY SOUL "Bottle" SOCIALBURN "Everyone"</p>
<p>IZRK/Amarillo, TX PD/M: Eric Slayter DOUBLEDRIVE "Imprint" SOCIALBURN "Everyone"</p>	<p>WMMSC/Cleveland, OH * PD: Jim Trapp MD: Slats 12 EVANESCENCE "Live" 2 CHEVELLE "Pain"</p>	<p>KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Roodam APD: Fil Slash 9 FINGER ELEVEN "Times" BLANK THEORY "Times" DIE TRYING "Gone"</p>	<p>WCCC/Hartford, CT * PD: Michael Picozzi APD: Mike Karohy MEMENTO "Sacred" RA "Rectifier" SOCIALBURN "Everyone"</p>	<p>WXZZ/Lexington-Fayette, KY * Interim PD: Carl Craft MD: Suzy Boe DEFTONES "Minerva" RA "Rectifier"</p>	<p>WRAT/Monmouth-Ocean, NJ * OM/PD: Carl Craft APD/M: Robyn Lane EXES "Kickout" MARILYN MANSON "Mobsence" SHINEDOWN "Inside"</p>	<p>KJFO/Portland, OR * OM: Dave Numme APD/M: AJ Scott No Adds</p>	<p>KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD/M: Shauna Moran-Brown No Adds</p>	<p>KZRC/Springfield, MO OM: Dave DeFranzo MD: George Spankmeister 14 FINGER ELEVEN "Times" 1 CAVE IN "Anchor" 1 DIE TRYING "Gone" 1 RA "Rectifier"</p>
<p>WMMX/Wyoming-Overland Park, WI * PD/M: Guy Dark RA "Rectifier" SMILE EMPTY SOUL "Bottle"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 3 QUEENS OF "Flow"</p>	<p>WRQC/Fl. Myers, FL * PD/M: Fritz DIE TRYING "Gone" FINGER ELEVEN "Times"</p>	<p>KPOH/Honolulu, HI * PD: J.J. Michaels APD: Fil Slash CLOSURE "Look" ETHER SEEDS "Own" RA "Rectifier" LIVING IN QUESTION "Friction"</p>	<p>KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight ACROMA "Down" RA "Rectifier"</p>	<p>WKQZ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley DIE TRYING "Gone" RA "Rectifier" THREE DAYS GRACE "Hate"</p>	<p>KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitta MD: Dave Lavora No Adds</p>	<p>KJRO/San Luis Obispo, CA PD/M: Adam Burnes DEFTONES "Minerva"</p>	<p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips AUDIOSLAVE "Stone" SMILE EMPTY SOUL "Bottle"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams 1 MEMENTO "Sacred" SMILE EMPTY SOUL "Bottle"</p>	<p>WBZC/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter DEFTONES "Minerva" THREE DAYS GRACE "Hate"</p>	<p>WBFR/Fl. Wayne, IN * OM: Jim Fox RA "Rectifier"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb DIE TRYING "Gone" FORTY FOOT EGRO "Save"</p>	<p>WNOF/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker 1 MUDVAYNE "Cold" 1 PILLAR "Fireproof" SOCIALBURN "Everyone"</p>	<p>WNOB/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker 1 MUDVAYNE "Cold" 1 PILLAR "Fireproof" SOCIALBURN "Everyone"</p>	<p>WBBB/Raleigh-Durham, NC * PD: Jay Nachlis No Adds</p>	<p>WRBR/South Bend, IN OM/PD: Ron Stryker MD: Eric Meier MUDVAYNE "Cold" PILLAR "Fireproof"</p>	<p>KRTC/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett 2 DEFTONES "Minerva"</p>
<p>MRAB/Bakersfield, CA * PD/M: Danny Spanks TAPROOT "Mine"</p>	<p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 1 QUEENS OF "Flow" P.O.D. "Jarhead" SHINEDOWN "Inside"</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North ACROMA "Down" DIE TRYING "Gone" PILLAR "Fireproof"</p>	<p>KFMX/Lubbock, TX OM: Wes Nessman MD: Ryan North DIE TRYING "Gone" ZAK MALLOY "Starkiss"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 3 BLACK LABEL SOCIETY "Stillborn" 2 POWERMAN 5000 "Free" 1 P.O.D. "Awake"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 3 BLACK LABEL SOCIETY "Stillborn" 2 POWERMAN 5000 "Free" 1 P.O.D. "Awake"</p>	<p>WVVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent RA "Rectifier" VENETTA RED "Shatterday"</p>	<p>KHTO/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett DIE TRYING "Gone" FINGER ELEVEN "Times"</p>	<p>KICT/Wichita, KS * PD: E.C. Carter MD: Rick Thomas 1 DEFTONES "Minerva"</p>
<p>WYIY/Baltimore, MD * OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman SEETHER "Under"</p>	<p>KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. MD: Jo Michaels BLACK LABEL SOCIETY "Stillborn" DIE TRYING "Gone"</p>	<p>WKLQ/Grand Rapids, MI * PD: Hunter Scott APD/M: Sean Kelly No Adds</p>	<p>KORC/Kansas City, MO * OM/PD: Bob Edwards APD/M: Don Janzben MEMENTO "Sacred" THREE DAYS GRACE "Hate"</p>	<p>WJQJ/Madison, WI * PD: Randy Hawke APD/M: Blake Patton DIE TRYING "Gone" ETHER SEEDS "Own" PILLAR "Fireproof" RA "Rectifier"</p>	<p>KROC/Denver, NE * PD: Tim Sheridan MD: Jon Terry PRESENCE "Fun" SOCIALBURN "Everyone"</p>	<p>WVVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent RA "Rectifier" VENETTA RED "Shatterday"</p>	<p>WQZL/Springfield, IL APD: The Blatch MD: Rocky ETHER SEEDS "Own" FINGER ELEVEN "Times" PILLAR "Fireproof" MIGHTY SIDESHOW "Moral"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie SEETHER "Under"</p>
<p>WAFB/Boston, MA * PD: Keith Hastings MD: Mistress Carrie DATSUN "Hot" MUDVAYNE "Cold" PILLAR "Fireproof" RA "Rectifier" SOCIALBURN "Everyone"</p>	<p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels BLACK LABEL SOCIETY "Stillborn" DIE TRYING "Gone"</p>	<p>WZOR/Green Bay, WI PD/M: Roxanne Steele QUEENS OF "Flow"</p>	<p>KLFX/Killeen-Temple, TX PD/M: Bob Fonda 24 DEFTONES "Minerva" 15 3 DOORS DOWN "Hate" 15 ANTHRAX "Home" 15 P.O.D. "Awake"</p>	<p>WJQJ/Madison, WI * PD: Randy Hawke APD/M: Blake Patton DIE TRYING "Gone" ETHER SEEDS "Own" PILLAR "Fireproof" RA "Rectifier"</p>	<p>WGR/Manchester, NH PD: Viorie Knight MD: Jason Russell 7 MEMENTO "Sacred" 1 DIE TRYING "Gone"</p>	<p>WVVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent RA "Rectifier" VENETTA RED "Shatterday"</p>	<p>WQZL/Springfield, IL APD: The Blatch MD: Rocky ETHER SEEDS "Own" FINGER ELEVEN "Times" PILLAR "Fireproof" MIGHTY SIDESHOW "Moral"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie SEETHER "Under"</p>
<p>WRRX/Chattanooga, TN * PD: Bone MD: Dave Spain No Adds</p>	<p>WGBF/Evansville, IN PD: Fatboy APD/M: Slick Nick MEMENTO "Sacred" THREE DAYS GRACE "Hate"</p>	<p>WTPR/Greenville, SC * PD: Mark Hendrix MD: Smack Taylor DIE TRYING "Gone" FINGER ELEVEN "Times" PILLAR "Fireproof"</p>	<p>WJXQ/Ansing, MI * OM: Bob Olson MD: Kevin Conrad EVANESCENCE "Live" MEMENTO "Sacred" PILLAR "Fireproof" SMILE EMPTY SOUL "Bottle"</p>	<p>WJQJ/Madison, WI * PD: Randy Hawke APD/M: Blake Patton DIE TRYING "Gone" ETHER SEEDS "Own" PILLAR "Fireproof" RA "Rectifier"</p>	<p>WGR/Manchester, NH PD: Viorie Knight MD: Jason Russell 7 MEMENTO "Sacred" 1 DIE TRYING "Gone"</p>	<p>WVVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent RA "Rectifier" VENETTA RED "Shatterday"</p>	<p>WQZL/Springfield, IL APD: The Blatch MD: Rocky ETHER SEEDS "Own" FINGER ELEVEN "Times" PILLAR "Fireproof" MIGHTY SIDESHOW "Moral"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie SEETHER "Under"</p>
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				<p>WJQJ/Madison, WI * PD: Randy Hawke APD/M: Blake Patton DIE TRYING "Gone" ETHER SEEDS "Own" PILLAR "Fireproof" RA "Rectifier"</p>	<p>WGR/Manchester, NH PD: Viorie Knight MD: Jason Russell 7 MEMENTO "Sacred" 1 DIE TRYING "Gone"</p>	<p>WVVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent RA "Rectifier" VENETTA RED "Shatterday"</p>	<p>WQZL/Springfield, IL APD: The Blatch MD: Rocky ETHER SEEDS "Own" FINGER ELEVEN "Times" PILLAR "Fireproof" MIGHTY SIDESHOW "Moral"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie SEETHER "Under"</p>
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ON THE RECORD

With
Marilynn Mee
MD, WLZR/Milwaukee



I think it's kind of funny that the new Godsmack CD is titled *Faceless*. They're hardly faceless to any of us anymore, nor are they to most rock music fans. But that wasn't the case back in '98. WLZR (Lazer)/ Milwaukee had been poundin' the tar out of "Whatever" — or so it seemed — when Godsmack came to town to play a cheap bar show on a Tuesday night. I counted 17 people there, including the bar staff and myself. • "Whatever" was a pretty easy add for us at the time — one of those dead-on, in-the-pocket Active Rock songs perfect for a station like Lazer. The only scary thing about adding it at the time was that no one in Milwaukee knew who Godsmack were. That whole "faceless unknown band" thing continues to bother us MDs and PDs when add day rolls around every week. • Even with good songs, you don't want a glut of new, still relatively unknown bands in your power rotation slots. We can't put faces on the likes of Revis, Shinedown and Presence overnight, but we can sure try — and we need to! • Those of us who are MDs or PDs and jocks have an advantage: We pick up lots of info and interesting tidbits from our label reps on new bands that we can use on the air. The rest of the jocks don't have that advantage. Even the vets on your staff need to be reminded and encouraged to dig up all the stuff they can on new bands. Information is power — the power to educate listeners and turn the unknowns into knowns, the unfamiliar into familiars. • We need to sell these cool new bands to our listeners. Do you have a bio library right at everyone's fingertips in the studio? A directory of band websites? Current issues of mags like *Spin*, *Blender* and the weekly trades? This isn't a new concept, but it's one that deserves repeating — often!

Linkin Park's appropriately titled "Somewhere I Belong" returns to the No. 1 spot on the Active chart; meanwhile, **Godsmack's** "Straight out of Line" revisits the No. 2 position ... Actives are finding crazy success with **Evanescence's** "Bring Me to Life." The track hits No. 9 this week thanks to stations like KICT/Wichita, which is giving it some 60 spins per week; KEGL/Dallas, WJJO/Madison and KRAB/Bakersfield, which are all in the 41-45 per week range; and 11 others playing it between 30-39 times per week. Four new adds bring the station total to 40 as WMMS/Cleveland; WLZR/Milwaukee; WJXQ/Lansing, MI; and KBPI/Denver all prove it's never too late to add a hit ... Patience for **Powerman 5000** pays off as "Free" keeps climbing its way up the chart. It now sits at No. 18 ... It's a tie in the No. 1 Most Added position between **Die Trying's** "Oxygen's Gone" and **Ra's** "Rectifier" this week ... The next place is also a tie, between **Pillar's** "Fireproof" and **Smile Empty Soul's** "Bottom of a Bottle" ... Hey, look at that, more ties for the remaining places in line. **Memento's** "Nothing Sacred" and **Finger Eleven's** "Good Times" tie for No. 3; **Deftones' "Minerva," Ether Seeds' "Save Your Own Life" and Socialburn's "Everyone"** tie for No. 4; and Evanescence get the fifth spot all to themselves. On the Rock side, **Audioslave's** "Like a Stone" stays at No. 1 for a fifth week ... Ra's "Rectifier," Die Trying's "Oxygen's Gone" and **Sammy Hagar's** "Hallelujah" take first, second and third place, respectively, in the Most Added field this week. **MAX PIX: SOCIALBURN "Everyone" (Elektra/EEG)**

— Cyndee Maxwell, Active Rock/Rock Editor



active INSIGHT

ARTIST: Die Trying

LABEL: Island/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



For any band trying to make it in the music biz, "die trying" is almost a motto. Luckily, for Island rockers **Die Trying**, success won't be a fatal conquest. Boasting big hooks, polished guitar lines and soaring vocals, their lead single, "Oxygen's Gone," is gaining a foothold at Active and Alternative outlets alike.

Both a "die trying" attitude and fortuitous friendships have allowed the band to come this far since forming just two years ago. Former tattoo artist and current frontman Jassen (no last names — this is rock 'n' roll, people) grew up in the small berg of Vacaville, CA with none other than Papa Roach frontman Jacoby Shaddix, a longtime mentor of Die Trying. Shaddix believed in the band enough to fund and executive-produce Die Trying's first effort, the seven-song EP *Sparrows*. On top of that, Die Trying have frequently opened for their multiplatinum peers.

But having friends in high places wasn't the only thing pushing the band to a major-label deal. They practiced every day of the week, reinvested all their money in the band and took a rather inventive approach to playing local shows. "We'd hear about a show we liked, and we'd just show up with all of our gear and start unloading," says Jassen. "Most security guys, most roadies don't know one local band from another. You can walk

into pretty much any show if you act like you own the joint."

Whenever the group ran into trouble with this risky booking method, they'd launch into another performance, acting like they were booked. "We'd give them puppy-dog eyes," explains Jassen. "Dude, we just drove, like, four hours. We're so broke. Can we open? Can we close? Come on." They saw the blood in our eyes and they'd warm up to that. I don't think we've ever been told no."

Either way, the gamble paid off. Island A&R man Paul Pontius offered the group a deal on the spot after catching a Die Trying show. Nowadays, the guys find themselves on the radio and on the road with legitimate tour dates supporting the red-hot Evanescence. You'll be able to see Die Trying firsthand on Wednesday, June 18 at R&R Convention 2003's "Whine & Wine" panel at The Roxy in Hollywood, where they will perform with labelmates Hoobastank. Well, at least Jassen *told* us they had a gig that night.

R&R TOP 20 SPECIALTY ARTISTS

1. **BLACK LABEL SOCIETY** (*Spitfire*) "Doomsday Jesus"
2. **ANTHRAX** (*Sanctuary/SRG*) "What Doesn't Die"
3. **SWORN ENEMY** (*Elektra/EEG*) "Sworn Enemy"
4. **OVERKILL** (*Spitfire*) "Devil By The Tail"
5. **FEAR FACTORY** (*Roadrunner/IDJMG*) "Terminate"
6. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
7. **LAMB OF GOD** (*Prosthetic/Metal Blade*) "11th Hour"
8. **CRADLE OF FILTH** (*Red Ink/Epic*) "Carrion"
9. **GRADE 8** (*Lava*) "Brick By Brick"
10. **BIOHAZARD** (*Sanctuary/SRG*) "Head Kicked In"
11. **SOILWORK** (*Nuclear Blast*) "Rejection Role"
12. **E-TOWN CONCRETE** (*Razor & Tie*) "Mandibles"
13. **DOG FASHION DISCO** (*Spitfire*) "Fetus On The Beat"
14. **SYSTEMATIC** (*Elektra/EEG*) "Not Like You"
15. **VOIVOD** (*Chophouse*) "Gasmask Revival"
16. **OPETH** (*Koch*) "Death Whispered A Lullaby"
17. **HAUNTED** (*Earache*) "Bloodletting"
18. **CARNAL FORGE** (*Century Media*) "Deathblow"
19. **HOUSE OF 1,000 CORPSES** (*Geffen/Interscope*) "Run Rabbit Run"
20. **HEAVILS** (*Metal Blade*) "Colorblind"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Soilwork
TITLE: Figure Number Five
LABEL: Nuclear Blast



Figure Number Five, the aptly titled fifth album from Swedish metal masters Soilwork, is a deft collision of Euro-metal and its angry, growling, American mosh-pit buddy. For those not in the know, Soilwork's roots run deep in the metal underground, thanks to solid metal offerings like last year's *Natural Born Chaos* and a steadfast work ethic (they've churned out an album a year since 2000). Check out "Overload" for Pantera-style, syncopated mayhem flowing into smooth, melodic choruses underscored by electronic flourishes a la Rammstein. Soilwork have a knack for laying Maiden-esque guitar solos atop a bed of icy keyboard atmospheres before launching into an all-out thrash attack. And could the Slipknot-meets-Disturbed dissonance of "Strangler" make its way into night rotation? Ask your specialty guy about Soilwork and get your hands dirty.

— Frank Correia, Rock Specialty Editor



PART TWO OF A TWO-PART SERIES

Life During Wartime

Did war anxiety affect record promotion?

Last time (4/18) we talked to PDs and MDs to see if the war in Iraq had an impact on their music meetings and about the whole process of choosing what to play while the country's attention is focused on events happening half a world away. It turned out to be less of a mixed bag than I thought it would be; more stations than not, it seemed, were going about their days in a fairly normal manner.

Was there more thoughtful deliberation? Yes. Was there a giant upheaval in day-to-day operations, like there was after the first Gulf War and after Sept. 11, 2001? Not really. Since there are always two sides to every story, it's time to talk to those who do record promotion for a living and see if, from their perspective, life working records during wartime was different.

Steve Leeds
Sr. VP/Promotion,
Virgin Records

It's never lost on me that what I do is a privilege — something that's not essential. It's not shelter, it's not food, it's not health. But it brings a level of enjoyment to people. In the last month there's been a huge distraction in everybody's life, and that's a matter of life and — for some people, unfortunately — death.

I'm acting like it's business as usual: "Could you please play my record?" In fact, so much so that at times I feel almost insensitive. I was on the phone with a programmer discussing rotation on a particular project and this programmer said, "Are you watching this? They're bringing down the statue of Saddam! It's unbelievable — are you watching this?"

I had to say that my TV was tuned to music videos on MTV2, and, no, I was not watching it. I felt compelled to change the channel in my office and be part of the discussion.



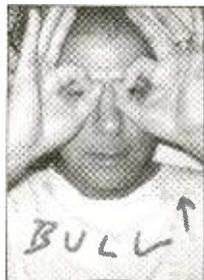
Steve Leeds

But I was so focused and so myopic that after I hung up I almost felt guilty. I said to myself, "God, what a jackass."

But then there's the school of thought that life goes on and people do need the distraction. If that's the case, then I guess I'm providing a valuable service and allowing those people who need it the brain release of being entertained and hearing some contemporary music and not having to worry about things that are going on in the world today.

Jonathan Rosen
Jonathan Rosen
Promotions

I haven't really noticed any change in the way people have been since the war began. Two subjects that most people really don't like to address are religion and politics. There are some who will bring up the war. Troy Hanson from WZTA/Miami did that with me a couple of



Jonathan Rosen

"It's not shelter, it's not food, it's not health. But it brings a level of enjoyment to people."

Steve Leeds

weeks ago. I think his idea of contacting the USO to broadcast WZTA's festival to our troops overseas was a brilliant move. They might not make money, but the originality is boss!

In my conversations with PDs and MDs I try not to bring it up, although when the Beastie Boys song was put out I did have numerous conversations about whether stations should play it or not. The same goes for Zack De La Rocha's song. That you can broach with PDs. They will give you their opinion without sounding uncomfortable.

Many would not or could not play those songs due to being near a military base.

Is it business as usual? Probably not, but with all the cutbacks and unemployed people out there, it's better to dwell on more cheery subjects. War is war, and nothing can change that. My suggestion is to keep informed. I do. I watch a couple of hours late at night before I turn in. Too much consumption of the day's news, repeated over and over with a slight twist, will depress you, and, in turn, you will depress others.

Geordie Gillespie
VP/Promotion,
Hollywood Records

It used to be so simple: You loved a band, you shared that passion with programmers, they played the record. Today there are so many things that influence what a station does, musically and otherwise.

Our incursion into Iraq was clear-

ly no exception. As a news story, it caught the media's attention, and airtime had to be consecrated to covering the events. But these are events happening on another part of the planet; it wasn't like 9/11, where we were impacted directly, physically and emotionally in this country. So it was peripherally important when it came to programming decisions.

I am impressed by many of the conversations I have had with programmers in that the human-interest element of the war was the main focus of discussion. In that context, the job we do every day can seem quite trivial. So, as we talk about adds and rotations, touring and changes in the independent world, we are also aware of the fact that people in another land are without food, electricity, comfort, security and peace.

At the same time, we in records and radio still have a task to perform, and if we learned one thing from the tragedy that was 9/11, it is that — although life must go on and we still have our micro-universes to deal with — the events around the globe do influence how we communicate with and treat one another.

Matt Smith
Alternative Promotion,
DreamWorks

I thought the war and all surrounding it would alter the way music was played, discussed and approached when it came to radio. Imagine my surprise when I found it to be just the opposite. I would open a conversation with, "How is the station coping with war coverage?" I got answers like, "Not at all. Please tell me about your spin increase this week."

I would ask about hourly updates and toned-down production, maybe a shout-out to the troops, and all PDs wanted to talk about was my SoundScan increase and how a single was performing in a market across the country where it was getting 30-plus spins. It was the last thing I wanted to bring up, but after being pestered call after call, I shared my RateTheMusic.com information with everyone. U.S.A.! U.S.A.!

Lisa Cristiano
VP/Alternative Promotion,
MCA Records

Somehow, working with nonstop war coverage on CNN certainly sets a different tone in one's office than MTV or MTV2. This has been one of those soul-rattling wakeup calls. What is truly important in the grand scheme? While not only excelling in our jobs, but also keeping our jobs, are extremely important, how does jockeying for chart position really measure up when you are watching kids — and a lot of them *are* kids — risking their lives daily?

With reference to the war, I think most people have succeeded in keeping their focus on business mostly as usual. I will say this: There is a marked decrease in the interest in contests and promotions involving air travel since 9/11 and the war.

Dennis Blair
Sr. VP/Director/
Alternative & Rock
Promotion, RCA
Music Group

I would have to say business on the label-promotion side has not changed all that much. Yes, we are sensitive to what is happening in Iraq and what radio's job is to report on minute by minute. But as label-promo folks, we are here to help gain exposure for our artists.

"With reference to the war, I think most people have succeeded in keeping their focus on business mostly as usual."

Lisa Cristiano

Does this pale in comparison to what our troops are going through? Obviously, a definite yes!



Matt Smith

Maybe good new music can give some comfort to those men and women in the armed forces during this trying time. What is challenging here in our world is the glut of new songs by big platinum artists hitting radio. Alternative radio sure needs hits right now, and it's hard to argue that with so many niche artists crowding up the playlists.

This obviously makes it difficult to get airplay on a new artist you're pushing to break, when a playlist may only have two spots to fill on a given Tuesday. But, hell, that's what we are here to do — get our music played. Oh, yes, did I mention it's radio-festival time too? Fun, fun.

"I would open a conversation with, 'How is the station coping with war coverage?' I got answers like, 'Not at all. Please tell me about your spin increase this week.'"

Matt Smith

TALK BACK TO R&R!

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

Call me at 310-788-1673 or e-mail: mtolkoff@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Somewhere I Belong (Warner Bros.)	3196	+9	372284	9	77/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	3072	-52	358001	17	75/0
3	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	3039	+14	346482	17	78/0
4	4	TRAPT Headstrong (Warner Bros.)	2910	+83	303593	26	75/0
8	5	WHITE STRIPES Seven Nation Army (Third Man/V2)	2347	+176	301828	11	72/0
7	6	FOO FIGHTERS Times Like These (Roswell/RCA)	2198	+25	262700	16	69/0
9	7	STAIN'D Price To Play (Flip/Elektra/EEG)	2172	+107	260978	4	76/1
6	8	AFI Girl's Not Grey (DreamWorks)	2154	-49	237832	14	77/0
10	9	CHEVELLE Send The Pain Below (Epic)	2140	+98	231005	14	76/0
5	10	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2100	-281	244392	21	77/0
11	11	GODSMACK Straight Out Of Line (Republic/Universal)	1518	-66	155209	13	62/0
13	12	ATARIS In This Diary (Columbia)	1445	+36	151414	12	71/0
14	13	SUM 41 The Hell Song (Island/IDJMG)	1379	+13	162506	9	68/2
12	14	QUEENS OF THE STONE AGE No One Knows (Interscope)	1379	-34	184436	32	75/0
16	15	FINCH What It Is To Burn (Drive-Thru/MCA)	1303	-25	154248	15	65/1
17	16	COLD Stupid Girl (Flip/Geffen/Interscope)	1302	+47	137911	9	67/1
20	17	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1237	+65	116874	6	69/2
26	18	P.O.D. Sleeping Awake (Maverick/Reprise)	1234	+319	152025	2	66/2
22	19	SEETHER Driven Under (Wind-up)	1189	+75	98878	8	61/1
21	20	SALIVA Rest In Pieces (Island/IDJMG)	1177	+14	92935	8	54/0
15	21	USED Buried Myself Alive (Reprise)	1077	-256	103561	14	64/0
40	22	DEFTONES Minerva (Maverick/Reprise)	1042	+568	164701	2	68/6
19	23	GOOD CHARLOTTE The Anthem (Epic)	1030	-159	72732	16	59/0
24	24	REVIS Caught In The Rain (Epic)	977	+8	64278	9	58/1
23	25	BLUR Crazy Beat (Virgin)	955	-90	89485	7	61/0
27	26	TAPROOT Mine (Velvet Hammer/Atlantic)	841	+19	71069	7	54/1
28	27	3 DOORS DOWN The Road I'm On (Republic/Universal)	836	+41	61894	6	48/1
31	28	COLDPLAY The Scientist (Capitol)	736	+121	106064	4	50/4
33	29	MARILYN MANSON Mobsence (Nothing/Interscope)	695	+137	58379	2	49/3
32	30	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	665	+85	48057	3	55/5
25	31	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	660	-256	55883	20	44/0
29	32	DISTURBED Remember (Reprise)	659	-86	72354	17	32/0
30	33	(HED) PLANET EARTH Blackout (Volcano/Jive)	640	-90	54511	11	45/0
49	34	RADIOHEAD There There (Capitol)	630	+344	117767	2	54/6
38	35	LIVE Heaven (Radioactive/MCA)	554	+65	56652	3	31/1
36	36	POWERMAN 5000 Free (DreamWorks)	531	+27	39549	4	35/1
41	37	LINKIN PARK Faint (Warner Bros.)	529	+66	101500	5	14/3
39	38	HOT HOT HEAT Bandages (Sub Pop/Reprise)	527	+49	73662	5	37/3
34	39	SOCIALBURN Down (Elektra/EEG)	479	-69	50138	20	22/0
35	40	LIAM LYNCH United States Of Whatever (S-Curve/EMC)	477	-42	70914	8	29/0
46	41	CAVE IN Anchor (RCA)	459	+87	34614	3	43/5
37	42	BREAKING BENJAMIN Skin (Hollywood)	412	-89	31000	8	31/0
44	43	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	408	+8	40741	4	27/0
42	44	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	407	-19	47697	7	28/0
43	45	PETE YORN Come Back Home (Columbia)	400	-12	58945	5	33/2
45	46	ZWAN Lyric (Reprise)	365	-16	36036	4	26/0
50	47	SHINEDOWN Fly From The Inside (Atlantic)	327	+67	22557	2	27/2
48	48	DONNAS Who Invited You (Atlantic)	318	-23	31022	3	30/0
Debut	49	LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	302	+125	25245	1	34/6
Debut	50	TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)	268	+25	22688	1	18/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DIE TRYING Oxygen's Gone (Island/IDJMG)	21
VENETTA RED Shatterday (Epic)	14
AUTHORITY ZERO Over Seasons (Lava)	13
ALL-AMERICAN REJECTS The Last Song (DreamWorks)	10
DEFTONES Minerva (Maverick/Reprise)	6
RADIOHEAD There There (Capitol)	6
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	6
EXIES Kickout (Virgin)	6
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	5
CAVE IN Anchor (RCA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEFTONES Minerva (Maverick/Reprise)	+568
RADIOHEAD There There (Capitol)	+344
P.O.D. Sleeping Awake (Maverick/Reprise)	+319
WHITE STRIPES Seven Nation Army (Third Man/V2)	+176
MARILYN MANSON Mobsence (Nothing/Interscope)	+137
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	+125
VENETTA RED Shatterday (Epic)	+122
COLDPLAY The Scientist (Capitol)	+121
ALL-AMERICAN REJECTS The Last Song (DreamWorks)	+108
STAIN'D Price To Play (Flip/Elektra/EEG)	+107

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	1118
FOO FIGHTERS All My Life (Roswell/RCA)	1104
CHEVELLE The Red (Epic)	1008
SEETHER Fine Again (Wind-up)	963
SALIVA Always (Island/IDJMG)	947
SUM 41 Still Waiting (Island/IDJMG)	813
SYSTEM OF A DOWN Aerials (American/Columbia)	797
NIRVANA You Know You're Right (Geffen/Interscope)	724
COLDPLAY Clocks (Capitol)	719
DISTURBED Prayer (Reprise)	679
TAPROOT Poem (Velvet Hammer/Atlantic)	633
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	552
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	536
HOOBASTANK Crawling In The Dark (Island/IDJMG)	508
STONE SOUR Bother (Roadrunner/IDJMG)	504
INCUBUS I Wish You Were Here (Immortal/Epic)	492
MUDVAYNE Not Falling (Epic)	486
HOOBASTANK Running Away (Island/IDJMG)	451
SYSTEM OF A DOWN Chop Suey (American/Columbia)	422
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	420

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

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.



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ON THE RECORD

With **Chaz Kelly**
MD, WMRQ/Hartford



Funny, the first time I hear from Max in years he gives me homework. Just to spite him, I am submitting this late. • I'm very happy about the current state of alternative music. We're playing some great-sounding stuff like Queens Of The Stone Age, A.F.I., Hot Hot Heat and Switchfoot. What makes it even better is that they are all individual styles. Finally! No more playing 30 bands that sound alike! • As far as reaction from listeners, we're having success with Evanescence's second single, "Going Under," The White

Stripes, Revis, The Ataris, Switchfoot, The Used and A.F.I. We are finding real passion for bands like Good Charlotte, Sum 41, A.F.I. and Finch, and even for lesser-known bands like Glassjaw and Autopilot Off. • I really like the new Feeder record — so much that we came in early on it — and The Caesars' "Jerk It Out" is fun. But, seriously, enough about music. We are in show mode as we put together WMRQ/Hartford's 104 Fest, waiting on confirmations and stressing out. Thanks, Max. The extra work you gave me really helped.

What? Nos. 1 through 4 are the same as last week, and the week before that, and the week before that? Well, while the rest of you wait for an opening at the top of the pile, feast your eyes on the up-and-comers ... No. 5 belongs to **The White Stripes**, thanks to a great new album, support from radio and tons of requests nationwide ...

Foo Fighters, **Staind** and **Chevelle** round out the top 10 ... **P.O.D.** jump to No. 18 after only three weeks ... **Deftones** go to No. 22 from No. 40 after only two weeks ... **Marilyn Manson** pops in at No. 29 after only three weeks ... **Radiohead** take No. 34 after only two weeks ... And **Live** go to No. 35 after only three weeks ... Prediction for ground-pounding chart action: **Shinedown**, who claim a chart position of No. 47 after a mere three weeks at radio ... New to the chart this week are **Less Than Jake** (No. 49) and **Taking Back Sunday** (No. 50) ... Most Added: **Die Trying**, **Vendetta Red**, **Authority Zero**, **All-American Rejects**, **Deftones**, **Radiohead**, **Less Than Jake** and **The Exies** ... Most Should Be Added: **Smile Empty Soul**, **Cave In**, **Finger Eleven**, **Hot Hot Heat**, **The Roots**, **Powerman 5000** and **Molotov**.

— Max Talkoff, Alternative Editor



COMING UP RIGHT

ARTIST: **Feeder**
LABEL: **Republic/Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Triumph over adversity is a common theme in music, but few artists truly have to endure the drama they sing about. For London-based group **Feeder**, tragedy struck last year when, on January 7, drummer Jon Lee committed suicide in his Miami home. Singer-guitarist Grant Nicholas lost both a bandmate and a close friend.

Almost 10 years ago, Nicholas and Lee formed Feeder in London. Rounding out the lineup with bassist Taka Hirose, the group signed with Echo and released their debut EP, *Two Colours*, in 1995. Over the next five years, the group's following grew with two full-length albums and steady touring. In 2001, the group really hit their stride in England with *Echo Park* and the single "Buck Rogers," which rocketed up the U.K. charts.

Despite the success, Nicholas noted at the time that he'd already written 10 new songs he considered his best ever. Unfortunately, Lee's suicide would contribute to the lyrics for Feeder's latest, the aptly titled *Comfort in Sound*. "There are a lot of emotions on this record," says Nicholas. "There's love; there's tragedy. Certainly on half of this record there are a lot of lyrics that were fueled by emotions I



felt. Every song on this record really does mean a lot in terms of both the content and the mood. That's what we've always tried to do. But in a sad way, there's more ammunition to play with on this one."

"Come Back Around," the lead single from *Comfort in Sound*, takes those emotions and translates them into a concise blast of guitar-driven power pop that's as uplifting as it is catchy. "There's no real religion/There's no real solution/Gotta pull myself back in," Nicholas sings atop a six-string assault that would make The Foo Fighters proud. He also seems to acknowledge human nature and the healing process as he observes in the chorus, "We suffer the breaks/You know I still remember it/It keeps burning away/I know that you may take awhile to come back around."

Having recruited ex-Skunk Anansie drummer Mark Richardson, Feeder are ready to hit the road again. "We've come too far, we've got too many fans out there, and there are too many people who have really stuck by us over the years. It just seems tragic to give up now," explains Nicholas. "We're a good band; we've got a lot more left in us before we call it a day."

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

"BANDAGES" FROM MAKE UP THE BREAKDOWN

R&R ALTERNATIVE: 39 - 38

MODERN ROCK MONITOR: 41* - 39*

New This Week:

**KTBZ/Houston, WEND/Charlotte
WEDG/Buffalo, WXTW/Ft. Wayne**

Already On:

**KROQ Q101 WPLY KITS (Power Rotation & Top 5 Phones)
WBCN WFNX KDGE CIMX WFNX 91X WAQZ
KCPX WWCD KWOD KRBZ and more**

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**America's Best Testing Alternative Songs 12+
 For The Week Ending 5/2/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EVANESCENCE Bring Me To Life (Wind-up)	4.23	4.10	95%	25%	4.24	96%	27%
TRAPT Headstrong (Warner Bros.)	4.08	4.18	90%	24%	4.04	89%	24%
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.99	4.06	98%	23%	3.90	98%	25%
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	3.95	4.01	92%	24%	3.84	90%	25%
CHEVELLE Send The Pain Below (Epic)	3.95	3.95	86%	17%	3.94	86%	16%
AFI Girl's Not Grey (DreamWorks)	3.95	4.01	77%	13%	3.78	75%	16%
FINCH What It Is To Burn (Drive-Thru/MCA)	3.95	4.02	74%	10%	3.85	72%	11%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.94	3.89	93%	26%	3.98	94%	26%
ATARIS In This Diary (Columbia)	3.91	4.02	76%	13%	3.79	75%	14%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.90	3.93	89%	22%	3.84	91%	22%
SEETHER Fine Again (Wind-up)	3.86	3.92	91%	36%	3.87	93%	34%
FOO FIGHTERS All My Life (Roswell/RCA)	3.83	3.91	97%	44%	3.82	97%	44%
SUM 41 The Hell Song (Island/IDJMG)	3.83	3.90	83%	17%	3.74	82%	18%
DISTURBED Remember (Reprise)	3.81	3.92	82%	21%	3.71	85%	22%
USED Buried Myself Alive (Reprise)	3.78	3.86	75%	14%	3.67	72%	15%
STAINED Price To Pay (Flip/Elektra/EEG)	3.78	-	66%	10%	3.77	67%	10%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.73	3.72	95%	49%	3.76	96%	48%
SEETHER Driven Under (Wind-up)	3.71	3.67	60%	11%	3.67	62%	11%
GOOD CHARLOTTE The Anthem (Epic)	3.69	3.86	97%	39%	3.57	97%	39%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.68	3.75	97%	49%	3.62	99%	51%
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.68	-	54%	10%	3.69	55%	10%
REVIS Caught In The Rain (Epic)	3.68	3.71	40%	7%	3.63	43%	7%
SALIVA Rest In Pieces (Island/IDJMG)	3.67	3.80	71%	14%	3.65	74%	14%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.66	3.67	97%	39%	3.64	96%	41%
TAPROOT Mine (Velvet Hammer/Atlantic)	3.64	-	53%	9%	3.60	54%	7%
QUEENS OF THE STONE AGE Go With the Flow (Interscope)	3.62	3.58	65%	14%	3.59	65%	14%
COLD Stupid Girl (Geffen/Interscope)	3.56	3.72	74%	14%	3.59	74%	13%
GODSMACK Straight Out Of Line (Republic/Universal)	3.49	3.58	82%	27%	3.45	85%	28%
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.44	3.34	75%	21%	3.43	76%	22%
BLUR Crazy Beat (Virgin)	3.36	3.44	46%	11%	3.32	48%	11%

Total sample size is 568 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.


TOP 20 SPECIALTY ARTISTS

1. SUPERSUCKERS (Mid-Fi) "Rock-N-Roll Records (Ain't Selling This Year)"
2. SOUNDS (New Line) "Living In America"
3. RISE AGAINST (Fat Wreck Chords) "Like The Angel"
4. RADIOHEAD (Capitol) "There There"
5. GRANDDADDY (V2) "El Caminos In The West"
6. CAESARS (Astralwerks) "Jerk It Out"
7. LAGWAGON (Fat Wreck Chords) "E Dagger"
8. VENDETTA RED (Epic) "Shatterday"
9. TRAIL OF DEAD (Interscope) "All St. Day"
10. ALKALINE TRIO (Vagrant) "We've Had Enough"
11. PLACEBO (Hut/Astralwerks) "This Picture"
12. WHIRLWIND HEAT (Third Man/V2) "Orange"
13. GOLDFRAPP (Mute) "Train"
14. IDLEWILD (Capitol) "A Modern Way Of Letting Go"
15. FEEDER (Republic/Universal) "Come Back Around"
16. HOUSE OF 1,000 CORPSES (Geffen/Interscope) "Brick House 2003"
17. BROKEN SOCIAL SCENE (Arts & Crafts/Paper Bag) "Stars And Sons"
18. YO LA TENGO (Matador) "Little Eyes"
19. THE LIBERTINES (Rough Trade) "I Get Along"
20. ORANGES BAND (Lookout) "OK Apartment"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Supersuckers
 TITLE: Motherfuckers Be Trippin'
 LABEL: Mid-Fi

From the outset, Tucson-by-way-of-Seattle rockers **The Supersuckers** have unapologetically done it their way, profits be damned. With the tongue-in-cheek "Rock-N-Roll Records (Ain't Selling This Year)" from the Suckers' sixth album, *Motherfuckers Be Trippin'*, fearless frontman Eddie Spaghetti and his drinking buddies hit the proverbial nail on the head, as Spaghetti toasts underperforming rock records while "watchin' shit bands get rich." The group's trademark droll drinking songs and punkabilly delivery are full-tilt throughout the affair, particularly in "Rock Your Ass," where Spaghetti urges his faithful followers to "Grab a drink and chug a lug/Have some sex and take some drugs." I got first round.

— Frank Correia, Rock Specialty Editor



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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * OM/PA/MD: Lisa Biello 3 RA "Rectifier" 1 VENDETTA RED "Shatterday" LESS THAN JAKE "Break"</p>	<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 7 YEAH YEAH YEAHS "Night" 3 ALKALINE TRIO "Enough" 3 STAND "Proz" MR LIF "Phantom"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 11 SLIGHTLY STOOPID "Honey"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 1 ZUG ISLAND "Cry" AUTHORITY ZERO "Seasons" DIE TRYING "Gone" EXIES "Kickout" PETE YORN "Back" VENDETTA RED "Shatterday"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 14 AUDIOSLAVE "Live" USED "Yellow"</p>	<p>WBUZ/Nashville, TN * OM: Jim Patrick PD/MD: Russ Schenck 3 EXIES "Kickout" AUTHORITY ZERO "Seasons" LESS THAN JAKE "Break" PRESENCE "Fun"</p>	<p>KZON/Phoenix, AZ * OM/PA: Tim Maramville APD/MD: Kevin Mannion LESS THAN JAKE "Break" SMILE EMPTY SOUL "Bottle" GOB "Give"</p>	<p>KWOD/Sacramento, CA * PD: Ron Bunce APD: Boomer 27 DIE TRYING "Gone" AUTHORITY ZERO "Seasons" FINGER ELEVEN "Times" ALKALINE TRIO "Enough"</p>	<p>WKRL/Syracuse, NY * OM/PA: Mimi Griswold APD/MD: Abbie Weber 1 AUTHORITY ZERO "Seasons" ALKALINE TRIO "Enough" ALL-AMERICAN REJECTS "Song"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Marc Young No Adds</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 2 HOT HOT HEAT "Bandages" 1 P.O.O. "Awake" DIE TRYING "Gone"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean 53 SLIGHTLY STOOPID "Wicked" 50 PEPPER "Tradewinds" ALL-AMERICAN REJECTS "Song" DIE TRYING "Gone" LESS THAN JAKE "Break"</p>	<p>KLEC/Little Rock, AR * PD: Marty Oehlhol MD: Adroq 12 STONES "Crash" AUTHORITY ZERO "Seasons" Marilyn Manson "Mobsence" RED HOT CHILI "Dosed" PETE YORN "Back"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris GOOD CHARLOTTE "Young" SALIVA "Rest"</p>	<p>WXDX/Pittsburgh, PA * PD: John Maschitta MD: Vinnie No Adds</p>	<p>KPNT/St. Louis, MO * PD: Tommy Mattern MD: Jeff Frisse APD: Jeff "Woody" File 1 VENDETTA RED "Shatterday" 1 DIE TRYING "Gone" CO.D.PLAY "Scientist"</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Meadhead 1 AUTHORITY ZERO "Seasons" 1 FINGER ELEVEN "Times" 1 WHITE STRIPES "Seven"</p>
<p>KTZO/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 2 ALL-AMERICAN REJECTS "Song" 1 RADIOHEAD "There" 1 LINKIN PARK "Faint" LESS THAN JAKE "Break"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos No Adds</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders SEETHER "Under"</p>	<p>KITZ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt 3 HOT HOT HEAT "Bandages" SOCIALBURN "Everyone"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden No Adds</p>	<p>KKND/New Orleans, LA * OM/PA: Rob Summers APD/MD: Sig No Adds</p>	<p>WCYY/Portland, ME PD: Herb by MD: Brian James EVEN ALL OUT "Of" DIE TRYING "Gone" EXIES "Kickout" PRESENCE "Fun"</p>	<p>KXRX/Salt Lake City, UT * APD/MD: Arlie Fulfin AMD: Corey O'Brien 3 ODDERS DOWN "Road"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Shark APD: Pat Largo 2 P.O.D. "Awake" AUTHORITY ZERO "Seasons" VENDETTA RED "Shatterday"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 1 BEN HARPER "Hands" 1 COLDPLAY "Scientist" COLD "Girl" DIE TRYING "Gone"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 HOT HOT HEAT "Bandages" 1 GOOD CHARLOTTE "Young" 1 CAVE IN "Anchor" DEFTONES "Minerva" RADIOHEAD "There" ZUG ISLAND "Cry"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin USED "Yellow"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 2 SUM 41 "Song" QUEENS OF... "Flow" RADIOHEAD "There"</p>	<p>WLRN/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald DEFTONES "Minerva"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 4 SLIGHTLY STOOPID "Honey" 3 ROOTS "Seed" AUTHORITY ZERO "Seasons" DIE TRYING "Gone"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 2 FINCH "Burn" VENDETTA RED "Shatterday"</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelzen 2 VENDETTA RED "Shatterday" ALL-AMERICAN REJECTS "Song"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Cortain Pierce No Adds</p>
<p>WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parinello MD: Jason Ulanet AUTHORITY ZERO "Seasons" DIE TRYING "Gone" FINGER ELEVEN "Times" PILLAR "Fireproof" PRESENCE "Fun" RA "Rectifier" SKINDRED "OT"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto No Adds</p>	<p>KXNA/Fayetteville, AR PD: Dave Jackson No Adds</p>	<p>WPLA/Jacksonville, FL * PD: Bo Matthews APD/MD: Chad Chumley No Adds</p>	<p>WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 4 QUEENS OF... "Flow" ROOTS "Seed"</p>	<p>KQRZ/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabio 5 MARILYN MANSON "Mobsence" 1 AUTHORITY ZERO "Seasons" DIE TRYING "Gone"</p>	<p>KJEE/Santa Barbara, CA GM/PA: Eddie Gutierrez MD: Dakota ALL-AMERICAN REJECTS "Song" FEEDER "Around" TAKING BACK SUNDAY "Cute"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds</p>	<p>WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 1 ALL-AMERICAN REJECTS "Song"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 5 ATARIS "Summer" 4 VENDETTA RED "Shatterday"</p>	<p>KFRR/Fresno, CA * PD: Chris Squires MD: Reverend No Adds</p>	<p>KRBZ/Kansas City, KS * DM/PA: Mike Kaplan APD: Todd Violette MD: Lazo No Adds</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Ryan Castle DIE TRYING "Gone" GOOD CHARLOTTE "Young" VENDETTA RED "Shatterday"</p>	<p>WOCJ/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith 4 COLDPLAY "Scientist"</p>	<p>KCCX/Riverside, CA * DM/PA: Kelli Cluque APD/MD: Daryl James SMILE EMPTY SOUL "Bottle"</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller 7 POWERMAN 5000 "Free" 2 FEEDER "Around"</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson EXIES "Kickout" LIVE "Heaven"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Dom Nardella MD: Pete Schiecke 24 LINKIN PARK "Faint" 7 USED "Yellow" 1 DIE TRYING "Gone" THREE DAYS GRACE "Hate"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey DIE TRYING "Gone" VENDETTA RED "Shatterday"</p>	<p>WNFZ/Knoxville, TN * Interim PD/MD: Anthony Proff AMD: Opie Hines PRESENCE "Fun"</p>	<p>WLUM/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 2 SLIGHTLY STOOPID "Honey" DIE TRYING "Gone" SMILE EMPTY SOUL "Bottle"</p>	<p>WPLV/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey ALL-AMERICAN REJECTS "Song" VENDETTA RED "Shatterday"</p>	<p>WXRQ/Columbia, SC * OM/PA: Gina Juliano MD: Dave Farra 1 DIE TRYING "Gone" DEFTONES "Minerva"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>KFTE/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier CAVE IN "Anchor" Marilyn Manson "Mobsence"</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>	<p>WZLW/Richmond, VA * PD: Mike Murphy MD: Keith Dakin No Adds</p>
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao 3 AUTHORITY ZERO "Seasons" LESS THAN JAKE "Break" ROOTS "Seed"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>
<p>WBCN/Boston, MA * JM: Tony Berardini 4P/Programming: Oedipus APD/MD: Steven Strick DIE TRYING "Gone" INTERPOL "Obstacle"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>	<p>WVXR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson CAVE IN "Anchor" SMILE EMPTY SOUL "Bottle" VENDETTA RED "Shatterday"</p>
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***Monitored Reporters**
87 Total Reporters
78 Total Monitored
9 Total Indicator



New & Active

- EMINEM** Sing For The Moment (*Shady/Aftermath/Interscope*)
Total Plays: 240, Total Stations: 9, Adds: 0
- ROOTS** Seed 2.0 (*MCA*)
Total Plays: 236, Total Stations: 14, Adds: 3
- GOB** Give Up The Grudge (*Arista*)
Total Plays: 234, Total Stations: 20, Adds: 1
- VENDETTA RED** Shatterday (*Epic*)
Total Plays: 228, Total Stations: 39, Adds: 14
- SOUTH FM** Dear Claudia (*MCA*)
Total Plays: 226, Total Stations: 16, Adds: 1

- ALL-AMERICAN REJECTS** The Last Song (*DreamWorks*)
Total Plays: 183, Total Stations: 30, Adds: 10
- BEN HARPER** With My Own Two Hands (*Virgin*)
Total Plays: 139, Total Stations: 9, Adds: 1
- ACROMA** Sun Rises Down (*Republic/Universal*)
Total Plays: 110, Total Stations: 12, Adds: 0
- 12 STONES** Crash (*Wind-up*)
Total Plays: 109, Total Stations: 11, Adds: 1
- CKY** Attached At The Hip (*Island/IDJMG*)
Total Plays: 108, Total Stations: 11, Adds: 0

Songs ranked by total plays

Indicator

Most Added

- DIE TRYING** Oxygen's Gone (*Island/IDJMG*)
- FEEDER** Come Back Around (*Universal*)
- AUTHORITY ZERO** Over Seasons (*Lava*)
- GOOD CHARLOTTE** The Young And The Hopeless (*Epic*)
- DEFTONES** Minerva (*Maverick/Reprise*)
- MARILYN MANSON** Mobsence (*Nothing/Interscope*)
- ALL-AMERICAN REJECTS** The Last Song (*DreamWorks*)
- WHITE STRIPES** Seven Nation Army (*Third Man/V2*)
- RADIOHEAD** There There (*Capitol*)
- SALIVA** Rest In Pieces (*Island/IDJMG*)
- EXIES** Kickout (*Virgin*)
- PRESENCE** Tonz Of Fun (*Curb*)
- FINGER ELEVEN** Good Times (*Wind-up*)
- TAKING BACK SUNDAY** Cute Without The E (Cut...) (*Victory*)
- BLANK THEORY** Sour Times (*New Line*)
- CAESARS** Jerk It Out (*Astralwerks/EMC*)
- EVEN ALL OUT** Written It Off (*Independent*)
- INTERPOL** Obstacle 1 (*Matador*)
- RA** Rectifier (*Republic/Universal*)
- SOCIALBURN** Everyone (*Elektra/EEG*)

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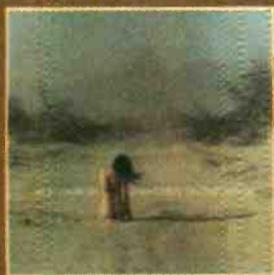
BEN HARPER

R&R Triple A

8



DIAMONDS ON THE INSIDE



THE NEW ALBUM FEATURING "WITH MY OWN TWO HANDS"

"Ben Harper's 'With My Own Two Hands' is a sharp piece of music — a call to make the world a better place without self-righteousness or politics. It is worthy of being mentioned in the same breath as Bob Marley's 'Get Up Stand Up!'"

— Jody Denberg, PD/KGSR

"I love the new CD! Great songs, and Ben's amazing voice make 'Diamonds On The Inside' his best yet." — Chris Heirman, PD/WEOS

"Like all important American artists, Ben Harper is a great synthesist cutting into Rock, Blues, Soul, Folk, and Funk to render songs of fire, vibrance, and depth. Harper's album 'Diamonds On The Inside' has already made my Top 10 of 2003!"

— Alex Cortright, PD/WRNR

"I looove the Ben single — the reggae feel to it is a nice change of pace."

— Martin Bandyke, MD/WDET

"Smokin' reggae rhythms with socially redeeming lyrics, as good as Bob Marley's best!"

— Paul Shagrue, PD/WKOC

"A truly great album." — Drew Ross, PD/KOTR



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- Beale Street Music Fest in Memphis 5/3
- Music Midtown Atlanta 5/4
- Co-Headlining tour w/ Jack Johnson this June thru August!

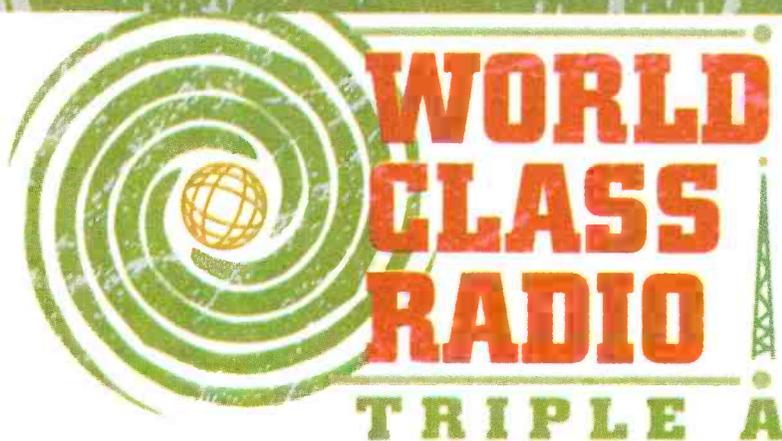


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Honoring The Past While Looking To The Future

CONTINUED FROM PAGE ONE

different takes on what is needed to make their radio stations successful, yet they all agree that Triple A is an exciting format to program, one that has plenty of room to grow.

When The Opportunity Arises

What makes Triple A such a unique format is its ability to adapt to the market. The four stations we are addressing in this article have been in their respective markets for somewhere between 20 and 30 years. Each had a certain set of market circumstances when it signed on, and each has evolved over time as the market makeup has changed. Staying the same is not a strategy for long-term success, but making dramatic shifts in programming philosophy is also not a good approach.



Scott Arbough

KBCO has not only regularly achieved the No. 1 12+ position in the ratings, it has also reached the top in the 25-54, 35-44 and 18-34 cells. Its ability to attract a younger adult audience not only allows it to take on any other station in the market, it helps to ensure the station's future in the Denver-Boulder area.

"Because of KBCO's heritage, there may be certain expectations in the audience's mind as to what we should or should not be, but, at the same time, I will tell you that we continue to grow the station quite strongly with younger adults," says Arbough.

"Hand in hand with that, the older audience can easily be brought along for the ride as we try to attract the right younger listeners. As I've said before, most Triple A programmers underestimate the hunger that older listeners have for new and exciting music."

If a station wants to expand on the base it has established over time, MacLeash says that the key is to look at what demographics are being underserved and are compatible with your existing audience.

"The heritage we have certainly helps," she says. "If Cities 97 wasn't a station that, throughout its history, has remained basically adult-rock-focused, we would find it much more difficult to enjoy the success we see today.

"Granted, the station has leaned many different ways over that time, but we have always delivered on the promise that we are a thoughtful music station. And, somehow, the audience has always wanted to root for us to win.



Norm Winer

"That sentiment has allowed us to develop a radio station that is not only friendly to that core, but also able to cultivate a broader audience so the station can live on."

Maximize What You've Got

The one station within the commercial Triple A community that is perhaps the most diverse and adventurous is WXRT. It offers such a broad palette of musical styles from many eras that any subtle shift in music programming wouldn't make sense for Winer right now.

However, the basic radio landscape in Chicago at the moment has allowed him to maximize what he already owns in the market. "We've just seen a come growth unlike anything we have seen a long time — we're now approaching 600,000!" he says. "Part of it is because of the competitive changes around us.

"The way we are branded right now, we are offering more variety and choice of both older and newer rock music than anybody else in town. We're not just a one-dimensional radio station. On the one hand we are handily satisfying our 35-44 listeners, but on the other hand we are skillfully attracting a younger listener who wants a broader sampling of music.

"Another big aspect is the fact that we've been given more support of late from our company.

Over the past few years marketing dollars have been very slim, but recently they opened things up for us a bit, which I feel has helped to remind Chicagoans of the unique aspects of WXRT and why they love this radio station."

Winer's bosses recognized the potential for WXRT to become more than it already was in the market, and they were willing to throw down the money. "This means they have a good understanding of what WXRT represents," Winer says. "In the bigger picture, that bodes well for all of us because that means our format is on the radar of the corporate guys."

Playing With The Big Boys

The Triple A format can adapt itself to a variety of ownership expectations. It's no secret that many of the owners of Triple A stations are smaller companies or standalone operations. This, along with certain situations, such as limited signal coverage and limited staff, places many stations in a special category.

These stations avoid the ratings game. They offer a unique service that fills a specific need in their respective communities, and their expectations of success are set accordingly. This often allows them to be more adventurous and more unique in their programming approach than may otherwise make sense.

But if you want to get in the thick of it, Benson says the key is to be willing to adjust yourself to the task at hand. "In a general sense, my observation would be that most Triple A's are reluctant to do the things that it takes to make the station a mainstream success," he explains. "The feeling is that making the attempt somehow goes against the ethos of the format. But if you want to be serious about radio and take on Arbitron head-on, then you have put aside some of those altruistic perceptions. It is this world that most radio owners and managers operate in, and it is in this area where they judge a format's success or potential for success."

MacLeash agrees, saying, "I think that a lot of owners are appreciative of the fact that the Triple A's they have are successful in the ratings and in billing, but I also think they are still afraid to take that leap of faith to put that new Triple A station on in another market.

"Most Triple A stations deal with their markets in other ways that don't necessarily place them in the middle of the ratings battle, but ratings are what the owners understand most."

Having said all that, each Triple A station has a different market situation and each has to be programmed to fit the market it is in. "That flexibility is one of the strongest selling points of this format, but an outsider could see it as a weakness," says Arbough.

"I do hope that Clear Channel and a lot of other big broadcast companies make an attempt at translating what we do to other markets. But I also understand the hesitation. You can't create instant heritage; that's something that has to grow slowly."

Personal Passion

MacLeash understands full well that it's all about Arbitron and putting your station in line with its methodology, but she says, "The real reason why I love to come work every day is that I can go beyond that and get behind songs that my gut tells me will work for us.

"They allow me that freedom around here, to be able to use my gut, even though I also get all the research tools I need. I think that in Triple A in general that personal excitement you get about songs and artists sometimes, and trusting your instincts about them, is a very sacred part of what we do."

Benson agrees that passion about music is central to success, but he also understands that his radio station is no longer his audience's only



Laren MacLeash



Dave Benson

"Yes, we love peace, but we are not willing to take wounds for it, as we are for war."

— John Andrew Holmes

Continued on Page 96



Radio Feng Shui

Increasing Your Radio Station's Potential

By Dennis Constantine

When people come to visit my office, the first thing many notice is the rear view mirror on my computer monitor. I sit at the computer with my back to the door, a no-no for good Feng Shui (pronounced *fung-schway*). My remedy for the situation: install a rear view mirror, which basically puts eyes at the back of my head. I can see people entering my office even when my back is to the door.

Feng Shui is a completely different philosophy and way of life than we are used to here in the Western world. There are Feng Shui consultants who make a lot of money telling people how to organize their homes and workplaces. I am not a Feng Shui expert. I know just enough to be dangerous. The intention of this article is to get us to step outside our normal worldview and look at our radio stations from a slightly different perspective.

A Little Background

First, a little background about Feng Shui. It is based on the philosophy of Taoism and was developed in ancient China over 5,000 years ago. Feng Shui is a highly developed method to enhance the positive influences of the environment while avoiding the negative ones.

Feng means *wind*. Shui means *water*. In Chinese culture gentle winds and smooth water have always been associated with a good harvest and good health; therefore, good Feng Shui means good livelihood and fortune.

The ancient Chinese belief is that an invisible life energy (called *chi*) flows through everything. It's the same philosophy that underlies acupuncture. If the energy in your body is flowing freely and easily, you will stay fit and healthy. If, however, the energy becomes stagnant or blocked, you will most likely fall ill.

The needles of acupuncture remove the blockages and calm the energy flow — they regulate the *chi*. The Chinese believe that the buildings we live in require as much attention as our bodies, and so this science for "healing" the environment was developed. The Chinese discovered that certain room configurations could either help or hinder the free flow of energy.

If the energy is blocked, it causes corresponding blockages and problems in life. Clutter catches energy, stopping its free circulation and turning it dull and stagnant. Sharp

A lot of control rooms have large windows. Too many big windows and open doors create a situation where energy flows through too quickly. You can be swept away like you would be by a rushing river.

corners send energy shooting out in too harsh a concentration. A series of open doors send energy racing through too fast and too frenzied.

Fortunately, the Chinese also discovered that very small but specific changes, such as hanging wind chimes in certain places or using certain colors, correct such disharmony and put life back on track. At its core, Feng Shui teaches that by making small changes to your home or workplace, you can affect everything in your life, from your finances to your health, from your relationships to your spirituality.

Sarah Rossbach, author of several books on the subject, speaks about the power that Feng Shui has in building success. "Today, those in powerful positions do not take chances where Feng Shui is concerned," she says. "I was surprised to find hard-nosed businessmen anxious to try Feng Shui as an added tool to clinch deals, enhance corporate clout or expand their businesses."

Some companies that use Feng Shui are Chase Manhattan Bank, Citibank, Paine Webber, Morgan Guaranty Trust and the American Chamber of Commerce. Body Shop founder Anita Roddick says that her headquarters and shops around the world had been designed using Feng Shui principles. Richard Branson of Virgin Music also has used Feng Shui to his advantage in building the Virgin empire.

OK, so how can a radio station use the principles of Feng Shui? We can start with three areas to apply Feng Shui principles: physical (the studio), audio (sound of the station) and visual (marketing and promotions),

The Studio

Feng Shui deals with how a room is laid out. How the radio station's control room is laid out could have some effect on the station's

success. The control room is the source of the content of the radio station. It's an area of the radio station that is usually hidden away down a hallway, but it is the most important room in the station.

Back in 1969, when I was PD for WYRE/Annapolis, MD, we hired a world-famous astrologer to design the layout of the control room. Using the station's sign-on time, he mapped the station's astrological chart. He configured the control room in a certain way and created a room that had a mural of the entire universe going over our heads and around the room.

He prepared our environment for success by attuning the studio with the station's astrological chart. Who knows if that was the reason for the station's success, but it surely didn't hurt.

In that spirit, let's talk about your radio station's control room and giving it good Feng Shui. One of the main characteristics of a room with good Feng Shui is that it is free of clutter. As you look around the control room, does it feel cluttered? Is there a way to get rid of stuff lying around and clear the surfaces? Clutter blocks energy flow, so everything you do to eliminate clutter allows more good energy to flow through the room.

Control The Flow

There is an entrance to each room. As you enter the room, the wall directly opposite the door is an important wall to attend to. The far left corner is called "The Wealth and Prosperity" corner. Paying attention to what goes on in this corner of the room can help your station be more successful.

Many Feng Shui consultants recommend putting something that has life force in this corner. A living plant or a small waterfall are the normal remedies. Also, the bright colors of a light, one that replicates the sun, work well here. This would be a good place to put a lava lamp — it has movement and light. The best colors to use in this corner are blues, purples and reds.

There are other parts of the control room that you might want to pay attention to as well. The middle of the wall opposite the entrance is the "Fame & Reputation" area of the room. Bright red is a great color for this area; it will help your station become better known in the community.

The right-hand corner opposite the entrance is the "Relationship" corner. This is another good corner to place a plant or object that displays red, pink or white. This will help you build a strong bond with your listeners and increase PI listening.

A lot of control rooms have large windows. Too many big windows and open doors create a situation where energy flows through too quickly. You can be swept away like you would be by a rushing river. In this situation, you need to slow down the energy flow.

Consider putting curtains over one wall of windows. If that's not possible, a wind chime hung in the middle of the open area will slow down the energy. Venus Flytrap on WKRP in Cincinnati was ahead of his time with wind chimes in the control room.

The Sound

When listeners tune across the radio dial, there should be a marked difference when they hit your station. Apply Feng Shui principles to the sound of your station and you will create a sense of balance and harmony. That will make your station comfortable to listeners. Heavy audio processing, busy production elements and DJs jamming too much content into breaks all work against the Feng Shui minimalist approach.

The best audio processing sounds natural yet has competitive loudness. A good audio engineer should be able to accomplish this. The problem with some of the early versions of digital audio processing units was the artifacts they created and their inflexibility in making adjustments. The newest digital processors on the market now actually sound more like some of the top-of-the-line '80s analog processors and have a lot more flexibility in their setup. Have your engineer create an open and natural sound in your audio processing.

Production elements that layer many different sounds and voices on top of one another are disconcerting; they work against the minimalist approach. Keep the production clean to make a bigger impact.

Back in the '70s, with noisy Top 40 stations all around him, Buzz Bennett introduced WKTQ (13Q) to Pittsburgh radio



Dennis Constantine

"Safeguarding the rights of others is the most noble and beautiful end of a human being."

— Kahlil Gibran

Continued on Page 96



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From Outcast To World Class

On the outside looking in

By John Stevens

For many who read this special, having an old Top 40 guy write an article about Triple A will be like having a McDonald's manager write an article on fine dining. Certainly, there are many qualified people in Triple A who could offer their insights, but the point of this article is to provide an outsider's perspective.

Based on that criterion, my 30-plus years as an air personality, programmer, researcher, consultant, part-owner and, not to mention, fan of Triple A gives me an interesting take on why I believe the format has gone from outcast to world class.

I can sum up my theory in one word: P.R.A.Y.E.R.S. No, I am not suggesting there has been some sort of divine intervention on behalf of Triple A, nor am I auditioning for Contemporary Christian Editor. However, I really do believe that P.R.A.Y.E.R.S. is what has made the transformation for Triple A possible. Let me explain.

P Is For Professionalism

The P in P.R.A.Y.E.R.S. is for Professionalism. There is no doubt in my mind that the level of professionalism in the ranks of Triple A programming has risen over the years. Not that there wasn't plenty of expertise in the past, but today's successful Triple A programmers "get it."

They see the big picture. They understand that it is about the music but realize that it has never been about the music alone. These successful programmers understand that listeners have needs that extend beyond the music. Production elements, artist tidbits, news and information, a sense of community and a behind-the-scenes perspective all add to the entertainment value of a successful Triple A station.

You can't help but be impressed when talking with someone like Dave Benson from KFOG/San Francisco or Norm Winer from WXRT/Chicago. Regardless of your background or format experience, it is obvious that these guys know radio and their markets.

At my former company we hired John Bradley and Dave Rahn from SBR to help us relaunch an AC station. They weren't AC experts, but they were brilliant radio strategists and excellent critical thinkers. It didn't matter that their background at the time was perceived as almost exclusively Triple A.

I could go on about other talented people, but I know I will inadvertently leave many highly skilled programmers whom I admire off the list. Let me just say that I believe the level of programming professionalism in Triple A has taken some giant steps forward over the last several years.

R Is For Research

Most successful stations, regardless of format, do their homework, and today's successful Triple A stations are no exception. Whether it is formalized research like music testing and perceptual studies or simply sitting down with listeners and conducting listener panels or one-on-ones, today's successful Triple A programmers know their target audience and give 'em what they want.

In the past many Triple A programmers and stations didn't have the budget to do extensive research, and this has unquestionably hindered the success of the format as a whole. Many stations still don't have a research budget today, yet they are expected to perform at levels often beyond their means.

Some in management still consider audience research a luxury rather than a necessity. As a result, many programmers have been forced to fly blind through uncharted territories. Many have been unable to determine where the market opportunities and obstacles lie with no tools other than their instincts.

Regardless of how it occurs and on what level, research — knowing the needs and wants of the target audience — has played a major role in creating successful stations in the Triple A format.

A Is For Awareness

Today's successful Triple A station enjoys much greater market awareness than in years past. Audience sharing and sampling occur on many levels with many different stations and formats. Part of the reason could be the outstanding stable of artists that Triple A stations feature and the appeal and ability of these artists to cross over to other formats. But, once again, it is more than music alone.

Despite often having weaker signals and inferior marketing budgets than most of their competitors, Triple A stations have made great strides in utilizing arguably the most powerful form of marketing: word of mouth. They have been successful at finding ways to make people talk.

Perhaps one of the best ways they have done this is by becoming involved in the community. Instead of simply being in a community, successful Triple A sta-

tions have created positive imaging by becoming part of the community. Lifestyle events, often unique to specific markets, have played a major role in creating awareness for many successful Triple A stations.

I also feel that Triple A stations have always had a unique advantage over other formats by not having to fit into some preconceived formative mold. Triple A stations are so varied from market to market, there has been much debate as to whether it is really a format or simply a broader format category of Rock. I will leave that debate to the format experts, but, clearly, the expectations for Triple A stations are different from those for CHR, Classic Rock or AC.

When someone listens to a station that claims to be Classic Rock, it better be classic and it better be rock. But what do listeners expect to get when they listen to a Triple A station? Anything you, as the marketer, want them to get.

Triple A stations have the opportunity to define what they are, both musically and nonmusically, in the minds of the listeners. Rather than having to fit into a box, Triple A stations have the ability to create and define the box and all its aspects and dimensions.

Y Is For The Years

It often takes years of commitment for stations in this format to become successful. Triple A is a long-term endeavor, not a short-term fix. It isn't a format that you can sign on the air and get a 10 share in the first week. But, if researched and marketed correctly, it can unquestionably make an impact in key demos in a reasonably short period of time.

In this day and age of instant achievement, the format is somewhat unpopular with the bottom-line conglomerates that comprise most of today's consolidated media world. Some might say that we in radio are lucky. Many network TV shows have four weeks or less to prove themselves.

Triple A becomes an acquired taste for many listeners. Its low-key, no-hype, laid-back approach doesn't win the format sprints, but, if given the opportunity, has the ability to go the distance in becoming a listener's favorite station.

E Is For Excitement

Perhaps a better term would be *passion* (sorry, I already used my P). There is no other format where the passion for the product at all levels is greater than at Triple A. Love of the product is apparent. You hear it on the air from the staff, and you hear it

Rather than having to fit into a box, Triple A stations have the ability to create and define the box and all its aspects and dimensions.

from the listeners at events or focus groups.

You even hear it from the artists who come to the station for in-studio performances. Triple A is arguably the most popular format with industry insiders, and that popularity is finally spreading to the general public as well.

R Is For Respect

I'm talking about respect for the music, as well as for the audience. Triple A entertains you as well as educates and informs you in an entertaining manner. It doesn't insult you, scream at you or emanate condescending tones. It becomes a friend and companion, and, when in the presence of others, it will complement the gathering rather than detract from it.

It can be either foreground or background, depending on the mood or the occasion. Triple A can be soft and hip at the same time (a feat that no Soft AC can match), or it can rock the free world when appropriate or necessary. It can be played in the bedroom as easily as in the boardroom. It has truly become world class.

S Is For Spins

I am aware that this topic has created a lot of controversy among Triple A programmers over the years. Maybe it's my imagination, but it appears that the smart programmers in Triple A have learned to not only spot the hits, but to embrace them. The fact that these tracks and artists are played on other stations seems to be viewed as a positive for the station and format and no longer a negative.



John Stevens

"Man is free at the moment he wishes to be."

— Voltaire

Continued on Page 96



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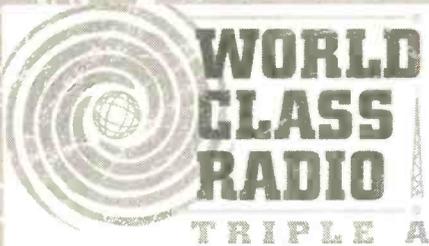
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Triple A's Youth Movement

A look at some new blood coming into the format

By John Bradley

I've been in radio for almost three decades, and I've seen the radio business change a lot in that time. I've seen changes in the way music is promoted. I've seen this format emerge and grow. Through all the changes, I think about the future of Triple A. I wonder why anyone just starting their career would want to get into the crazy world of radio, let alone the "upper demo" Triple A format.

One of SBR Creative Media's missions is to identify and help develop new, young talent. Who will carry on when the veterans move on? Triple A often has an image of being a format for aging baby boomers run by aging baby boomers.

After all, our demographic sweet spot is 35-49. We play The Rolling Stones and Bruce Springsteen mixed with John Hiatt and Bonnie Raitt. Not exactly the music you think of for 18-34-year-olds.

So, I thought I'd talk with a few of the more youthful members of the Triple A family to get their view of the world. You know what? Talking to them got me charged up and boosted my optimism for the future of this great format.

There are good people in Triple A radio under the age of 35 who are here not by default, but because they really love the format and the music, and talking with them gives me good reason to believe that Triple A has a place for future generations of listeners as well.



John Bradley

Meet The Future

Brad Holtz is 22 years old. He took over as PD of WTTS/Indianapolis last spring while he was a college senior studying for final exams. Before going into Triple A he worked for six years at Classic Hits and Classic Rock stations in his hometown of Indianapolis.

Ryan Arnold is 23 years old. His mother was in sales and marketing for 16 years at WXRT/Chicago and is now LSM at WLUP (The Loop)/Chicago. Arnold has seven years of commercial radio experience at WXRT and KBXR/Columbia, MO, and he is currently Promotions Director and Webmaster (with

an occasional airshift) at WMMM/Madison.

Marnie Sutton is 25 years old. She grew up in a Denver suburb in an open-minded music household listening to lots of radio, including KBCO/Denver. Even though she loved music, she didn't imagine herself getting into radio; yet, after college, she moved to Austin and found herself as a sales assistant and morning show producer at KGSR.

PD Jody Denberg took a chance when half of the KGSR morning team left. He paired the young, inexperienced Sutton with radio veteran Kevin Connor. It worked — a 20-something with a 40-something!

Jennifer Orr is 25. Growing up in Boulder, her formative years were also influenced by KBCO. She interned during summer breaks from college at KBCO, WXRT and Elektra Records. The day after graduation she moved to Seattle and started working at KMTT (The Mountain) as Promotions Coordinator at age 22. Three months later she was elevated to Promotions Director.

Lana Trezise is 27 years old. She started as a part-time announcer at KBXR while a junior in college. "I got into KBXR by pure luck," she says. "They gave me a job because I needed a paycheck and I was told I had a good voice." Now Trezise is PD and morning co-host at the station.

Shane Cox is 34 years old. He has been the on-air PD since WOKI (The River)/Knoxville signed on two years ago. He was already a 16-year radio veteran in Active Rock, Country, AC, Rock, CHR/Pop and Classic Rock.

Younger Artists — Adult Appeal

Some of the most played artists at Triple A so far this year are under the age of 35.

Chris Martin of Coldplay
Jakob Dylan of The Wallflowers
Rob Thomas of Matchbox Twenty
Chris Thile, Sean Watkins and Sara Watkins of Nickel Creek
Susan Tedeschi
Rhett Miller
John Mayer
Norah Jones
Ben Harper
Kathleen Edwards
Jason Mraz
David Gray
Jack Johnson
Beck

A Format For Music Lovers

To be in Triple A, you've got to love the music. It's not just new music for younger listeners and old music for older listeners. Triple A people, whether they're 25 or 45, listeners or radio employees, are drawn to the format because of its combination of old and new, its then-and-now quality. It's the unique blending of eras and styles that creates the Triple A community.

"To succeed in politics, it is often necessary to rise above your principles."

— Anon.

"True music lovers celebrate music from past generations," says Holtz. "I appreciate the first Dire Straits album from 1978, which came out before I was born! People my age appreciate Neil Young, Jim Morrison, Steely Dan, The Rolling Stones. It's timeless rock 'n' roll that led to other rock music.

"Triple A is not about the flavor of the week, like CHR or Alternative; it's about the artist and celebrating the works of that artist."

As the baby boom generation has aged, SBR has continually worked with stations to keep

It's not just new music for younger listeners and old music for older listeners. It's the unique blending of eras and styles that creates the Triple A community.

the door open to the younger end. We've found that this doesn't necessarily mean jettisoning classic rock at the potential expense of losing the upper end. Instead, it means recognizing the special connection that the classics have to today's Triple A artists and music.

Orr says, "I don't relate to older music in the same way an older person does, with memories of it when it was brand-new. I have my own memories of when I was first exposed to it. Music is new to everyone at some point, and it creates memories."

"'Born to Run' was a big influence in my life," says Arnold. Like many others under 35, he grew up around classic rock, either on the radio or played by his family, so he's comfortable with it being in the mix on Triple A radio.

Classic Is Cool

The other name for Triple A is Adult Rock. Adult Rock says more about a person's musical tastes than it does about their age. You can be 24 and be into Hendrix. You can be 50 and like Coldplay. Adult Rock is all about appreciation for a broad variety of what's new and what's classic. We serve older listeners who want to remain up to date. We serve younger listeners who respect and appreciate the past.

"Listening to the classic music, no matter how old you are, you get the same great feeling," says Trezise. "Good music bridges the age gap. Just because it's old doesn't mean it can't mingle with the new on the same radio. You can love The Doors and Rhett Miller both." To Trezise, Triple A is a conduit for turning listeners on to new music.

There are other stations that play only old stuff, but Triple A also plays great new music for 18-34s. "The best thing about Triple A is that it's based in classics, but we have other dimensions," says Cox. "The River's slogan is 'Open your ears, and your mind will follow.'"

This diversity of eras attracts people to Triple A. KGSR is famous for its variety, playing everything from Nirvana to Willie Nelson. It's always surprising and never predictable. Sutton says, "That's a big attraction for my age group."

The classic rock played at Triple A may be one thing that gives some people the perception that Triple A is an older person's format. But I have found that people in their 20s, whether listening to or working in Triple A, relate to the classic components of the format on a different level than as just old music. The essence of Triple A is that it's for listeners who are open-minded musically, and that concept encompasses both the old and the new.

Age Is A State Of Mind

I also discovered in talking with these six people that they think a bit older than they are. There's a level of maturity in their work, in their musical tastes and in their musical knowledge. Their mind-set is older than their chronological age. When asked if their Triple A station was for people their age or someone older, all said they viewed themselves as the target listener.

Triple A's Demo Breakout

Can a person under 35 find happiness listening to Triple A? The answer is yes. We at SBR looked at a four-book cume average of eight big- and small-market stations to see who listens to Triple A radio. A very healthy 38% of the cume comes from the 18-34 demo.

- Ten percent are 18 to 24 years old.
- Twenty-eight percent are 25 to 34 years old.
- Thirty-two percent are 35 to 44 years old.
- Twenty percent are 45 to 54 years old.

Continued on Page 98

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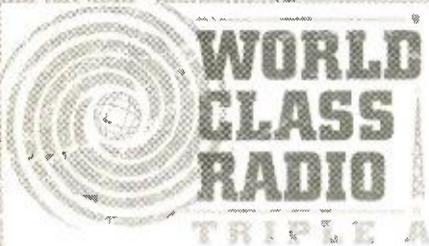
KMTT	WBOS	WXPB	WTTS	WGVX (add)
WMMM	WNCS	KCTY	WZEW	WDOD (add)
WRNR	WRNX	WOKI	KRSH	KBXR (add)
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The Triple A Trap

Many programmers ignore mainstream programming principles

By Keith Cunningham

We didn't change our playlist, and our music is great, so why are the ratings so inconsistent?" I've been fortunate enough to work with numerous Triple A stations, where I often hear that question. It stems from a common symptom I call "the Triple A Trap." It's easy to spot from the outside, but from within a station it's much more difficult.

When analyzing a format topic like the trap, it's a losing proposition to try to address specific artists or titles. In Triple A, music libraries differ significantly from station to station, the gold to current ratio is universally unpredictable, and competitive battles are different in every market.

That makes Triple A unique, but also inconsistent when it comes to music-to-music comparisons. The trap is more about music execution and less about which specific artists and songs are played.

The Anti-Radio Format

What is the Triple A Trap? A loyal, yet small, cume (relative to market competition), which results in inconsistent and low Arbitron numbers. Often a trapped station has high TSL, which can lead to a false sense of comfort. It's understandable how a station might get trapped. Triple A is called the anti-radio format; therefore, many programmers deliberately ignore some mainstream programming principles.

Before examining the trap, though, let's first define a common Triple A strategy: Play the most music with the most variety and feature a laid-back, cerebral presentation that sets the product apart from competitors.

This is perfect for music lovers, as the library is wide in appeal and deep in artists, genres and eras. Much of the music is exclusive, and rotations are the lowest in the market. Sounds like an exciting strategy, so why is the format's cume so low in many markets?

Stations succumb to the Triple A Trap for many reasons, but here are three of the primary factors:

1. Not playing new music enough
2. Playing too many vertical (or dead) records in gold
3. Not effectively positioning the station

Each factor is detrimental in its own way, but they also combine to form a specific end result: a small cume and erratic numbers due to an inaccessible and unfamiliar radio product. Programmers are understandably insulted when told their station is inaccessible; however, it's not their intended strategy or passion for the format that's flawed, it's usually station execution that is to blame.

Not Playing New Music Enough

Stations handle currents differently, but most use this base logic for analytical interpretation: Medium currents are usually unfamiliar songs. Although new music is an at-

The Triple A Trap is like a disease that slowly brings the station to its knees. The TSL might look OK, but that doesn't mean the station is healthy.

tribute, an unfamiliar song is a position of weakness. Power currents represent a position of strength. Familiar to the cume, these songs have demonstrated audience passion (research, sales, phones), and they're about to be big hits for the station.

Then there are recurrences, which also represent a position of strength. These are established hits, extremely familiar to the whole cume. They came from the power current category, and they continue to have life on the station and in the market, although they are too young for gold.

Most stations have additional current categories, but regardless of how a library is designed, avoiding factor No. 1 is based on how effectively new music is introduced and established to the cume. There are several mistakes that lead to factor No. 1.

A. Playing too many currents in the medium category. If a medium/unfamiliar song is a position of weakness, the goal is to familiarize it as quickly as possible. Don't we want it to eventually be in power? If there are too many mediums, however, they're hard to establish as a whole, and the spin frequency of each record won't bring an accurate account of whether or not the audience approves of it.

B. Playing a song in power too early. Power currents are a position of strength (familiar new records that have passion). Think about mistake A. If mediums are not effectively familiarized and then moved to power, it's a mistake. The position of strength just became a weakness by the addition of a somewhat unfamiliar record.

C. Playing a song in the recurrent category too early or not dropping it if it tanks. Recurrents are positions of strength. If mistake A is made, it will lead to B, which will be followed by C. An unfamiliar or a stiff recurrent is useless, and playing too many of them is a mistake. Trapped stations generally have severe recurrent problems.

The result of these mistakes is that two musical positions of strength (power and recurrent) are turned into programming weaknesses because of low frequency or too many mediums that weren't properly introduced.

There is a way to avoid these mistakes. Research is the best way to combat them. Turnover and OES calculations to determine the appropriate frequency are also needed to establish records for an audience. Avoiding these mistakes is critical to success, and knowing the appropriate spin frequency is Programming 101, especially if a station isn't using music research.

Too Many Verticals In Gold

Let's define the gold category as a position of strength. It contains proven, familiar records that are liked by a majority of the cume. You'd be comfortable with them battling for you in the bottom of the ninth.

A station eventually succumbs to factor No. 2 (even if only a little) if it has fallen for No. 1. How? Over time, ineffective recurrences may end up in gold. A station will also fall for No. 2 when a programmer is unwilling to drop a gold track that no longer matters. Research is the best way to remedy this. Gold tracks are a strategic position of strength; every song will count positively or negatively.

As with current categories, stations also generally have multiple gold categories (power, crossover, secondary, vertical, etc.). Regardless, they must live up to their names. They're hits. They're crossover or vertical differentiators that positively support your mission and don't send the cume running for cover.

Plus, secondary or vertical gold tracks can be strategically spotlighted to minimize damage. That's how you can occasionally get away with playing an unfamiliar deep track.

The trap so far: Factors No. 1 and 2 feed off each other. When powers aren't ready for power, it leads to ineffective recurrences, which eventually lead to ineffective gold tracks.

The result is multiple musical weaknesses each hour instead of strengths. The product is becoming unfamiliar and inaccessible to P2 and P3 listeners, and the cume is vanishing. The Triple A Trap is like a disease that slowly brings the station to its knees. The TSL might look OK, but that doesn't mean the station is healthy.

Ineffective Station Positioning

Positioning comes into play whether or not factors 1 and 2 have been avoided. Let's assume a station is not making musical mistakes but isn't effectively positioning itself with high frequency. The common Triple A strategy (as illustrated above) does come with the risk of being perceived as all over the map, unfocused and, in many cases, unfamiliar due to library depth. Proper positioning minimizes that risk and makes a station much more accessible.

If a station isn't positioning itself, it'll eventually position itself right out of the game. Conversely, combining the right music with the right positioning messages can land a station in the top five or higher. Success depends on both.

Avoiding these three elements of the Triple A Trap is simple: Tighten the musical reins a bit by effectively familiarizing currents, secure the gold categories so they're positions of strength, and properly position the product with high frequency.

Why are many Triple A stations reluctant to do these things? Does having a slightly more familiar and tighter library, playing currents a bit more frequently and using production strategically mean a station is selling out?

I don't think so. Doing these things just makes a station more competitive by contemporary standards. Isn't the goal to showcase great triple A music to the largest audience possible? Falling into the trap makes that impossible.



Keith Cunningham

"Peace is not an absence of war, it is a virtue, a state of mind, a disposition for benevolence, confidence, justice."

— Baruch Spinoza

Continued on Page 98

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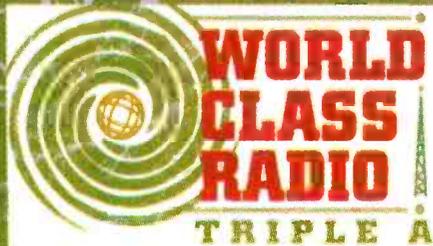
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The Growth Of The Noncomm Audience

An aggressive and progressive approach works best

By Bruce Warren

This article is not about music. It is not about how noncomm stations are breaking artists' careers and selling records — although my sense is that many of my colleagues would like it to be, because that's an arena they're more comfortable playing in. This article is about the growth of noncomm Triple A audiences. Specifically: How much growth is too much?

This is a question being asked by many people at noncomm stations, where commercial Radio 101 basics customized with values that noncomm listeners expect to hear when they tune in to our stations are turning previously mediocre-performing stations into up-and-comers. As long as our growth and wider reach do not compromise our public service mission, do we continue on the aggressive path that many noncomms are pursuing?



Bruce Warren

The Good News

First, the good news on the state of noncomm Triple A: Overall, our audience growth is solid and continues to show an upward trend. At most noncomm Triple A's our membership, fundraising and underwriting also continue to grow. Here is some supporting data.

Since Sept. 11, 2001, National Public Radio has seen a 16% increase in its weekly audience. According to Arbitron and NPR's Audience & Corporate Research, during an average week almost 29 million people tune in to stations that carry NPR programming, and nearly 21 million people listen to NPR

programs each week.

In its March 17, 2003 issue, *Time* magazine wrote, "After nearly going bankrupt in the mid-1980s, NPR is enjoying its best stretch ever, with a weekly audience up 48% since 1998, and revenues, in a flat economy, projected to grow 5% this year."

From summer 2002 to fall 2002 a sample of 10 full-time Triple A noncomm stations showed an average 10% increase in cume. Fall 2000 to fall 2001 saw an average cume increase of 15% at these stations.

According to data collected by NPR and posted in a recent article in *Current* (the public telecommunications newspaper), since 1994 there has been significant growth in the amount of Triple A programming on public radio. "Pop music programming," a category that includes Triple A, grew 58% from 1994 to 2002. Additionally, "folk and eclectic programming," both formats that overlap with Triple A, grew 59% and 150%, respectively.

There are upward of 60 public stations across the country playing Triple A music, reaching 5 million listeners a week. On a syndicated level, *World Cafe* has a weekly cume of half a million listeners. Additionally, approximately 1 million listeners tune in weekly to syndicated programs like *Sounds Eclectic*, *American Routes*, *Mountain Stage*, *E-Town* and other contemporary pop music shows.

To Grow Or Not To Grow?

While there is no doubt that noncomm Triple A is healthy, there is still skepticism about the format's future growth. Our stations, along with other public radio stations thinking about flipping to Triple A, are currently discussing a range of issues, challenges and opportunities.

The pool of potential listeners to noncomm Triple A stations and programs is deep. In a research project that my station, WXPB/Philadelphia, did with Edison Media, we saw an opportunity to increase our cume by almost 40% through significant marketing endeavors.

What is holding many noncomms back are the stations' limited marketing resources. Compared to our commercial colleagues, the budgets we have to increase listener awareness are quite limited. And so is our expertise in this area.

Because little research has been done, there is a feeling among various public radio decisionmakers that Triple A and public radio news listeners do not go together. Yet a quick scan of the musical acts featured on NPR's news magazines *All Things Considered* and *Morning Edition* reads like an R&R Indicator chart. There is also a considerable amount of audience sharing going on between public radio news stations and commercial Triple A stations.

There is a continuing undercurrent of concern about the creeping commercialism at noncomms, both public radio news stations and Triple A's. Is it about building cume, core or both? And how does a public station — where public service (as measured by money raised) is the outcome — define its focus?

We know that it is the core listeners who are most likely to contribute to noncomms and that these people do most of the listening to our stations, yet many PDs and station managers are taking an "aggressive and progressive" stance when it comes to building audience.

This has resulted in tension between some of the more pure, core-focused noncomm Triple As and stations like XPN which walk a very thin line between being commercial and noncommercial in terms of their audience-building strategies and marketing.

I recently spoke with WFPK/Louisville PD **Dan Reed**, WYEP/Pittsburgh GM **Lee Ferraro** and KUT/Austin PD **Hawk Mendenhall** about these and other issues affecting noncomm Triple A stations.

KUT, in particular, has had much success over the past two years. First, its member support has increased 100% since 2000. Second, its cume and core audience growth have been significant in a market traditionally owned by commercial Triple A KGSR. Third, Hawk and KUT's senior staff have made dramatic changes in the culture of the programming staff that have resulted in a much more listener-focused service.

As you'll see, WFPK, KUT and WYEP are building cume and core with a variety of strategies.

R&R: When you say you want to improve listener service, what does that mean at your station?

HM: For KUT, it means striving in all we do to be the most trusted and respected source for news, arts and culture in Central Texas. We focus on quality performance in all areas with clear expectations, and all of it points toward the idea of being committed to public service. We ask ourselves about every task "What is the outcome we desire?" If it does not have a positive public-service benefit for the audience, we don't do it.

LF: I try to talk about listener satisfaction here, and I remind my staff of the tight connection we must have with our listeners. Our relationship with listeners is so much more important to us than it is to commercial or satellite radio. It is the character of that relationship that differentiates us from those other services.

DR: For WFPK, it comes down to more people referring to us as "their" radio station. Trying to find and better serve what it is our listeners come to us for drives this service.

R&R: At the end of the day, what's more important: building cume, building core or both?

HM: Build the cume by making good radio, and the core will come.

LF: Core! Core! Core! It not only focuses the station on quality programming, it reinforces our business model as a listener-supported radio station. People only become members if they are core listeners. And only a small percentage of our core, perhaps 25% to 30%, are members. The question we need more answers to is: How do we get more core listeners to be members?

DR: It has to be core, especially when you consider that fundraising is so important.

R&R: Lee, talk about your station's audience-growth objectives and how that has affected your staff.

LF: Our stationwide stated objective in our strategic plan adopted two years ago was to increase listening to the station — to work on increasing our AQH and TSL. We believed that if we focused on quality listening and listener satisfaction, we would strengthen the station. My feeling, though unstated at the time, was that cume would grow if we focused on AQH and TSL.

I keep the goal of quality listening present in all meetings with the programming staff. And now, when we get excited about the growth of our cume, I remind people that our goal was and still is AQH and TSL and that our cume growth was an outcome of quality service.

I also remind people that quality listeners become members. People who sample the station or listen five to seven hours a week do not become members. Keeping listeners listening longer and tuning in more often just makes sense.

R&R: How has this affected the culture of your station and the staff?

LF: My stating that we weren't interested in cume growth was a bit of a shock. This was the first time anyone said that growth can be measured in terms of listening instead of listeners. Culturally, it was a huge change, because it indirectly meant the separation of one employee who was not in agreement with the goal and led to the creation of a new programming position to help us better satisfy listeners.

It also clarified a muddy tension between staff who wanted cume growth and those who didn't want to "sell out" to lowest-common-denominator programming. Adopting a listening growth goal seems to

"People demand freedom of speech as a compensation for the freedom of thought which they seldom use."

— Kierkegaard

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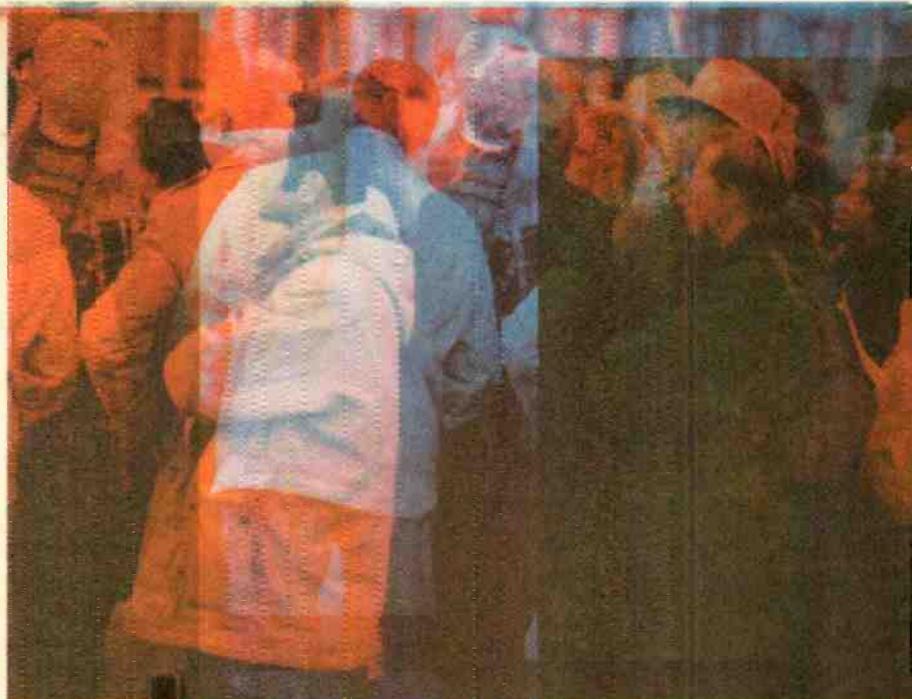
Patty Larkin

Sonny Landreth

Scott Miller

Sean Watkins

Peter Stuart





Use The Internet To Reach Younger Adults

How I learned to stop worrying and love file-sharing

By Lana Trezise

John asked me to write something on reaching younger audiences for this Triple A special, and it made me think: Once you play what your target audience wants to hear, and you play it often enough that they hear it, and you tell them you're playing it, what else is there?

Understanding your audience can give you the edge over your competition and help you maintain your image as a tastemaker (or, at the least, as the hippest commercial choice). The Internet can help you accomplish this.

I know, so far no great revelations. Let's get to the juicy stuff. I have two main areas that I want to explore: specific resources that can help you understand the younger Triple A audience (probably the most Internet-savvy radio audience around) and a little insight on how Internet use and file-sharing can change one's attitude toward the use of music.

Information, Please

First, make sure you're barking up the right tree. If you don't have MediaAudit information on Internet usage for your specific station, U.S. census information (available — surprise, surprise — on the web at www.census.gov) can provide you with a general idea of what your target demographic's Internet usage is. I'd be surprised if there was a Triple A station that didn't have an audience with a higher-than-average degree of Internet usage, but this will give you an idea how much higher.

Columbia, MO is very much a white-collar, towns and gowns community, with a couple of colleges, one enormous university, two major insurance home offices and several hospitals that all provide Internet access to their employees.

In our home of Boone County, 13.5% of KBXR/Columbia, MO's PIs are heavy Internet users (seven-plus hours per week). In the combined market of Columbia-Jefferson City (the state capital of Missouri, also in our listening area), which is market No. 249 in population, we are No. 20 in home-computer ownership rates, No. 19 in heavy exposure to the Internet, No. 11 for making a purchase on the Internet in the past year and No. 10 for using the Internet in the last month (MediaAudit, fall 2002).

Of course, not all of your audience is going to be on the leading edge of Internet use, but they have some experience with it. Your job is to be able to put yourself in the shoes of any of your listeners, from those who don't use computers to the bleeding-edgers. Frequently, the bleeding-edgers can illuminate trends in the making, and this is why it's wise to pay attention to their activities.

Useful Tools

The most useful tools on the Internet are filters for the vast amount of information that is out there. Incidentally, this is how you can make your station and/or your station's website valuable — become a filter.

Filter sites are also where the bleeding-edgers congregate, for they feed on new information. (Many of the bleeding-edgers also have RSS aggregators that receive automatic feeds from several sites and filter them automatically, but that's another discussion.)

The reason that filter sites attract bleeding-edgers is not just because of the stories they link to, but because of the communities they establish. Value is added to the news through discussion and collaboration. Since I do a morning show in addition to my duties as PD/MD, I have to absolutely maximize my show-prep time in order to get the highest return of content for the time I spend.

The goal on my morning show is to reflect the concerns of my listenership, and the sooner I can figure out those concerns, the more timely and valuable I become to my listeners. The filter sites are invaluable because they not only bring up the issues of the day, they give me a community similar to my audience that will intelligently argue those issues. I crib everything from strong arguments to punch lines from these sites. Here are a few of the best:

www.memepool.com
www.boingboing.net
www.metafilter.com
www.fark.com
www.kuro5hin.org
www.slashdot.org
www.threewayaction.com (no, really!)
www.obscurestore.com
www.plastic.com

In addition, the following two sites list what sites weblogs are linking to. Their methods of data collection are a bit rough and unscientific but, they're being refined and are still enormously useful.

www.blogdex.media.mit.edu
www.popdex.com
 Google has a great news aggregator (www.news.google.com), and both Yahoo

and the *New York Times* have a most e-mailed or most popular feature — a great indicator of what regular people find interesting enough to send to a friend. We on the radio simply talk about these things on a larger scale. Ultimately, we're all just saying, "Hey, listen to this great new song," or, "Have you heard this news?"

www.news.yahoo.com (link to "most popular")

www.nytimes.com (find "most e-mailed" index)

Again, you shouldn't confuse these opinion leaders with the majority of your audience, but your station is an opinion leader as much as any prominent person in the community, someone who filters information and reflects the opinions of your listenership.

We've all had the experience lately of being overwhelmed by nonstop war coverage that has an unbearable signal-to-noise ratio. Calling everything "breaking news" doesn't do anyone any good, especially in the long term. Filtering and packaging your information in dense, easily identifiable, predictable segments is the key.

Takes One To Know One

If you want to understand how advanced Internet users operate, you must become one. Find a community and become a part of it. There are many amazing music discussion communities out there, some with a core membership of a dozen, some with a core membership of hundreds or even thousands.

Most of these online communities have a healthy love of music and produce energetic discussions that go along with that passion, although not all of them are accepting new members. (In general, though, you can still read discussions even if you're not a contributing member.) You may also know of a website that focuses on local matters or even local music matters. We have a great one in www.comomusic.com.

The other thing advanced Internet users do is download music. Not all of them, to be sure, but most have at least a working knowledge of how file-sharing works. Just as hanging out in a record store can yield valuable information for a programmer, so can hanging out in the online equivalent.

I hadn't owned a computer since the days when Apple II's were cutting-edge, but I've managed to keep up through my computer at work. In March, though, I found a deal on a laptop and went for it. I've long been squeamish about participating in file-sharing, but it had all been theoretical. Once I had the ability to do it, I decided to explore.

The most striking thing about being part of a music community online is how completely similar it is to being part of one in meat space. It's precisely like hanging out in a record store. You bump into strangers and friends, you see what they're looking at, and you share recommendations and passions. And, yeah, you share music.

Gained Insight

I have two incidents to share with you that show the kind of thing that happens in these online communities. One concerns a very small band, and one concerns a very large band.

Soviet are a band with one album on a small label. Someone in my music discussion group mentioned their song "Candy Girl" as a perfect example of modern synth pop. I'm really enjoying that kind of thing these days, so I downloaded the song and loved it.

While I was downloading the rest of the album, I found out more about the band, including a tour itinerary that showed they'd be playing in Columbia in a few days. I resolved to go to the show and buy their CD from them. Unfortunately, they canceled the show, ruining my story.

My other incident concerns my experience with being online the weekend the Radiohead album leaked. It would be hard to find another major-label band actively making music whose fans are at once so technologically savvy and so loyal and respectful.

The night before, I had been chatting with the biggest Radiohead fan I know. I thought the tracks had already leaked, but she said no. When I connected the next morning, I talked with my group about a bunch of things, music and otherwise, and by midday my Radiohead fan came in and said that the tracks were out there. She wouldn't tell us where she was getting them from, though, because she didn't want to betray the trust of that community.

After a while someone else in my group said he had gotten the tracks too. He changed the names of the files so that he wouldn't be deluged with requests from strangers to share them, preferring instead to share them with our group.

However, there were a fair number of Radiohead fans in the group who refused to listen, saying they didn't want to spoil the event of new music with

Continued on Page 96



Lana Trezise

"Freedom is not worth having if it does not include the freedom to make mistakes."

— Mahatma Gandhi

ZIGGY MARLEY

"True To Myself"

from the album *"Dragonfly"*



ZIGGYMARLEY

WGVX	40x	KMTT	27x	KCTY	22x
WOKI	21x	WKOC	20x	KINK	18x
KTCZ	16x	WXRV	16x	KTHX	16x
WRLT	16x	KPRI	14x	KRSH	13x
WMMM	12x	KBCO	10x	KGSR	10x
WMPS	9x	KRVB	9x	WXRT	8x
WTTS	8x				

On at: KFOG, WBOS and KENZ

Monitor AAA 10*

Management: Bob Marley Music Inc.



ETTA JAMES

"Somebody To Love"

from the album *"Let's Roll"*

ETTA JAMES



5/7	Santa Fe, NM	6/2	Cincinnati, OH
5/9	Denver, CO	6/3	Pittsburgh, PA
5/11	Wichita, KS	6/5	Cleveland, OH
5/14	Allanta, GA	6/7	Chicago, IL
5/16	New Orleans, LA	6/9	Minneapolis, MN
5/17	New Orleans, LA	6/28	Guerneville, CA
5/19	Glenside, PA	6/29	Saratoga, CA
5/21	Red Bank, NJ	7/1	Sacramento, CA
5/23	New York, NY	7/3	Jacksonville, OR
5/24	New York, NY	7/5	Redmond, WA
5/25	New York, NY	7/6	Portland, OR
5/28	Washington, DC	7/9	Los Angeles, CA
5/30	Boston, MA		

On the air at:

WXPB	WDET	WYEP	WFPM
KPIG	KOTR	KBAC	KTAO
KMTN	WOKI	WMMM	KTHX



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Triple A Specialty Programming

A look at in-house and syndicated shows

Many releases get their start on specialty shows, and certain genre-specific projects depend on them for much-needed exposure. For this year's

special I thought I provide you with the most up-to-date list of in-house-produced and syndicated specialty shows that air on Triple A radio.

WAPS/Akron, OH

In-House

- Alternative Archives* — alternative music, hosted by Tommy Bruno
 - Beyondo Mondo Record Party* — hosted by DJ Doug
 - Blues in the Afternoon* — hosted by Joe LaRose
 - D.I.Y. Radio* — punk rock, hosted Ron Mullens and Ed The Human Cannonball
 - Friday Night Block Party* — commercial-free blocks of music
 - Just Plain Folk* — emphasis on local folk artists
 - Monday Night Mellow* — mellow vocals and instrumentals
 - New Music Debuts* — daily feature
 - Pickin' the Grass* — bluegrass, hosted by Don Igoe
 - Radio Sandbox* — new and vintage music, hosted by Jim Chenot
 - Red Hearts Radio* — Native-American Music
 - Reggae Rhythms* — hosted by B.E. Mann
 - Saturday Afternoon Eclectic* — hosted by Peter LaRose and Larry Crabbe
 - Slashville* — Americana show
 - That Rhythm, Those Blues* — vintage blues and R&B, hosted by Bob West
 - WoodSong* — grass-roots music, hosted by Michael Jonathan
 - Zydeco House Party* — Louisiana-style Cajun music
- Syndicated**
- Acoustic Cafe*
 - E-Town*
 - Putumayo World Music Hour*
 - World Cafe*

KBAC/Santa Fe, NM

In-House

- Evening Soundtrack Sampler* — Americana's best, hosted by Luther Watts
 - Friday Funk* — classic R&B, hosted by Rocque Ranaldi
 - Global Jam* — world music, hosted by Alexa Bauer
 - Lucky's Beveledere Lounge* — lounge music, hosted by Lucky Duran
 - Transitions Radio Magazine* — New Age show, hosted by Alan Hutner and Elizabeth Rose
- Syndicated**
- All Blues*
 - E-Town*

KBCO/Denver-Boulder

In-House

- Blues From The Red Rooster Lounge* — hosted by The Red Rooster
 - KBCO Groove Show* — hosted by Dylan Smith
 - New Music Monday* — new music featured all day
 - Saturday Night Live* — a concert from KBCO's 25-year history, hosted by Keefer
 - Studio C Rewind* — highlights from Studio C sessions, hosted by Keefer
 - Sunday Sunrise* — hosted by Ron Bostwick
 - Sunday Morning in Studio C* — an hour of live music, hosted by Scott Arbough
- Syndicated**
- E-Town*

WBOS/Boston

In-House

- Blues on Sunday* — hosted by Holly Harris
- New Music Monday* — new music featured all day
- Sunday Morning Over Easy* — hosted by George Knight

KBXR, Columbia, MO

In-House

- Acoustic Sunrise* — acoustic show, hosted by Tony Barbis
 - BXR Blues Party* — hosted by Bluesman B
- Syndicated**
- Acoustic Cafe*
 - House of Blues Radio Hour*

WCLZ/Portland, ME

In-House

- Acoustic Sunrise* — hosted by Suzanne
 - Local Music Show* — hosted by Charlie Gaylord
 - New Music Tuesday* — new music featured all day
 - The Sunday Jazz Brunch*
- Syndicated**
- Musical Starstreams*
 - Putumayo World Music Hour*

KCTY/Omaha

No specialty programming at this time.

WDET/Detroit

In-House

- Arkansas Traveler* — bluegrass, hosted by Larry McDaniel
- Folks Like Us* — folk music, hosted by Matt Watroba
- Listening Room* — jazz and classical, hosted by Chris Felcyn
- The Chuck Horn Program* — electronica
- The Ed Love Program* — jazz
- The Gene Elzy Program* — jazz and blues
- The Michael Julien Program* — world music
- The Willy Wilson Program* — blues
- The W. Kim Heron Program* — jazz

Syndicated

- Mountain Stage*
- Thistle & Shamrock*

WDDO/Chattanooga, TN

Syndicated

- Acoustic Cafe*
- House of Blues Radio Hour*
- Nina Blackwood's New Wave Nation*
- The Out of Order Countdown*

WDST/Poughkeepsie, NY

In-House

- Acoustic Breakfast* — hosted by Dave Doud
 - Blues Break* — hosted by Big Joe Fitz
 - Indie Flux* — underground music, hosted by Dave Leonard
 - Retroactive* — deep cuts and local bands, hosted by Eric Wilens
 - Saturday Night Request Show* — all requests
 - Sessions* — live music, hosted by Dave Leonard
 - Sunrise Concert* — classical music, hosted by Greg Dinger
 - Unleashed* — free-form, hosted by Dave Leonard
 - Woodstock Jam* — jam bands, hosted by Dave Leonard
 - Woodstock Roundtable* — talk, hosted by Doug Grunther
- Syndicated**
- E-Town*
 - Sounds Eclectic*

KENZ/Salt Lake City

No specialty programming at this time.

KFOG/San Francisco

In-House

- 10@10* — a musical focus on a chosen year, hosted by Dave Morey and Don Pardo
- Live From the Archives* — culled from KFOG's Private Concerts, hosted by Annalisa
- New Releases Thursday* — new music featured all day
- Sunday Acoustic Sunrise* — hosted by Rosalie Howarth.
- Sunday Night Jam Show* — jam band show, hosted by Mike Powers

Syndicated

- House of Blues Radio Hour*
- Putumayo World Music Hour*

WFPK/Louisville

In-House

- Celtic Brew* — hosted by Colin Cordy
- Gerry's Jazz* — hosted by Gerry Weston
- Independent Hit Parade* — hosted by Kim Sorise
- Inner Ear/Jazz Folio* — hosted by Dick Sisto
- Roots and Boots* — Americana show, hosted by Michael Young
- Saturday Night Blues Party* — hosted by Scott Mullins
- Soul Power Hour* — hosted by Woody Chancy
- Sunday Bluegrass* — hosted by Berk Bryant
- Sunday Morning Jazz* — hosted by James Bickers
- Woody's Roadhouse* — hosted by Woody Chancy

Syndicated

- Afropop*
- American Routes*
- Beale Street Caravan*
- Echoes*
- E-Town*
- Grateful Dead Hour*
- Jazz From Lincoln Center*
- Kentucky Homefront*
- Le Show*
- Mountain Stage*
- Sinatra Songbook*

"Wars have never hurt anybody except the people who die."

— Salvador Dali

Continued on Page 92

"One To Watch"
- *RollingStone Magazine*

"... the no.1 songwriter in the country"
- *New York Magazine*

Grammy® Award Winning Songwriter

JESSE HARRIS

& THE FERDINANDOS

All My Life

The first single from his Blue Thumb Records debut, *The Secret Sun*

Couldn't Wait!
WXPN & World Cafe!

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Triple M - Already 10 Spins This Week
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www.jesseharrismusic.com

Management: Bob Andrews for Undertow Music

www.americanradiohistory.com


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A Division of The Verve Music Group
A Universal Music Company



Triple A Specialty Programming

Continued from Page 90

WFUV/New York

In-House

- A Thousand Welcomes* — Irish music, hosted by Kathleen Biggins
- The Big Broadcast* — hosted by Rich Conaty
- Ceol na nGael* — Irish music, hosted by Deirdre McGuinness and Liz Noonan
- City Folk Sunday Breakfast* — hosted by John Platt
- Group Harmony Review* — hosted by Dan Romanello
- Idiot's Delight* — hosted by Vin Scelsa
- Mile Failte* — Irish music, hosted by Seamus Blake
- Mixed Bag* — hosted by Pete Fornatale
- WFUV Long Player* — hosted by Darren DeVivo
- Woody's Children* — hosted by Bob Sherman

Syndicated

- American Routes*
- Beale St. Caravan*
- Echoes*
- E-Town*
- Mountain Stage*
- The Savvy Traveler*
- Sounds Eclectic*
- Sound and Spirit*
- Thistle & Shamrock*
- World Cafe*

KGSR/Austin

In-House

- Blues Break* — hosted by Bobby Ray
- Dreadbeat Club* — reggae show, hosted by Jay Trachtenberg
- Jazz Junction* — hosted by Jay Trachtenberg
- Lone Star State of Mind* — Texas music, hosted by Bobby Ray or Kevin Connor
- Sunday Night News* — new releases, hosted by Jody Denberg

Syndicated

- E-Town*
- Jazz Trax*
- Musical Starstreams*

WGVX/Minneapolis

No specialty programming at this time.

KINK/Portland, OR

In-House

- The 11th Hour* — new music show, hosted by Sean Marten
- 24 Bits* — a remixed or remastered CD, hosted by Julie Marletto
- Album Preview* — hosted by Sean Marten
- Almost 8-Track* — '70s music, hosted by Dennis Constantine

Coffee Break Concert — three live tracks from the same artist, hosted by Inessa

KINK Focus — artist retrospective, hosted by Sean Marten

Lights Out — mellow instrumental music, hosted by Sean Marten

Local Music Spotlight — hosted by Kevin Welch

Sunday Acoustic Sunrise — hosted by Peggy LaPoint

Sunday Night Blues — hosted by Bob Anchetta

WKOC/Norfolk, VA

In-House

- Lights Out on the Coast* — chill music, hosted by Nick P
- Live at Five* — concert tracks, hosted by Paul Shugrue
- Lo-Cal Snack* — local music, hosted by Kristi Michael
- Reggae Rave* — hosted by Teri Michele
- Retro Lunch* — hosted by Kristen Croot
- Sunrise on the Coast* — hosted by Hunter Hughes

WMMM/Madison

In-House

- After Hours* — nightly featured artist, hosted by Gabby Parsons and Joe Lambert
- Live From Studio M* — live in-studio
- New Music Thursday* — new music featured all day
- Radio Deli* — a musical look at current events, hosted by Pat Gallagher

Syndicated

- Acoustic Cafe*
- E-Town*
- Grateful Dead Hour*
- House of Blues Radio Hour*
- Little Steven's Underground Garage*

WMPS/Memphis

In-House

- Jamnation* — jam bands, hosted by Marshall
- Memphis Blues* — hosted by Tater Red
- New Music Monday* — new music featured all day
- The Pig Over Easy* — hosted by Alex

KMTN/Jackson Hole, WY

In-House

El Ritmo de la Montagne — Latin rock show

Syndicated

- Blues Delux*
- Flashback*

HardCore

- House of Blues Radio Hour*
- King Biscuit Flower Hour*
- Putamayo World Music Hour*
- Up Close*

KMTT/Seattle

In-House

- Friday Night Flashback* — nostalgia show, hosted by Brad Dolbeer
- New Music Tuesday* — new music featured all day
- New Music Hour* — new music, hosted by Brad Dolbeer
- Sunday Brunch* — acoustic show, hosted by Ruby Brown.

The Underground — free-form show, hosted by Jason Parker

Syndicated

- Putumayo World Music Hour*

WMVY/Cape Cod, MA

In-House

- The Blues at Eight* — nightly blues hour, hosted by Bill Narkiewicz
- Local Music Cafe* — local music, hosted by Alison Hammond
- Private Collection* — hosted by Peter Simon
- Sunday Morning and All That Jazz* — hosted by Dave Kish

Syndicated

- Putumayo World Music Hour*

WNCS/Burlington, VT

In-House

- Crossroads* — folk, bluegrass and gospel, hosted by Mark Hauser and Tim Downey
- Global Jam* — world music, hosted by George Thomas
- Jazz Spectrum* — hosted by Lou D'Antoni
- Saturday Night Chill* — chill music, hosted by Jamie Canfield

WNCW/Greenville-Spartanburg, SC

In-House

- Celtic Winds* — various hosts
- Dead Air* — Grateful Dead music, hosted by Uncle Dave
- Dubatomic Particles* — reggae varieties with various hosts
- Frank on Friday* — Frank Zappa music, hosted by Dave Wall
- Goin' Across the Mountain* — bluegrass, hosted by Jerry McNeely
- Gospel Truth* — hosted by Dennis Jones
- It Don't Mean* — swing, hosted by Charles Benedict

Jazz at Dawn — hosted by Jim Stretch

This Old Porch — old-time music, hosted by Joe Cline and John Fowler

Peak of the Week — new-release focus

Saturday Night House Party — homegrown blues with various hosts

Syndicated

- Acoustic Cafe*
- Afro-Pop Worldwide*
- Beale Street Caravan*
- E-Town*
- Grateful Dead Hour*
- Mountain Stage*
- Sounds Eclectic*

WOKI/Knoxville

Syndicated

- Acoustic Cafe*
- Americana Cafe*
- E-Town*
- House of Blues Radio Hour*

KOTR/San Luis Obispo, CA

In-House

- Blues & Soul Express* — hosted by L.J. Evans
- Boo Boo Records Radio Hour* — new music, hosted by Boo Boo Records
- K-Otter Album Cabinet* — full album feature, hosted by Charles Klaus
- Homegrown* — local artists, hosted by Big Willy
- Scott The Radio Flyer* — Americana show, hosted by Scott McLongstreet
- Shakedown Street* — Grateful Dead hour, hosted by Charles Klaus

Syndicated

- E-Town*
- Little Steven's Underground Garage*

KPIG/Monterey

In-House

- Blues in the Night* — hosted by Bill Welch
- Cuzin Al's Bluegrass Show* — hosted by Cuzin Al Knoth
- Dirty Boogie* — hosted Unkle Sherman Caughman
- Please Stand By* — hosted by Sleepy John Sandidge

KPRI/San Diego

In-House

- Essential CD* — classic album spotlight
- Live From Studio 1* — features highlights of in-studio performances
- Music Without Boundaries* — free-form show, hosted Kenny Weissberg
- New Music Monday* — new music featured all day
- Sunday Morning Unplugged* — hosted by Meg Banta

"One of the penalties for refusing to participate in politics is that you end up being governed by your inferiors."

— Plato

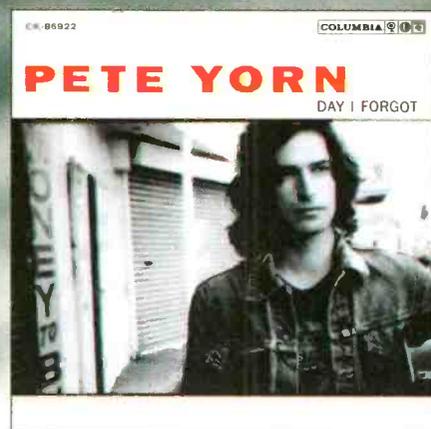
Continued on Page 94

PETE YORN



COME BACK HOME

The first single from the highly anticipated new album "DAY I FORGOT" the follow-up to his critically acclaimed, Gold-certified debut "musicforthemorningafter"



The New Album
In Stores Now!

See PETE YORN on the **DAY I FORGOT TOUR** (presented by AT&T Wireless):

April 21	San Francisco	Warfield Theater	May 5	Cleveland	Agora Ballroom	May 19	Orlando	House Of Blues
April 23	Vancouver	Commodore Ballroom	May 6	Detroit	Clutch Cargo	May 21	New Orleans	House Of Blues
April 24	Seattle	Paramount Theater	May 7	Toronto	Guvernment	May 23	Dallas	Majestic Theater
April 26	Salt Lake City	Bricks	May 9	New York	Hammerstein Ballroom	May 24	Austin	Stubb's
April 27	Denver	Gothic Theater	May 10	Philadelphia	Electric Factory	May 26	Phoenix	Celebrity Theater
April 29	Minneapolis	State Theater	May 12	Boston	Avalon Ballroom	May 27	San Diego	4th & B.
May 1	Chicago	Riviera Theater	May 13	Washington DC	930 Club	May 29	Los Angeles	Wiltern Theater
May 2	Indianapolis	Egyptian Ballroom	May 16	Atlanta	The Tabernacle	May 31	Las Vegas	The Joint
May 3	Columbus	Promowest	May 18	Miami	TBD	June 2	Santa Barbara	Arlington Theater

13* AAA Monitor and Mediabase Charts

Debut #18* Billboard Top 200 Album Chart
Over 74,000 copies scanned in first week!



Blowtorch Rotation
Top 5 most played!

Handpicked





Triple A Specialty Programming

Continued from Page 92

Syndicated

E-Town
House of Blues Radio Hour

WRLT/Nashville

In-House

Lightning Blues — hosted by John Larson
Lightning Crossroads — Americana, hosted by John Larson
Nashville Sunday Night — live concert broadcast
Real Jazz — hosted by Logan
Retro Lighting — historical musical look, hosted Fred Buc

Syndicated

Acoustic Cafe
House of Blues Radio Hour
E-Town
Grateful Dead Hour
Musical Starstreams
Putumayo World Music Hour
Woodsongs

WRNR/Baltimore

In-House

Acoustic Crossroads — hosted by Carlos
Damian's Blues Show — hosted by Damian Einstein
Damian's Local Diner — local music, hosted by Damian
Fresh Cuts — new music, hosted by Alex Cortright.
Roadtrippin' — Americana and jam band show, hosted by Bill Wright
Saturday Night Rhythm & Groove — party grooves, hosted by Michael Macey
The Sunday Brunch — eclectic music, hosted by Michael Buckley

Syndicated

E-Town
Little Steven's Underground Garage

WRNX/Springfield, MA

In-House

Jazz Variations — hosted by Tonia King
Jazz Taylor Made — hosted by Bex Taylor
Six O'Clock Blues — hosted by Steve Walbridge
The Backyard — local music, hosted by Matt Dube
Town & Country — Americana music, hosted by Joe O'Rourke

KRSH/Santa Rosa, CA

In-House

Blues With Bowker — hosted by Bill Bowker
Into the Krush — experimental and progressive music, hosted by Nate Matthews
Krush Americana — hosted by Bill Bowker

Krush Uncorked — acoustic show, hosted by Bob Sala

One World — world music, hosted by Dick Thyne
Real Jazz — hosted by Bob Sala
Under the Influence — blues roots show, hosted by Roy Rogers

KRVB/Boise, ID

In-House

Four at Five — daily theme-oriented feature
Lunch in the Library — daily feature of four tracks from a feature CD

Syndicated

Acoustic Cafe

KTAQ/Santa Fe-Taos, NM

In-House

Captain Carl — real country music
Celtic and Beyond — Celtic music
Moccasin Wire — Native-American music
Roots & Wires — reggae music
Sonido Del Sol — salsa, Latin and tropical dance music
Spotlight on New Mexico — local and regional music
Sunday Morning Jazz
The Tree — hip-hop, electronica and dance music
World on Tour — world music

Syndicated

Acoustic Cafe
E-Town
House of Blues Radio Hour
New Dimensions
Putumayo World Music Hour

KTBG/Kansas City

In-House

Bluesquest — hosted by Mike Sanders
Eclectic Cafe — hosted by Eddie Osborne

Syndicated

World Cafe

KTCZ/Minneapolis

In-House

Acoustic Sunrise — hosted by Julie Lyle
Freedom Rock — independent or imported music, hosted by Brian Oake
Minnesota Music — local music, hosted by Jason Nagle
New Music Monday — new music featured all day

Traffic Jam — daily live clips from Studio C, hosted by Brian Oake

Syndicated

E-Town
Loveline

KTHX/Reno, NV

In-House

Acoustic Show — hosted by Steve Funk
Blues Project — hosted by Jeff Clark
Risky Biscuit Hayseed Hoot — Americana show, hosted by Don Darue
Roots Rock Revival — hosted by Dave Herold
Shades of It With Baba O'Lear — free-form show

Syndicated

E-Town
Musical Starstreams
Putumayo World Music Hour

WTTS/Indianapolis

In-House

City of Music Radio Hour — local music, hosted by Ann McWilliams
WTTS Cage Match — nightly battle of the bands
WTTS Overeasy — laid-back acoustic sounds, hosted by Todd Berryman
WTTS Time Capsule — daily noon-time flashback, hosted by Laura Duncan

Syndicated

David Letterman's Top Ten List
House of Blues Radio Hour
Little Steven's Underground Garage

WVOD/Elizabeth City, NC

Blues on the Sound — hosted by Margie The Blues Babe
The Reggae Revival
Sunday Classics — hosted by Mike Merritt

Syndicated

Putumayo World Music Hour

WXPB/Philadelphia

In-House

The Blues Show — hosted by Jonny Meister
The Folk Show — hosted by Gene Shay
Leicht Lunch — hosted by Helen Leicht
Women's Music Hour — hosted by Michaela Majoun
World Cafe — origin of nationally syndicated show, hosted by David Dye
Sleepy Hollow — quiet sounds, hosted by Chuck Elliott, Samantha Sullivan and Keith Brand

Syndicated

Echoes
Grateful Dead Hour
Mountain Stage
Sounds Eclectic
Stars End

WXRT/Chicago

In-House

The Big Beat — modern sounds, hosted by Marty Lennartz
Blues Breakers — hosted by Tom Marker
Breakfast With The Beatles — hosted by Terri Hemmert
Jazz Transfusion — hosted by Barry Winograd
Local Anesthetic — local music, hosted by Richard Milne
New Noise at Nine — new releases, hosted by Tom Marker
New Releases Thursday — new music featured all day
Saturday Morning Flashback — hosted by Wendy Rice

Sound Opinions — rock 'n' roll talk show with critics Greg Kot and Jim DeRogatis
XRT Sunday Night Concert

Syndicated

Behind the Music
The Grateful Dead Hour
House of Blues Radio Hour

WXRV/Boston

In-House

Radio Boston — local music, hosted by Zsid

Syndicated

Acoustic Cafe
E-Town
House of Blues Break

WYEP/ZPittsburgh

In-House

An American Sampler — Americana, hosted by Ken Batista
Big Town Blues — hosted by Wrett Weatherspoon
Bluegrass Jam — hosted by Bruce Mountjoy
Blues & Rhythm — hosted by BumbleBee Slim
Dubmission — reggae variations, hosted by Kerem
Omnifonica — eclectic mix, hosted by David Lesondak
Roots & Rhythm — hosted by Kate Borger
Soul Show — hosted by Stephen Chatman

Syndicated

Beale Street Caravan
Thistle & Shamrock
World Cafe

WZEW/Mobile

In-House

92 Blues — hosted by Hank Becker
Jams Plus — jam bands show, hosted by Dale Taylor
2nd Tuesday — free live concert broadcast, hosted by Brian

Syndicated

Acoustic Cafe

"If you are patient in one moment of anger, you will escape a hundred days of sorrow."

— Chinese Proverb

SUPERGRASS

LIFE ON OTHER PLANETS

SPECIAL US VERSION
Contains exclusive music & videos not available on import!

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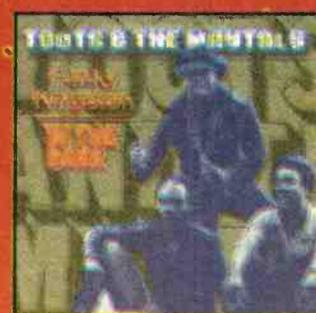
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Honoring The Past While Looking To The Future

Continued from Page 77

source to learn about new music. "In five years we are going to have to be much more attuned to the speed of discovery of new artists and music because of the Internet and other avenues of exposure," he says.

"We're really beginning to understand that we aren't the only medium to hear new music on — and, in some cases, we aren't the primary medium. That doesn't mean you

have to beat these other sources of exposure; you just can't operate under the illusion that you are the sole music authority anymore."

As the pressure to win gets more intense, however, Winer is afraid that some of us are losing touch with that passion for music. "I worry when I see certain programmers in markets with established audiences become more conservative," he says. "It is criminal to become reluctant to take chances and reluctant to commit to new artists and new music.

"I strongly believe that attitude goes against the format's ideals and what make us special — and successful, for that matter. We attract an audience that wants to be challenged to a certain extent, and when we neglect that expectation, it'll eventually mean our downfall."

Radio Feng Shui

Continued from Page 78

listeners with incredibly simple production elements. The image production used no music and a slow, deliberate announcer style. The words were carefully chosen to make an impact.

That station's sound had good Feng Shui, and the result was huge ratings and a strong point of differentiation in the market.

When everyone in your market is using zips, zaps and stingers in their production elements and sweepers, your production will stand out when it's pure and simple. The best production people know how to use less to accomplish more.

It's easy to keep piling things on top of one another, but the result is a big blur flying right over the heads of radio listeners. It's a complicated, busy world. Be the calm, simple voice that has good Feng Shui.

The Look

Using good Feng Shui in how the station presents itself to the community is also key. We've all heard the old rule of advertising on billboards: Keep the message simple (three to five words). To really stand out in the cluttered world of media choices and advertising messages, be very clean and simple in all of your marketing. Be uncluttered.

Instead of creating a television ad with lots of fast cuts and images, be minimal in your presentation. The simple, uncluttered look of your spot will stand out against all of the clutter around it.

When setting up the station's tent or booth at events, give it a minimalist look. When listeners come to your booth, have a clean, uncluttered presentation. You can have a lot of things to give away, but keep them out of sight. When a listener comes to the booth to talk to you, your gift to them will seem much more important if it looks like you only have a few.

Keep your banners and signs clean and to the point. A simple visual presentation makes a bigger impact. As always, less is more.

In conclusion, by adding the Feng Shui philosophy to several aspects of your radio station, you can make a subtle change in how listeners perceive it. Just as a home with good Feng Shui makes visitors feel comfortable, adding these qualities to your radio station will make it more welcoming.

These harmonious aspects will invite them to listen longer, which could help grow your TSL. Go with good Feng Shui, and let the good force be with you!

Dennis Constantine is PD of KINK/Portland, OR. He programmed KBCO/Denver-Boulder for its first 17 years and has consulted many of today's top Triple A radio stations. You can reach him at 503-517-6000. Check out KINK's website at www.kink.fm.

From Outcast To World Class

Continued from Page 80

Also, it seems to me that more Triple A stations are continuing to lay claim to artists and bands long after they have crossed over to other formats. Rather than surrendering artists to others as it has in past years, it seems that Triple A is proud of, not insulted by, this interest in its musical talent lineup, which demonstrates that the format has a future and something to offer mass-appeal audiences.

Let's face it: Listeners want to hear their favorite songs, regardless of the format. Repetition is education. The more listeners get an opportunity to hear a song, the more they have an opportunity to evaluate it and the better chance it has of becoming someone's favorite.

There seems to be enough exclusive music on Triple A to make and keep it unique. The real challenge is in the mix of mass-appeal hit material and format-exclusive music. The right mix must contain enough hits to keep it familiar and enough exclusive format material to make it distinctive.

Whatever the formula, many Triple A stations seem to be getting it right, and increased spins on Triple A have undoubtedly been another major reason for the format's increasing popularity.

P.R.A.Y.E.R.S.

There you have it, an outsider's perspective on why Triple A has made the grade. So, before you log on to the computer to download the latest trends, remember P.R.A.Y.E.R.S.: Professionalism, Research, Awareness, Years, Excitement, Respect and Spins. It spells out specifically why Triple A has survived and thrived when many wrote it off years ago.

In my opinion, it's the major reason Triple A has become world-class radio. Then again, who knows? Maybe a little divine intervention did play a part somewhere along the line.

John Stevens recently joined Paragon Media Strategies as Sr. Research Director. Among other positions, he was VP/Operation and co-owner of Caribou Communications, which was sold to Citadel in 1999. You can reach Stevens at 303-922-5600 or at jmsmcz@aol.com.

Use The Internet To Reach Younger Adults

Continued from Page 88

subpar recordings in a compressed format; they wanted the CD with the artwork when the band was ready to release it.

I present this episode as a snapshot of my experience. I think it raises some interesting questions and issues, many of which I had not considered before I knew how file-sharing programs worked. Devotion to one's favorite bands and music communities plays an important role in this new scheme.

The new mantra for musicians and fans alike is that loyalties come before royalties. Yes, that might leave out the record industry, but I have faith that there are some smart people in this business who will be leaders no matter how this mess shakes out. The key for us, as it is for every human on this planet, is to negotiate information and learn how to adapt to changing circumstances.

Information Generation

Right now I am an information hoarder. I have access to not only my own ears and experiences, but information about callout research, artist history, other stations' playlists, local and national buzz, knowledge of artist and label resources (including what my station can do for same), etc.

It's a vast amount of information to absorb, and we programmers have varying levels of competence at making sense of all of it. We do a decent job of predicting the desires of a certain subset of the population.

New technologies have huge implications for enabling collective decisionmaking by our audience. What will happen when we know exactly when someone changes the channel? Or the point at which they lose interest in a song?

The implications for artists could be just as serious. Does one challenge expectations by trying something new or go with the tried-and-true? It's a classic dilemma with a new coat of paint.

"There is no way to peace; peace is the way."

— A. J. Muste

Lana Trezise is PD/MD for KBXR/Columbia, MO. She can be reached at 573-449-1520. Be sure to visit her station's website at www.bxr.com.

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Triple A's Youth Movement

Continued from Page 82

think older than I am. In promotion meetings we ask ourselves the question, regardless of age, 'Is this something you and your friends would go to or do?'"

Holtz agrees. "My music tastes have always been older than I am," he says. "I'm a 40-year-old in the out-of-shape body of a 22-year-old."

Here's an example from Knoxville of how a station event can have broad age appeal. WOKI recently hosted a Mardi Gras party with local bands. According to Cox, the early crowd was the 35+ upper end, but by 10:30pm the crowd had turned over 100%, to 18-25-year-olds.

It wasn't just the regular bar crowd, either, because they had printed discount tickets in advance from the WOKI website. With one event, the station hit both the upper and lower demos of an audience that's into Triple A music.

Talk About The Passion

Another thread that runs through all the people I talked to is passion. They are passionate about radio, passionate about the music and passionate about their station. They have strong beliefs in what they are doing, much like volunteers in a political campaign. They are campaigning for a cause they believe in and love spreading the word about the music, the musicians and their stations.

I'm impressed at how the music and radio values that sprouted long ago at KBCO, KINK/Portland, OR and WXRT continue to be executed today by a new generation of

broadcasters. They have the boundless energy and dedication that are necessary in today's faster-paced, more demanding multitasking radio environment. That and the expertise and perspective of radio veterans can be a powerful combination.

Arnold's PD, Tom Teuber, likes to say, "My experience balances Ryan's enthusiasm." It's when Teuber's experience and Arnold's enthusiasm come together that the best things happen at WMMM. And isn't that the way it should be in radio? Experience and wisdom that come with age are combined with youthful energy to create great radio.

I'm a proponent of keeping young minds mixed with experienced veterans. When I was at KBCO in 1990 we needed a fresh injection of youthful perspective. We hired Paul Marszalek — then just 24 years old — to work with KBCO veterans 10 to 15 years older. He helped to reignite the older guard.

At SBR we continue to surround ourselves with youthful thinkers who keep us inspired and connected. Our current associate, Jason Lucero, is 24 years old. Jason is another example of Triple A's youth movement — people driven by a love of both new and old music. His favorite bands are The Beatles, Radiohead, Beck and The Police.

Under 30 and considering Triple A radio as a career? Holtz says, "Triple A is the format if you want to do radio and get close to the music. And radio is the most accessible, penetrating medium out there. It's powerful. It causes listeners to think — more so than TV. And radio needs young people to spark new ideas."

Amen.

John Bradley is co-President of SBR Creative Media. He can be reached at 303-444-7700 or john@sbrcreative.com

The Triple A Trap

Continued from Page 84

More Factors

There are many more factors that contribute to the Triple A Trap: the morning show, promotion, presentation, talent, marketing, etc. However, a station can get out of the trap without changing radically or alienating its PIs. It won't happen overnight, and there is likely to be both positive and negative reaction.

Recently, while the folks at WNCS/Burlington, VT were trying to get free of the trap, they received nasty hit-and-run press pieces from a local reporter that even included quotes from former WNCS staffers who claimed the station had sold out.

On the contrary, very little actually changed, including the library. The station still has one of the largest commercial music libraries in the country. It just got more competitive.

Strategic music execution improved, as did music balance and positioning. The station's ratings had been trending down for some time, but because it dug itself out of the trap, they have gone up 45% 25-49. A dramatic improvement.

Digging out doesn't mean a radical change. Some will complain, but they'll be defending a failing product. It's your ass on the line, not theirs.

A Risky Proposition

Finally, I contend that the Triple A Trap is not limited to the airwaves. It extends to all phases of business operation. Triple A stations have tremendous potential, but I fear the format is in trouble.

As a whole, it is underperforming and can improve on every level. It's a rare occasion when a radio owner agrees to launch a Triple A, and it'll continue to be a risky proposition until ratings and revenue increase and become consistent.

Promotional support is also dwindling, and labels have crossover plans for most Triple A-sounding artists these days. Hot AC, Alternative and Rock have better ratings, larger audiences, play records more and sell more units in almost every market than Triple A.

The truth hurts, I know. Discussions can be held about each of these points, but without some hard work, Triple A is going to find itself set up as a luxury, not a necessity. Avoid the on-air and off-air traps, and be a leader in your market. The entire format needs it. Here's to your success.

Keith Cunningham is the founder of Media Positioning, a radio and media marketing consultancy that specializes in Rock formats, including Triple A. To become a Media Positioning client, contact Cunningham at 310-452-7126 or keith@mediapositioning.com.

The Growth Of The Noncomm Audience

Continued from Page 86

have obliterated the false dichotomy — mission vs. audience growth — that plagues so many public radio stations.

In short, we're happier campers, and our cume is growing in spite of the fact that it isn't our goal. We put the listeners first in many of our programming conversations. There doesn't seem to be anyone here who thinks doing good radio is in conflict with serving our audience.

The only apparent issue I sense from the programming staff has to do with the selection of songs for our playlist. There is occasional angst over adding singles when some staff feel a depth track is better. The heavy-handedness of the record industry is an occasional sore point with staff.

R&R: Hawk, you and the KUT senior staff have been refreshingly focused in Austin. How have the changes you've inspired impacted your staff, and what does the future hold?

HM: It has meant starting and continuing the idea of listener focus, which will mean an

even greater emphasis on our commitment to a high-quality public service for Central Texans. The No. 1 thing here has been to convince the on-air staff that the people tune in for the music, not for them.

KUT has also focused on Radio 101 stuff on the air — things as simple as identifying the station, losing the six-minute back announcements after 55 minutes of uninterrupted music and the like. We have grown our audience, but less scattered, more focused programming has resulted in us giving the core more of what they come to us in the first place for. Our next big project is the clear articulation of what the KUT music identity is.

R&R: Dan, 'FPK has committed more money to marketing. Your fundraising department and the programming department have worked nicely together to improve your on-air fundraising and member benefits. You've tightened rotations, and I even hear "hit" songs. Are you happy with that?

DR: Hell, yeah. But you really drilled it in to me that it's not about me, it's about our listeners. We're obviously reaching more people. They're listening longer, and our core is giving us more money — all evidence that supports our recent decisions.

"The world needs anger. The world often continues to allow evil because it isn't angry enough."

— Bede Jarrett

Bruce Warren is PD of public radio station WXP/Philadelphia, 'XPN is also the station that produces the nationally syndicated World Café. You can reach Bruce at 215-898-6677.

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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	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	504	-4	31821	13	23/0
2	2	JOHN MAYER Why Georgia (Aware/Columbia)	500	+16	27261	13	24/0
3	3	COLDPLAY Clocks (Capitol)	492	+18	37931	22	25/0
4	4	FLEETWOOD MAC Peacekeeper (Reprise)	467	+31	30054	8	23/0
6	5	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	439	+25	26751	9	25/0
9	6	TRAIN Calling All Angels (Columbia)	406	+74	31432	4	22/2
5	7	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	384	-48	31286	16	21/0
7	8	BEN HARPER With My Own Two Hands (Virgin)	383	+16	22976	8	23/0
10	9	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	331	+3	20268	10	20/0
8	10	WALLFLOWERS How Good It Can Get (Interscope)	325	-18	14008	17	21/0
11	11	ZIGGY MARLEY True To Myself (Private Music/AAL)	318	+7	19505	5	21/1
12	12	LUCINDA WILLIAMS Righteously (Lost Highway)	314	+5	13217	9	18/0
14	13	PETE YORN Come Back Home (Columbia)	309	+20	19968	6	21/0
16	14	JOHNNY MARR Down On The Corner (iMusic)	265	+16	13943	9	19/1
13	15	DAVID GRAY Be Mine (ATO/RCA)	264	-28	17813	14	19/0
19	16	COLDPLAY The Scientist (Capitol)	250	+44	16256	3	20/4
18	17	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	245	+14	14684	7	17/0
22	18	FEEL Got Your Name On It (Curb)	220	+27	6917	7	12/0
25	19	THORNS I Can't Remember (Aware/Columbia)	208	+24	16192	2	19/1
17	20	RHETT MILLER Come Around (Elektra/EEG)	201	-38	11479	18	19/0
20	21	TORI AMOS Taxi Ride (Epic)	198	0	10714	9	20/2
21	22	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	192	-5	11913	11	18/0
15	23	DAVE MATTHEWS BAND Grey Street (RCA)	192	-64	9353	18	13/0
23	24	JOHN HIATT My Baby Blue (New West)	189	-1	12577	3	18/2
24	25	PAUL SIMON Father And Daughter (Nick/Jive)	167	-23	13786	19	15/0
28	26	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	165	+1	12906	11	5/0
26	27	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	159	-12	7013	3	17/0
27	28	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	152	-12	6224	9	14/0
30	29	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	145	+10	7865	2	8/1
Debut	30	LIVE Heaven (Radioactive/MCA)	141	+23	3843	1	7/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/20-4/26. 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

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

Total Plays: 129, Total Stations: 4, Adds: 0

WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)

Total Plays: 124, Total Stations: 12, Adds: 0

EDWIN MCCAIN I Want It All (ATC/Red Ink)

Total Plays: 121, Total Stations: 10, Adds: 0

BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)

Total Plays: 118, Total Stations: 10, Adds: 1

FRANKY PEREZ Something Crazy (Lava)

Total Plays: 113, Total Stations: 10, Adds: 0

JOSH KELLEY Amazing (Hollywood)

Total Plays: 100, Total Stations: 9, Adds: 0

GOO GOO DOLLS Sympathy (Warner Bros.)

Total Plays: 92, Total Stations: 5, Adds: 1

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

Total Plays: 85, Total Stations: 5, Adds: 0

JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)

Total Plays: 84, Total Stations: 8, Adds: 0

NICKEL CREEK Smoothie Song (Sugar Hill)

Total Plays: 77, Total Stations: 7, Adds: 3

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JACKSON BROWNE About My Imagination (Elektra/EEG)	9
STEELY DAN Blues Beach (Reprise)	7
BRUCE COCKBURN Open (True North/Rounder)	6
COLDPLAY The Scientist (Capitol)	4
NICKEL CREEK Smoothie Song (Sugar Hill)	3
ROBERT BRADLEY'S BLACKWATER... It'll Come To You (Vanguard)	3
TRAIN Calling All Angels (Columbia)	2
TORI AMOS Taxi Ride (Epic)	2
JOHN HIATT My Baby Blue (New West)	2
PSEUDOPOD All Over You (Interscope)	2
EELS Saturday Morning (DreamWorks)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Calling All Angels (Columbia)	+74
PSEUDOPOD All Over You (Interscope)	+70
COLDPLAY The Scientist (Capitol)	+44
TORI AMOS A Sorta Fairytale (Epic)	+39
RADIOHEAD There There (Capitol)	+39
EELS Saturday Morning (DreamWorks)	+37
MARCIA BALL Foreclose On The House Of Love (Alligator)	+36
STEELY DAN Blues Beach (Reprise)	+33
BRUCE COCKBURN Open (True North/Rounder)	+33
FLEETWOOD MAC Peacekeeper (Reprise)	+31
BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NDRAH JONES Come Away With Me (Blue Note/Virgin)	221
BECK Lost Cause (Geffen/Interscope)	193
JACK JOHNSON Flake (Enjoy/Universal)	189
DAVE MATTHEWS BAND Grace Is Gone (RCA)	172
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	166
TORI AMOS A Sorta Fairytale (Epic)	162
DAVE MATTHEWS BAND Where Are You Going (RCA)	144
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	143
MATCHBOX TWENTY Disease (Atlantic)	138
NORAH JONES Don't KnoTORI AMOS A Sorta Fairytale (Epic)	201
BECK Lost Cause (Geffen/Interscope)	182
DAVE MATTHEWS BAND Grace Is Gone (RCA)	172
JACK JOHNSON Flake (Enjoy/Universal)	168
NORAH JONES Come Away With Me (Blue Note/Virgin)	158
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	152
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	144

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

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-Bruce Warren, PD, WXPNI/Philadelphia

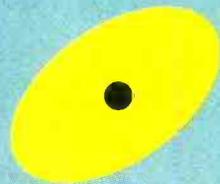
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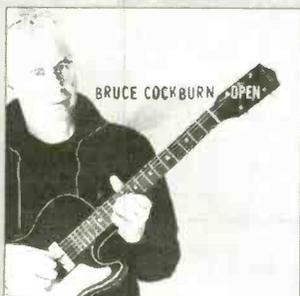
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Sun	May 11 - Annapolis, MD	Ramshead
Mon	May 12 - Pittsburgh, PA	Rosebud
Tue	May 13 - New York, NY	Irving Plaza
Thu	May 15 - Glenside, PA	Keswick
Sat	May 17 - Long Island, NY	The Stephen Talk House
Sun	May 18 - Alexandria, VA	Birchmere
Mon	May 19 - Lebanon, NH	Lebanon Opera House
Tue	May 22 - Vancouver, BC	Orpheum Theater
Fri	May 23 - Kelowna, BC	Kelowna Skysearch Place
Sun	May 25 - Edmonton, Alberta	Northern Alberta Jubilee Aud.
Mon	May 26 - Calgary, Alberta	Jack Singer Aud.
Wed	May 28 - Keene, NH	Colonial Theater
Fri	May 30 - Troy, MI	Savings Bond Music Hall
Sat	May 31 - Hartford, CT	Lincoln Center

More to come...



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May 2, 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	LUCINDA WILLIAMS Righteously (Lost Highway)	313	+7	8477	9	20/0
3	2	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	307	+28	8324	7	19/0
2	3	BEN HARPER With My Own Two Hands (Virgin)	297	+4	8654	8	20/0
5	4	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	284	+25	10586	10	19/0
4	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	265	+4	6571	13	16/0
6	6	ZIGGY MARLEY True To Myself (Private Music/AAL)	244	+7	6551	6	19/0
13	7	FLEETWOOD MAC Peacekeeper (Reprise)	233	+29	5404	7	16/0
10	8	JOHN HIATT My Baby Blue (New West)	216	+9	6265	4	19/0
9	9	JOHN MAYER Why Georgia (Aware/Columbia)	212	+3	1893	13	10/0
14	10	COLDPLAY The Scientist (Capitol)	207	+15	5543	3	17/0
12	11	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	205	+1	6915	14	19/0
11	12	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	198	-8	5101	15	17/0
7	13	JOHNNY MARR Down On The Corner (iMusic)	197	-33	3577	15	16/0
22	14	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	183	+32	4479	3	18/1
17	15	WALLFLOWERS How Good It Can Get (Interscope)	171	-5	2476	17	12/0
19	16	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	170	+10	4864	4	17/0
16	17	BETH ORTON Thinking About Tomorrow (Astralwerks/EMC)	167	-11	4799	7	17/0
24	18	TRAIN Calling All Angels (Columbia)	165	+32	3442	2	12/2
8	19	DAVID GRAY Be Mine (ATO/RCA)	165	-52	4168	15	12/0
18	20	THORNS I Can't Remember (Aware/Columbia)	163	-3	4672	7	15/0
15	21	PETE YORN Come Back Home (Columbia)	163	-16	4329	6	15/0
20	22	JOE JACKSON Awkward Age (Rykodisc)	149	-7	5691	10	14/0
21	23	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	148	-5	5010	7	16/0
30	24	RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	142	+36	5705	2	16/1
23	25	TORI AMOS Taxi Ride (Epic)	131	-13	1138	10	10/0
29	26	JOAN ARMATRADE Lover's Speak (Denon)	114	+6	3828	4	13/0
27	27	JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)	108	-8	3623	3	11/0
28	28	FEEL Get Your Name On It (Curb)	107	-2	1707	5	11/0
25	29	ROSANNE CASH Rules Of Travel (Capitol)	100	-25	5630	11	11/0
Debut	30	PHIL ROY Undeniably Human (Or)	97	+2	3756	1	12/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26. © 2003, R&R Inc.

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BRUCE COCKBURN Open (True North/Rounder)	14
STEELY DAN Blues Beach (Reprise)	9
JACKSON BROWNE About My Imagination (Elektra/EEG)	8
ROBERT BRADLEY'S BLACKWATER... It'll Come To You (Vanguard)	6
MARCIA BALL Foreclose On The House Of Love (Alligator)	4
RADIOHEAD There There (Capitol)	3
PSEUDOPOD All Over You (Interscope)	3
DAMIEN RICE Volcano (Vector)	3
ASHLEY MACISAAC Lay Me Down (Lost Highway)	3
GEMMA HAYES Back Of My Hand (Astralwerks/EMC)	3
TRAIN Calling All Angels (Columbia)	2
ALEXI MURDOCH Drange Sky (Mind Blue)	2
MARY FAHL The Great Unknown (Sony)	2
SUSAN TEDESCHI Don't Think Twice, It's All... (Tone-Cool/Artemis)	2
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	1
RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	1
BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)	1
WILL HOGE Be The One (Atlantic)	1
LIZZIE WEST Dusty Turnaround (Warner Bros.)	1
MARTY LLOYD Justified (Razor & Tie)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RADIOHEAD There There (Capitol)	+65
LIZZIE WEST Dusty Turnaround (Warner Bros.)	+44
RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	+36
BRUCE COCKBURN Open (True North/Rounder)	+34
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	+32
TRAIN Calling All Angels (Columbia)	+32
MARCIA BALL Foreclose On The House Of Love (Alligator)	+31
JACKSON BROWNE About My Imagination (Elektra/EEG)	+30
FLEETWOOD MAC Peacekeeper (Reprise)	+29
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	+28
STEELY DAN Blues Beach (Reprise)	+28
BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)	+26

Reporters

WAPS/Akron, OH
 PD/MD: Bill Gruber
 1 ASHLEY MACISAAC "Lay"
 1 BART FERGUSON "Tomorrow"
 1 PSEUDOPOD "Over"
 1 STEELY DAN "Beach"

KGSR/Austin, TX *
 OM: Jeff Carroll
 PD: Jody Oenberg
 APD: Jyl Herschman-Ross
 MD: Susan Castle
 9 PATTY GRIFFIN "Down"
 8 BRUCE COCKBURN "Open"
 7 JACKSON BROWNE "About"
 5 CALEXICO "Quattro"
 4 WHITE STRIPES "Boy"

WRNR/Baltimore, MD
 OM: Jon Peterson
 PD: Alex Cortright
 MD: Damian Einstein
 1 BRUCE COCKBURN "Open"
 1 ROBERT BRADLEY'S "Come"

KRVB/Boise, ID *
 DM/PD: Dan McColly
 1 JACKSON BROWNE "About"
 1 TRAIN "Angels"

WBOS/Boston, MA *
 PD: Chris Herrmann
 APD/MD: Michele Williams
 7 SAM ROBERTS "Brother"
 6 NICKEL CREEK "Smoothe"

WXRW/Boston, MA *
 PD: Nicole Sandler
 MD: Dana Marshall
 20 BRUCE COCKBURN "Open"
 1 STEELY DAN "Beach"
 1 JACKSON BROWNE "About"
 1 FLEETWOOD MAC "Wit"
 1 NICKEL CREEK "Smoothe"
 1 ROBERT BRADLEY'S "Come"

WNCS/Burlington, VT
 PD/MD: Mark Abuzzahab
 5 STEELY DAN "Beach"
 3 BRUCE COCKBURN "Open"
 1 MARTY LLOYD "Justified"
 1 JACKSON BROWNE "About"

WMVY/Cape Cod, MA
 PD/MD: Barbara Dacey
 1 BRUCE COCKBURN "Open"
 1 JACKSON BROWNE "About"
 1 MARCIA BALL "House"
 1 SUSAN TEDESCHI "Twice"

WDDO/Chattanooga, TN *
 OM/PD/MD: Danny Howard
 10 PSEUDOPOD "Over"

WXRT/Chicago, IL *
 PD: Norm Winer
 APD/MD: John Farneda
 4 TORI AMOS "Ride"
 4 SPIDON "Wavy"

KBXR/Columbia, MO
 PD/MD: Lana Trezise
 4 YARBIRDS "Please"
 3 PSEUDOPOD "Over"
 3 WIDESPREAD PANIC "Wanna"

KBCO/Denver-Boulder, CO *
 PD: Scott Arbaugh
 MD: Keeler
 14 STEELY DAN "Beach"
 2 JOHN HIATT "Blue"
 2 JACKSON BROWNE "About"

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandyke
 AMD: Chuck Horn
 3 ASHLEY MACISAAC "Lay"
 2 MARCIA BALL "House"
 3 STEELY DAN "Beach"

WVOD/Elizabeth City, NC
 PD: Matt Cooper
 MD: Tad Abbey
 1 TRAIN "Angels"

WNCW/Greenville, SC
 PD: Mark Keefe
 APD/MD: Kim Clark
 16 PAUL WELLS "Lethy"
 8 JENNIFER JACKSON "Power"
 8 JACKSON BROWNE "About"
 4 ALEXI MURDOCH "Sky"
 BILL FRISSELL "People"
 EMORY JOSEPH "Princess"
 GEMMA HAYES "Hand"
 MARY LEE'S CORVETTE "Miles"
 PSEUDOPOD "Over"
 GARAGE A TROIS "Sprung"
 JAKE AMERINDO "Peace"
 KELLER WILLIAMS "Vacate"

WTTS/Indianapolis, IN *
 PD: Brad Holtz
 MD: Todd Berryman
 COLDFPLAY "Scientist"
 STEELY DAN "Beach"

WOKI/Knoxville, TN *
 PD: Shane Cox
 MD: Sarah McClune
 7 ROBERT BRADLEY'S "Come"
 1 "HARD EYE BLIND" "Bleed"
 BLUE MAN/MATTHEWS "Sing"
 GOOD GOOD DOLLS "Sympathy"

KMTN/Jackson, WY
 PD/MD: Mark Fishman
 7 TRAIN "Angels"
 7 WAIFS "Lighthouse"
 5 EELS "Morning"
 5 MARCIA BALL "House"
 5 RADIOHEAD "There"
 5 ROBERT BRADLEY'S "Come"

WFPK/Louisville, KY
 PD: Dan Reed
 APD: Stacy Owen
 BRUCE COCKBURN "Open"
 DAMIEN RICE "Volcano"
 IGUANAS "Vot"
 WHITE STRIPES "Seven"

KTBG/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 19 JACKSON BROWNE "About"
 BRUCE COCKBURN "Open"
 DAMIEN RICE "Volcano"
 MARCIA BALL "House"
 CODDER & GALBAN "Dumie"
 STEELY DAN "Beach"

WMMM/Madison, WI *
 PD: Tom Teuber
 MD: Gabby Parsons
 5 COLDFPLAY "Scientist"
 BRUCE COCKBURN "Open"
 JACKSON BROWNE "About"

WMPS/Memphis, TN *
 PD: Steve Richards
 MD: Alexandra Izner
 2 MARCIA BALL "House"
 2 JOHN HIATT "Blue"
 1 STEELY DAN "Beach"

KTCZ/Minneapolis, MN *
 PD: Matt Cooper
 MD: Lauren MacLach
 APD/MD: Mike Wolf
 No Adds

WGVV/Minneapolis, MN *
 DM: Dave Hamilton
 PD: Jeff Collins
 16 RADIOHEAD "There"
 14 RED HOT CHILI "Dosed"
 14 PSEUDOPOD "Over"

WZEW/Mobile, AL *
 PD: Brian Hart
 MD: Lee Ann Konik
 ZIGGY MARLEY "Myself"

KPIG/Monterey, CA
 PD/MD: Laura Ellen Hopper
 8 BRUCE COCKBURN "Open"
 5 JACQUELINE GREENE "Wenderson"
 4 BASTARD SONS OF "Distance"
 2 SUSAN TEDESCHI "Twice"
 BECK/LES KELLY "F&F"
 WIDESPREAD PANIC "Thin"

WRLT/Nashville, TN *
 OM/PD: David Hall
 APD/MD: Keith Coes
 1 FOOT FIGHTERS "Times"
 1 STEELY DAN "Beach"

WFUV/New York, NY
 PD: Chuck Singleton
 MD: Rita Houston
 AMD: Russ Borris
 EVAN DANDO "Locks"
 GEMMA HAYES "Hand"
 IRRAHIM FERRER "Buenos"
 ROBERT BRADLEY'S "Come"
 STEELY DAN "Beach"
 WILCO "Magazine"

WKOC/Norfolk, VA *
 PD: Paul Shugrue
 MD: Kristen Croot
 ASHLEY MACISAAC "Lay"
 BRUCE COCKBURN "Open"
 MARTY LLOYD "Justified"
 SAM ROBERTS "Brother"
 STROKES "Explain"

KCTY/Omaha, NE *
 PD: Brian Burns
 MD: Brian Morton
 No Adds

WXPN/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Helen Leicht
 1 ALISON KRAUSS "Home"
 1 AMY POB "F&F"
 1 BRUCE COCKBURN "Open"
 1 GEMMA HAYES "Hand"
 1 JACKSON BROWNE "About"
 1 JESSE HARRIS "Life"
 1 ROBERT BRADLEY'S "Come"

WYEP/Pittsburgh, PA
 PD: Rosemary Welsch
 MD: Mike Sauter
 2 BRUCE COCKBURN "Open"
 2 RADIOHEAD "There"
 1 TURIN BRACKES "Blat"
 1 DAMIEN RICE "Volcano"
 1 DAR WILLIAMS "Closer"
 1 MARCIA BALL "House"
 1 MARY FAHL "Great"
 1 CODDER & GALBAN "Patina"
 1 SONNY LANDRETH "F&F"
 1 STEELY DAN "Beach"

WCLZ/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 BRUCE COCKBURN "Open"
 LIZZIE WEST "Dusty"

KINK/Portland, OR *
 PD: Dennis Constantine
 MD: Kevin Welch
 3 TRAIN "Angels"
 3 JOHNNY MARR/REALERS "Corner"
 3 NICKEL CREEK "Smoothe"
 2 JACKSON BROWNE "About"

WDST/Poughkeepsie, NY
 PD: Greg Gattine
 APD: Christine Martinez
 MD: Roger Menell
 BLUE MAN/MATTHEWS "Sing"
 BRUCE COCKBURN "Open"
 JACKSON BROWNE "About"
 RICHARD THOMPSON "Tag"
 STEELY DAN "Beach"
 WILL HOGE "One"

KTHX/Reno, NV *
 PD: Harry Reynolds
 MD: Dave Herold
 3 STEELY DAN "Beach"
 1 BRUCE COCKBURN "Open"
 1 JACKSON BROWNE "About"

KENZ/Salt Lake City, UT *
 PD: Bruce Jones
 MD: Karl Bushman
 6 COLDFPLAY "Scientist"
 EELS "Morning"

*Monitored Reporters
 45 Total Reporters
 25 Total Monitored
 20 Total Indicator



National Programming



Ali Castelinni 215-898-6677

BLUE MAN GROUP Sing Along
 GEMMA HAYES Back Of My Hand
 JESSE HARRIS & THE FERDINANDOS All My Life
 NEW PORNOGRAPHERS The Laws Have Changed
 NORAH JONES Wurlitzer Prize
 STEELY DAN Blues Beach
 VARIOUS ARTISTS A Mighty Wind OST



Rob Reinhart 734-761-2043

DAN BERN Fly Away
 JIM REILLY When Love Dies
 LIZZIE WEST Monkey Back Blues

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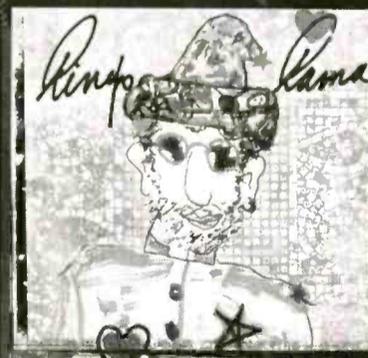
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ON THE RECORD

With
Brian Burns
PD, KCTY/Omaha



The musically documented soap opera known as Fleetwood Mac continues after nearly five decades of major lineup changes, intergroup marriage, divorce, affairs, animosities, band defections, drug abuse and alcoholism. But today, the copious amounts of cocaine and cognac that stoked their stormy sessions have been replaced by baggies of trail mix. • *Say You Will* is Fleetwood Mac's first studio album of new material with Stevie Nicks and Lindsey Buckingham since *Tango in the Night* was released 16 years ago. It also represents the first time that songwriters Buckingham and Nicks have recorded a Fleetwood Mac album without Christine McVie, a key writer, harmonizer and piano player. • So what makes this mainstream, soft rock dinosaur still relevant today — besides an album appearance by Sheryl Crow? Beyond the nostalgia, they remain a key component in the soundtrack of the Triple

A listener's life. However, it remains to be seen how much of radio beyond the Triple A format will embrace "Peacekeeper." How ironic that the band who helped propel FM radio may go begging to get airplay 30 years later. • The near-mythic expectations of Fleetwood Mac may have waned, but they remain an icon as they continue to redefine their place in American music history. Their summer tour has 31 confirmed shows so far and will launch May 7 in Columbus, OH.

On the Triple A monitored chart this week, **Jason Mraz** holds the top slot for the third week, **John Mayer** is very close at 2*, **Coldplay's** "Clocks" regains its bullet at No. 3, **Fleetwood Mac** are 4*, **Jack Johnson** moves up to 5*, **Train** jump 9*-6*, **Ben Harper** is at 8*, and **The Jayhawks** increase to 9* ... **Ziggy Marley** and **Lucinda Williams** are knocking on the top 10 at 11* and 12*, respectively ... Gainers this week include **Johnny Marr + The Healers** (16*-14*), **Coldplay's** "The Scientist" (19*-16*), **Pete Yorn** (14*-13*), **Feel** (22*-18*) and **The Thorns** (25*-19*) ... **Tori Amos** gets her bullet back at 21*, **Third Eye Blind** are at 29* and **Live** debut at 30* ... The Indicator chart is very top-heavy this week with slots 1-11 all bulleted (including **Lucinda Williams** holding at 1* for the sixth week) ... **Widespread Panic** leap 22*-14*, **John Eddie** goes 19*-16*, **Train** jump 24*-18*, **Richard Thompson** increases 30*-24, and **Joan Armatrading** moves 29*-26* ... **Phil Roy** debuts ... Keep an eye on **Damien Rice**, **Franky Perez**, **Blue Man Group**, **Joseph Arthur** and **Alexi Murdoch** ... In the Most Added category, **Bruce Cockburn** comes in at No. 1 overall with 20 adds (No. 1 Indicator), **Jackson Browne** grabs 17 total adds (No. 1 monitored), and **Steely Dan** have 16 total adds (No. 2 on both panels) ... **Robert Bradley's** **Blackwater Surprise** and **Gemma Hayes** also have a good first week ... **Marcia Ball**, **Pseudopod**, **Ashley MacIsaac** and **Sam Roberts** close some important holes.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **John Eddie**

LABEL: **Thrill Show/Lost Highway**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



If determination and the willingness to stick with it for the long haul mean anything at all in this business, then John Eddie certainly has a sizable balance in the ol' karma account. Born and raised in Virginia, Eddie relocated to the New Jersey side of Philadelphia in the early '80s to pursue a career in music. He slowly built a following up and down the Eastern Seaboard. One of his fans was Bruce Springsteen, and ultimately Eddie even signed with the same label, Columbia. Eddie released two albums for them in the mid-'80s and scored a minor hit with "Jungle Boy." He then made a deal with Elektra, but legal problems ensued and no album was ever released.

Eventually, Eddie formed his own label, Lost American Thrill Show, and released two albums on his own — both produced by T-Bone Wolk. In addition, Eddie and his band continued to play the national club circuit regularly, and over time he nurtured a reliable base of support from coast to coast.

Because he is based in New Jersey, it's easy to pigeonhole Eddie's sound a certain way. But when you actually spend some time with his music, it becomes clear rather quickly that Southern musical styles — country, soul, folk and rockabilly — inform his music just as much as straightforward East Coast rock 'n' roll. As he often says, "It's more Memphis than it is Asbury Park."

So it's only natural that Eddie would journey to Memphis to work with renowned producer Jim Dickinson at the fabled Ardent Studios on *Who the Hell Is John Eddie?* — his first album for Lost

Highway. Joining them in the studio were some top-notch players, including Kenny Aronoff on drums, Kenny Vaughan and PK Lavengood on guitar, Kenny Aaronson on bass and labelmate Tift Merritt on vocals.

"Jim taught me a lot about letting the whole thing just happen," says Eddie. "Don't overthink it, and if it doesn't feel real, lose it. We didn't do any pre-production. We just set the band up, I would play the band the song, we would run through it a few times, record something and then look to Jim to see if we were doing anything worthwhile. Jim certainly brought some Memphis voodoo to the sessions."

Eddie brought in some very impressive material — the most honest and self-assured songs of his career. Whether deadly serious or irreverently funny, whether tender or rockin', songs such as "Let Me Down Hard," "If You're Here When I Get Back," "Jesus Is Coming," "Low Life" and "Place You Go" make it quite clear that John Eddie is speaking not only from experience, but also straight from his heart. There are also two hidden tracks at the end worthy of your ear.

As Eddie and his label prepare for the release of *Who the Hell Is John Eddie?*, touring plans are already in the works. At this point, he's already booked through the end of May, with plans to stay on the road throughout the summer.

a wincraft release

STEVE WINWOOD

ABOUT TIME

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R&R 2003 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite Triple A radio stations, as well as radio and record professionals, for R&R's annual Triple A Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The winners will be announced at the R&R Triple A Summit in Boulder, CO, August 6-9, 2003.

Here is the nomination process:

1. Nominations should be based on the highest standards of industry excellence and professionalism.
2. Any U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
3. Nominees must have been employed at the company for which they were nominated between March 1, 2002 and February 28, 2003.
4. You can nominate yourself, your co-workers and your station.
5. Only one form per person will be accepted. Copies are not acceptable. You must indicate your name and affiliation on the nomination form. All responses will remain confidential.
6. You do NOT have to make nominations in every category.
7. Deadline: May 13, 2003!

R&R 2003 TRIPLE A INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

TRIPLE A RADIO STATION OF THE YEAR: (COMMERCIAL) Calls: _____ Market: _____

TRIPLE A RADIO STATION OF THE YEAR: (NON COMMERCIAL) Calls: _____ Market: _____

TRIPLE A PROGRAM DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A MUSIC DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

TRIPLE A AIR PERSONALITY OF THE YEAR: Name: _____ Station/Market: _____

RECORD AWARDS

TRIPLE A RECORD LABEL OF THE YEAR: (PLATINUM) _____

TRIPLE A RECORD LABEL OF THE YEAR: (GOLD) _____

TRIPLE A PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label: _____

FILL IN BELOW TO VALIDATE BALLOT:

Your Name: _____

Title: _____

Station/Affiliation: _____

THIS FORM MUST BE RECEIVED BY MAY 13, 2003!

Please mail or fax to:
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May 2, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	LUCINDA WILLIAMS World Without Tears (<i>Last Highway</i>)	748	+18	4394
2	2	RAY WYLIE HUBBARD Growl (<i>Philo</i>)	686	+16	2980
3	3	DERAILERS Genuine (<i>Lucky Dog</i>)	668	+27	2792
7	4	VARIOUS ARTISTS Lonesome Onry and Mean (<i>Dualtone</i>)	630	+143	1516
5	5	JAYHAWKS Rainy Day Music (<i>American/Lost Highway/IDJMG</i>)	592	+19	3591
6	6	ROSANNE CASH Rules Of Travel (<i>Capitol</i>)	574	+4	4808
4	7	BE GOOD TANYAS Chinatown (<i>Nettwerk America</i>)	572	-23	5425
11	8	JEFF BLACK B Sides And Confessions Volume One (<i>Dualtone</i>)	432	+23	3146
8	9	DAVID OLNEY The Wheel (<i>Loud House</i>)	428	-28	3520
12	10	TOM RUSSELL Modern Art (<i>Hightone</i>)	421	+18	1417
24	11	JOHN HIATT & THE GONERS Beneath... (<i>New West</i>)	402	+155	1110
13	12	MARTY RAYBON Full Circle (<i>Doobie Shea</i>)	375	+12	2408
9	13	KATHLEEN EDWARDS Failer (<i>Rounder</i>)	361	-71	6763
10	14	JEANNIE KENDALL Jeannie Kendall (<i>Rounder</i>)	355	-59	3722
17	15	GIBSON BROTHERS Bona Fide (<i>Sugar Hill</i>)	335	+17	1707
16	16	HOUSTON MARCHMAN... Desperate Man (<i>Independent</i>)	326	+1	3667
28	17	TOWNES VAN ZANDT In The Beginning (<i>Compadre</i>)	312	+83	828
14	18	JOHN HAMMOND Ready For Love (<i>Back Porch/Virgin</i>)	303	-54	4149
15	19	JOHNNY CASH The Man... (<i>American/Lost Highway/IDJMG</i>)	290	-45	11756
21	20	MARK INSLEY Supermodel (<i>Rustic Records</i>)	276	+11	859
18	21	SONNY LANDRETH The Road Were On (<i>Sugar Hill</i>)	275	-11	5217
23	22	RICKY SKAGGS... Live at the Charleston... (<i>Skaggs Family</i>)	264	+17	1185
20	23	BILLY JOE SHAVER Freedoms Child (<i>Compadre</i>)	255	-23	12060
Debut	24	MARCIA BALL So Many Rivers (<i>Alligator</i>)	249	+151	347
Debut	25	VARIOUS ARTISTS Texas Outlaws (<i>Compadre</i>)	248	+70	671
Debut	26	I. MIHANA Rust On The Moon (<i>Mountain Apple</i>)	230	+20	989
25	27	TIM EASTON Break Your Mothers Heart (<i>New West</i>)	217	-19	4883
29	28	HAL KETCHUM The King Of Love (<i>Curb</i>)	217	+4	910
19	29	ROCKHOUSE RAMBLERS Torch This Town (<i>Haydens Ferry Rustic</i>)	215	-67	3755
22	30	PINERS Nashville Pine (<i>Brick House</i>)	207	-45	2865

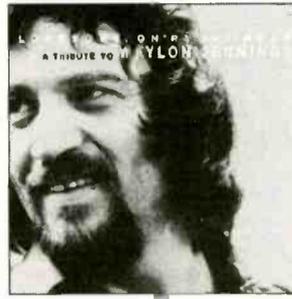
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Various Artists

Label: Dualtone



In recognition of Waylon Jennings' passing last year and in honor of the lasting influence he and his music have, the good folks at Dualtone took it upon themselves to put together a definitive tribute album that captured the spirit and irreverence that made Jennings a unique artist. Their aspirations have finally been fulfilled with the release of *Lonesome, On'ry and Mean — A Tribute to Waylon Jennings*. From his beginnings as the bass player for Buddy Holly through his self-destructive "outlaw" days in the '70s and right up until he passed away in February 2002, Jennings always followed his own musical instincts.

Furthermore, his ability to blur the lines between country, rock and R&B has made his music timeless. Co-produced by Chuck Mead, Dave Roe, Scott Robinson and Dan Herrington, this tasteful collection features many of Jennings' most memorable tunes performed by a broad variety of artists ranging from Guy Clark, Nanci Griffin and Kris Kristofferson to Norah Jones, Dave Alvin and Jennings' original bandmates, The Crickets. All of these recordings are brand-new and were done for this project. Check out "Good Hearted Woman," "Wurlitzer Prize," "Storms Never Last" and "I Do Believe."

Americana News

On April 19 Loretta Lynn performed with The White Stripes during a sold-out show at New York's Hammerstein Ballroom. After hearing the rock duo's cover of her song "Rated X" on their debut album, Lynn invited the musicians to her home for dinner. During a conversation that evening she agreed to sing with them onstage and open the show ... Willie Nelson has decided to reprise his Fourth of July Picnic this year at the Two River Canyon Amphitheater in Spicewood, TX. First held in 1972, the event will be expanded to two days and will feature performances by Nelson, Neil Young & Crazy Horse, The Dead, Billy Bob Thornton and others ... Steve Earle will keynote this year's ninth annual NXNE festival in Toronto. The gathering will take place June 5-7 ... The city council of Madison, WI would like to offer The Dixie Chicks their city as a safe haven. Over half the members of the council have co-sponsored a resolution that calls for the Chicks' albums to be played during meeting breaks and have suggested the mayor present the group with keys to the city. City Council member Ken Golden said, "I am urging the council to pass this resolution to make sure that The Dixie Chicks' right to free speech is defended and they have a protected place within which to exercise their right to dissent."

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Rhonda Vincent One Step Ahead (<i>Rounder</i>)	26
Reckless Kelly Under the Table & Above the Sun (<i>Sugar Hill</i>)	15
John Hiatt & The Goners Beneath This Gruff Exterior (<i>New West</i>)	15
Marcia Ball So Many Rivers (<i>Alligator</i>)	12
Audrey Auld Losing Faith (<i>Reckless Records</i>)	8
Caitlin Cary Im Staying Out (<i>Yep Roc</i>)	8
Andrea Zonn Love Goes On (<i>Compass</i>)	7
Various Artists Texas Outlaws (<i>Compadre</i>)	7

Rhonda Vincent
one step ahead

#1 Most Added at Americana Chart Debut at #37!

Radio Contact: **BRUNER**
Brad Paul 617-218-4497



RICK WELKE

rwelke@radioandrecords.com

CHR And The Catholic Church

WBVM/Tampa walks the line between media and the church

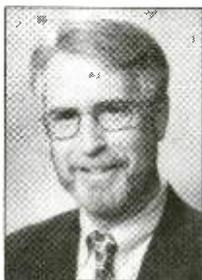
You wouldn't think that pop music and the Catholic church could coexist. But that's exactly what WBVM (Spirit FM)/Tampa has accomplished — it's taken an upbeat CHR format and combined it with some of the distinctive elements of the church. It seems to be working.

WBVM first hit the airwaves back in May 1986 and began as a broadcast-ministry arm of the Catholic diocese of St. Petersburg, FL. The vision of the bishop at that time was to help communicate Christian truth through the power of radio. The station changed its identity to Spirit FM in 1996 to better position itself in the Tampa-St. Petersburg area and to give WBVM an identity throughout Hillsborough and Pinellas Counties.

PD Michael Dee says the station's staff is unique. "Our staff is mostly Catholic," he says. "Others have chosen to convert as they grew in their faith, and some employees who are not Catholic work at Spirit FM with the full knowledge that we all ultimately work for Jesus. We work together to spread His word to the world, no matter how our individual churches may worship. We all respect the teachings of the Catholic church and agree to help spread the teachings of the church through our programming."

WBVM is involved in many events and area activities, just as a secular station is. The station is visible at everything from concerts to local church

carnivals. One of the most exciting events Spirit FM is involved with is Bible on the Beach, an ecumenical bible study for young people held once a week during the warmer months of the year at nearby Clearwater Beach. It includes live music from local bands, a short bible study, group discussions and time for praise and worship music. Bible on the Beach has grown into a Christian event that involves youth from all corners of Spirit FM's huge listening area, which includes the cities of Sarasota, Bradenton, Lakeland and Port Charlotte.



Michael Dee

Pros, Cons Of Church Ownership

"Being owned by the Catholic church is a positive, as we are called to reach out to others by our faith," Dee explains. "Having 100,000 watts of power allows us to do so in ways previously unavailable to any individual missionary. The church supports us both spiritually and financially, and we in turn are here to support the church."

"We are part of the Catholic church and yet, somewhat in jest, we are called the largest parish in the diocese."

We can reach out to the homebound, those who have fallen away from the church and people who have never stepped foot in a church building with hope and love. This can be done while giving Christians the truth of God's love in the music and messages shared. The station depends totally on listener support but also has the financial support of the church, much like any other ministry."

As an extension of the Catholic church, WBVM does run into an issue when a song or program expresses an idea that goes against Catholic teaching. "As a ministry of the Catholic church," Dee contends, "there are always going to be some well intentioned but quite-often mistaken Catholic Christians who feel their station needs to play more or less of this or that. You know, the type of music that fits their definition of Catholic."

If you listen long enough to Spirit FM, you'll hear elements that you wouldn't hear anywhere else at CHR. Even a Hail Mary might sneak up on you in the middle of a long stretch of progressive music. "Listeners to Spirit FM have told us through e-mails, letters and comments at remote events that they tune in first for the music," Dee says. "Many also seem to enjoy being able to hear Bishop Robert Lynch comment on happenings in the church and the world at large."

He continues, "The listeners have also shared with us that although they may not understand all of the prayers offered, they feel the faith that the staff expresses as we pause many times throughout the day for prayer and reflection. We pause to pray for our listeners' requests from our 24-hour prayer line, and, though the words may be slightly different than what they may be used to, they soon realize we are praying to the Savior of all, Jesus Christ. As Christians, we are one body."

Community Call

Many research studies over the last several months show that WBVM suffers, as do many other Christian stations, in the area of exposure to the community at large. Dee comments, "As a station we have many things planned for the future, from concerts

"Having 100,000 watts of power allows us to reach people in ways previously unavailable to any individual missionary. The church supports us both spiritually and financially, and we in turn are here to support the church."

and shows to a one-day fundraiser to help the station, called Spread The Word. It's a new event we're trying this year to raise funds that would allow the station to purchase billboards and other forms of advertising.

"We need to let those who have never heard of Spirit FM know we are here. We have found, even among Catholics in our listening area, that many have never listened to us or believe we play nothing but church hymns. We plan to be out in the public view as much as possible."

What would the new listener hear when tuning in for the first time? "They would find good music, done as well as anything else on the dial, with an eternal message," Dee says. "If they stay for more than one song, they might even hear someone pray for them and invite them to pray for others. They would hear people on the air who love what they do. They would hear a true Christian spirit in everything we say and do. They might even learn a little something about the Catholic faith. Many listeners are quite surprised when they learn that the Catholic church owns us."

A big detraction from great radio is not being real with your audience. Dee agrees: "Listeners are not stupid. For the most part, they can tell when they are being lied to. It sounds simple, but radio people are actors, and all we have is the sense of sound to convey our message. If the announcer is merely acting or playing the ra-

dio game or trying to spread a message he or she doesn't really believe in, the vast majority of listeners will know it."

Dee feels very strongly about Christian CHR and believes that the format may be headed into dangerous territory. He says, "Play music that conveys the truth of God's love, and try not to get pigeonholed into playing only one style of music. If CHR stands for Christian Hit Radio, then it needs to be just that — hit radio. Try something a little different or upbeat every so often."

Give Listeners What They Want

Dee continues, "Let your listeners tell you what they want to hear, not the other way around. Be open to criticism. You'll get it, and from many different directions. When asking your listeners what they like, remember that the radio station is not your personal jukebox. Being listener-supported demands that you be responsive to what the listener wants to hear. Most of the time they will tell you what they want to hear, and supporters feel a sense of ownership in their station."

Dee finishes up by saying, "Be responsive and attentive to the listener. For every one person you hear from, there are probably 10- to 100-times more of them who don't bother to complain, they just go elsewhere. They are listening to radio; our job is to make sure they are listening to us."

"Listeners are not stupid. For the most part, they can tell when they are being lied to. If the announcer is merely acting or playing the radio game or trying to spread a message he or she doesn't really believe in, the vast majority of listeners will know it."

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The CCM Update

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New Album Spotlight: Steven Delopoulos

Ex-Burlap frontman's first solo project is set for release May 20

Steven Delopoulos has been out of the spotlight for several years since the disbanding of charismatic group Burlap To Cashmere, for whom he sang lead and wrote most of the material. Since the breakup he's been traveling, writing and just observing life in general.

A little over a year ago Delopoulos hooked up with Universal South upstart imprint Eb & Flo Records, and, under the direction of producer and label head Monroe Jones, he's created an acoustically driven album that's a stripped-down version of his past.

Delopoulos' songs still have a certain cinematic quality, and their strong images and breezy melodies make his first solo project, *Me Died Blue*, a perfect summertime disk. His narrative style of songwriting, a la Cat Stevens or James Taylor, adds depth and draws the listener further into his world. CCM UPDATE EDITOR Lizza Connor recently talked with Delopoulos and Jones about the album.

CCM: Steven, where have you been since Burlap To Cashmere split up?

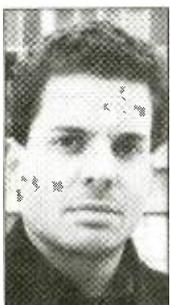
SD: Egypt. After Burlap I just tried to figure out where I was going. I was on Interscope, then Universal South. That was a three-year journey. I've been searching a lot, trying to find some clarity.

Egypt is a perfect place to work. It's just limbo land.

CCM: Were you writing and making music?

SD: Yeah, but the crazy thing is that with the band, we were playing before thousands of people, making lots of money and reaching that peak. Then it all stopped, and I was like, "What am I doing with my life?" We were on the road for four years. Once we got home, there was lots of self-analysis going on.

It was really freaky because it was such an extreme thing. We were



Steven Delopoulos

always in a van or in a bus. And then when I got home, I just didn't know what to do with myself.

CCM: Is this new album a product of that experience?

SD: The whole album is about redemption. A lot of the songs talk about going through seasons. What most Christians would look at as backsliding, I would talk about as being a process. This record is about being OK in the process, and whatever stage you're in. There's a beginning, middle and end, and it sort of became this concept album, seeing yourself as whole, just how God sees you, and going on that roller-coaster ride of death and resurrection.

"I hope that people can reach into this record and see themselves and say, 'It's OK to be where I am right now. I'm loved, accepted and whole.'"

CCM: What is your goal with this album?

SD: I want the listener to know that it's OK to be in Egypt. The process of being in the darkness, coming out of the darkness, running the balance, coming back as a child and

going through that death and resurrection over and over — that's really important, to accept the whole thing.

The reality is that we all go through amazing amounts of pain in our lives, and I hope that people can reach into this record and see themselves and say, "It's OK to be where I am right now. I'm loved, accepted and whole."

CCM: Monroe, when did you come into the picture?

MJ: Steven and I had some mutual friends, but we'd never hooked up before. I had three or four friends, not connected with each other, just call me out of the blue to tell me that Steven was in town last year and that we should really hook up.

I asked Steven to come over to my home studio to play some tunes. All I had was this really bad, out-of-tune, cheap guitar. He played this song, "Another Day," and I was moved to tears. After that I was just like, "What can I do?"

CCM: Where do you see the album fitting, in terms of markets, charts, etc.?

MJ: There's a ton of redemption and God in this record. My intent is to go toward the general market, but not to deny the fans who love Steven and Burlap.

Technically, I'd say it falls within the Triple A format. But I don't like to say that because Triple A is so nebulous. Everything besides rap or R&B falls into that genre now — in much the same way that the Norah Jones album was called "jazz," when it's got jazz elements, but it's simply a great AC record. I'd say this lies in the folk alternative world. But it's a great pop record too.

One thing that excites me is that last year was such a huge year for singer-songwriters like John Mayer, Pete Dinklage, etc., and I hope that some of those artists kicked open the door for this.

CCM: Steven, what's the main difference between this solo album and your Burlap records?

SD: Beforehand, there was this

CCM UPDATE GALLERY



WITH A LITTLE HELP FROM HER FRIEND West Coast neighbor and fellow recording artist Fernando Ortega recently joined pop and worship artist Cindy Diane for a duet, "Be Unto Your Name," which has been serviced to Inspirational radio. Ortega and Cindy Diane are pictured here during the recording session at New Earth Studios in Laguna Niguel, CA. "Be Unto Your Name" is featured on Cindy Diane's upcoming recording, *Face to Face*, which is set for June 3 release on Los Angeles-based CityFarm Music.



READY TO RUN Althea's Mande Radford and Carrie Theobald participated recently in Nashville's fourth annual Country Music Marathon & Half Marathon. Radford (l), who completed the Chicago Marathon last fall, is seen here with her sister Lori Radford; Mande and Lori both completed the race in 5 1/2 hours. Theobald, who ran the half-marathon, finished her race in three hours. Althea will continue touring before departing May 12 for a weeklong trip with Compassion International to Ecuador.

big band I had as a cover. Now it's just like, "Here's my heart." It's more about making connections with people. It's more acoustic — more intimate than my old records.

CCM: What role did Monroe play in shaping the album?

SD: I wanted to make an acoustic folk record, and Monroe's role was to make sure it wasn't too cluttered and to make sure it was as simple as possible — to make it sound like if I went on stage acoustically, which I will be doing, that it's not too far off from how the record sounds. It's not a Burlap record. It's just a more intimate feeling. Monroe really understood the con-

cept of space on this record. The songs are more relatable than past records I've made.

CCM: Monroe, was it a challenge for you to distinguish this record from the Burlap To Cashmere sound?

MJ: I didn't know those guys because I wasn't that connected to it. I felt that where Steven is now is so its own thing, so of the moment. The biggest challenge for me was to make sure that what I observed — people leaning forward in their chairs to hear — that the record had that. The second I felt like the artist was getting covered up, I was like, "We need to take a step back."

May 2, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NEWSBOYS He Reigns (Sparrow)	1895	-27	15	59/2
3	2	FFH You Found Me (Essential)	1834	+69	12	58/2
2	3	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1709	-77	13	57/1
4	4	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	1576	+32	16	53/1
5	5	AVALON Everything To Me (Sparrow)	1539	+47	12	54/1
7	6	THIRD DAY You Are So Good To Me (Essential)	1305	+100	8	53/2
11	7	REBECCA ST. JAMES I Thank You (ForeFront)	1248	+91	9	49/3
6	8	NATALIE GRANT I Will Be (Curb)	1173	-173	18	40/0
12	9	NICHOLE NORDEMAN Legacy (Sparrow)	1153	+53	7	48/1
10	10	AUDIO ADRENALINE Pierced (ForeFront)	1132	-37	14	47/1
8	11	CAEDMON'S CALL Only Hope (Essential)	999	-185	17	39/1
16	12	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	950	+180	4	45/6
9	13	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	903	-291	17	33/2
13	14	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	864	-108	14	31/0
14	15	JARS OF CLAY The Valley Song (Essential)	838	-105	17	32/2
17	16	JEREMY CAMP I Still Believe (BEC)	795	+71	6	33/1
19	17	JOY WILLIAMS Every Moment (Reunion)	741	+103	4	35/2
15	18	SONICFLOOD Famous One (INO)	716	-84	9	34/0
18	19	STACIE ORRICO Strong Enough (ForeFront)	676	+21	8	28/1
21	20	SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	611	+49	5	29/2
22	21	BEBO NORMAN Falling Down (Essential)	577	+30	6	26/1
20	22	MERCYME Spoken For (INO)	568	-64	31	19/1
28	23	KRISTY STARLING Water (Word/Curb/Warner Bros.)	526	+159	3	26/8
24	24	SARA GROVES Less Like Scars (INO)	511	+8	7	24/1
23	25	DEREK WEBB She Must And Shall Go Free (INO)	487	-24	6	22/1
27	26	PHIL JOEL The Man You Want Me To Be (Inpop)	460	+60	3	23/3
26	27	CHRIS RICE The Other Side Of The Radio (Rocketown)	417	-32	24	15/0
Debut	28	MERCYME Word Of God Speak (INO)	412	+254	1	24/13
25	29	JOEL HANSON Broken (Shiver)	411	-91	9	18/0
29	30	BIG DADDY WEAVE Audience Of One (Fervent)	371	+7	21	14/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MERCYME Word Of God Speak (INO)	13
KRISTY STARLING Water (Word/Curb/Warner Bros.)	8
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	6
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	5
REBECCA ST. JAMES I Thank You (ForeFront)	3
PHIL JOEL The Man You Want Me To Be (Inpop)	3
SIXPENCE NONE... Waiting On The Sun (Squint/Curb/Reprise)	3
NEWSBOYS He Reigns (Sparrow)	2
FFH You Found Me (Essential)	2
THIRD DAY You Are So Good To Me (Essential)	2
STEVEN CURTIS CHAPMAN All About Love (Sparrow)	2
JARS OF CLAY The Valley Song (Essential)	2
JOY WILLIAMS Every Moment (Reunion)	2
SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	2
PLUMB Sink-n-Swim (Curb)	2
NICHOLE NORDEMAN Holy (Sparrow)	2
JIM WITTER Turn Turn Turn (Curb)	2
GLASSBYRD Weight Of The World (Word/Curb/Warner Bros.)	2
SIXPENCE NONE... Don't Dream It's Over (Squint/Curb/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Word Of God Speak (INO)	+254
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	+180
KRISTY STARLING Water (Word/Curb/Warner Bros.)	+159
JOY WILLIAMS Every Moment (Reunion)	+103
THIRD DAY You Are So Good To Me (Essential)	+100

Christian Activity

by Rick Welke

FFH Makes A Move

While **Newsboys** hang on to the No. 1 spot for yet another week, **FFH** have become the best contenders to take over the top position next week, with "You Found Me." Although **Jaci Velasquez** and **Natalie Grant** have challenged for the top spot in the last several charting periods, **Newsboys** have held their own against each test.

Several core artists have ridden up the chart ladder to achieve top 10 status, which will make the coming weeks interesting to watch. They include **Rebecca St. James** (1-7, +91), **Third Day** (7-6, +100) and **Nichole Nordeman** (12-9, +53). It won't be long before **Point Of Grace**, **Joy Williams** and **MercyMe** make their presence known in the upper echelons of the chart; all are riding high with a big increase in plays. Newcomer **Kristy Starling** also makes a significant jump in adds (8), plays (+159) and movement (28-23).

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26. © 2003 Radio & Records.

New & Active

FLUMB Sink-n-Swim (Curb)

Total Plays: 324, Total Stations: 16, Adds: 2

TRUE VIBE Pray (Essential)

Total Plays: 288, Total Stations: 10, Adds: 1

4HIM Walk On (Word/Curb/Warner Bros.)

Total Plays: 228, Total Stations: 9, Adds: 1

FUSS LEE Love Is A Cross (Christian)

Total Plays: 213, Total Stations: 10, Adds: 0

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)

Total Plays: 212, Total Stations: 7, Adds: 0

RELIENT K Getting Into You (Gotee)

Total Plays: 207, Total Stations: 10, Adds: 1

LINCOLN BREWSTER Let The Praises Ring (Vertical)

Total Plays: 173, Total Stations: 8, Adds: 0

BIG DADDY WEAVE Neighborhoods (Fervent)

Total Plays: 168, Total Stations: 9, Adds: 1

TWILA PARIS We Bow Down (Sparrow)

Total Plays: 160, Total Stations: 6, Adds: 0

MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)

Total Plays: 159, Total Stations: 7, Adds: 1

Songs ranked by total plays

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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)	989	-62	16	25/0
2	2	NEWSBOYS He Reigns (Sparrow)	956	-50	15	22/0
4	3	THIRD DAY You Are So Good To Me (Essential)	866	+46	7	24/0
3	4	PLUMB Sink-n-Swim (Curb)	779	-42	15	21/0
6	5	KUTLESS Run (Tooth & Nail/EMC)	743	+10	18	16/0
7	6	JENNIFER KNAPP By And By (Gotee)	698	-20	8	20/0
8	7	SHAUN GROVES Should I Tell Them? (Rocketown)	672	-26	16	16/0
5	8	STACIE ORRICO Security (ForeFront)	669	-65	11	21/0
9	9	SIXPENCE NONE... Don't Dream... (Squint/Curb/Reprise)	603	+31	5	22/1
10	10	LARUE Tonight (Reunion)	550	-19	10	18/0
19	11	BEBO NORMAN Falling Down (Essential)	523	+133	5	17/3
16	12	RELIENT K Getting Into You (Gotee)	518	+63	7	14/1
12	13	MERCYME Spoken For (IND)	501	0	25	12/0
15	14	REBECCA ST. JAMES I Thank You (ForeFront)	485	+15	5	18/0
17	15	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	482	+33	7	16/2
11	16	SARAH SADLER Running Into You (Essential)	441	-61	9	13/0
13	17	AUDIO ADRENALINE Dirty (ForeFront)	431	-68	12	15/0
14	18	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	424	-26	14	12/0
22	19	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	370	+33	4	12/0
24	20	SUPERCHICK Hero (Inpop)	366	+38	4	14/2
18	21	NATALIE GRANT I Will Be (Curb)	366	-29	8	11/0
Debut	22	FFH You Found Me (Essential)	340	+102	1	11/2
23	23	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	326	-12	9	13/0
29	24	SANCTUS REAL Hey Wait (Sparrow)	320	+61	2	13/3
26	25	SARA GROVES All Right Here (IND)	318	+34	4	12/1
25	26	SWIFT Under The Sun (Flicker)	298	+12	16	11/0
27	27	SEVENTH DAY SLUMBER I Know (Crowne)	291	+7	4	8/0
20	28	JARS OF CLAY Revolution (Essential)	289	-97	19	9/0
Debut	29	GINNY OWENS Something More (Rocketown)	268	+37	1	10/1
Debut	30	JOY WILLIAMS Every Moment (Reunion)	258	+22	1	12/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26. © 2003 Radio & Records.

New & Active

TREE63 Be All End All (Inpop)
Total Plays: 253, Total Stations: 10, Adds: 1

ELMS Burn And Shine (Sparrow)
Total Plays: 221, Total Stations: 10, Adds: 0

EVERYDAY SUNDAY Hanging On (Flicker)
Total Plays: 220, Total Stations: 11, Adds: 3

LIFEHOUSE Take Me Away (DreamWorks)
Total Plays: 215, Total Stations: 7, Adds: 0

JEREMY CAMP I Still Believe (BEC)
Total Plays: 173, Total Stations: 7, Adds: 1

ZOEGIRL Plain (Sparrow)
Total Plays: 172, Total Stations: 6, Adds: 1

NATE SALLIE It's About Time (Curb)
Total Plays: 146, Total Stations: 7, Adds: 2

PHIL JOEL The Man You Want Me To Be (Inpop)
Total Plays: 142, Total Stations: 5, Adds: 0

AUDIO ADRENALINE Pierced (ForeFront)
Total Plays: 133, Total Stations: 5, Adds: 0

EVERYONE Everyone (Furious?)
Total Plays: 128, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	12 STONES Crash (Wind-up)	383	+6	11	35/1
4	2	SUPERCHICK Hero (Inpop)	364	+6	9	36/3
2	3	SWITCHFOOT Meant To Live (Red Ink/Columbia)	361	-11	12	33/1
3	4	PILLAR A Shame (Flicker)	347	-12	10	34/1
5	5	SEVENTH DAY SLUMBER I Know (Crowne)	335	-21	11	33/1
6	6	RELIENT K I Am Understood? (Gotee)	322	-4	11	35/2
7	7	38TH PARALLEL Hear My Cry (Squint/Curb/Warner Bros.)	296	-5	15	26/0
9	8	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	279	+41	8	27/2
11	9	BIG DISMAL Remember (Wind-up)	264	+40	5	28/3
8	10	AUDIO ADRENALINE Church Punks (ForeFront)	261	-1	7	28/0
12	11	EVERYDAY SUNDAY Wait (Flicker)	230	+10	10	22/0
18	12	PEACE OF MIND I Am (BEC)	216	+32	6	23/4
21	13	KUTLESS Run (Tooth & Nail/EMC)	215	+51	24	13/0
16	14	JUSTIFIDE Pointing Fingers (Ardent)	207	+15	4	27/4
15	15	CADET Nobody (BEC)	201	+2	4	22/1
29	16	SANCTUS REAL Audience Of One (Sparrow)	200	+64	2	12/3
10	17	HOLLAND I'm Not Backing Down (Tooth & Nail)	200	-26	12	28/1
13	18	SLINGSHOT57 Better Idea (Independent)	195	-11	8	19/0
17	19	DISCIPLE Back Again (Slain)	194	+5	7	22/2
22	20	JONAH33 All For You (Ardent)	192	+31	3	22/2
20	21	ANBERLIN Change The World (Tooth & Nail)	189	+20	5	21/3
14	22	DOGWOOD Faith (BEC)	184	-17	9	17/1
24	23	CURBSQUIRRELS Beautiful (DUG)	177	+18	2	15/4
23	24	TREE63 It's All About To Change (Inpop)	165	+5	8	27/4
19	25	BLEACH Baseline (BEC)	159	-16	5	24/3
25	26	DENISON MARRS Send Me An Angel (Floodgate)	151	-8	10	14/1
Debut	27	RADIAL ANGEL She (Squint/Curb/Warner Bros.)	139	+24	1	13/2
27	28	JUSTIN FOX BAND Can't Bring Me Down (Independent)	138	0	5	10/1
28	29	MONDAY MORNING Blind (Independent)	133	-5	8	14/0
Debut	30	OC SUPERTONES Welcome Home (Tooth & Nail)	122	+18	1	17/3

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26. © 2003 Radio & Records.

New & Active

GRAND PRIZE Reveal Your Love (Independent)
Total Plays: 116, Total Stations: 12, Adds: 2

LIFEHOUSE Take Me Away (DreamWorks)
Total Plays: 98, Total Stations: 5, Adds: 0

MAE Embers & Envelopes (Tooth & Nail)
Total Plays: 94, Total Stations: 8, Adds: 0

LAST TUESDAY Social Butterfly (DUG)
Total Plays: 82, Total Stations: 8, Adds: 5

238 Modern Day Prayer (Tooth & Nail)
Total Plays: 81, Total Stations: 6, Adds: 0

PLUMB Free (Curb)
Total Plays: 80, Total Stations: 9, Adds: 4

BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 80, Total Stations: 7, Adds: 0

BRAVE SAINT SATURN The Sun Also Rises (Tooth & Nail)
Total Plays: 76, Total Stations: 10, Adds: 7

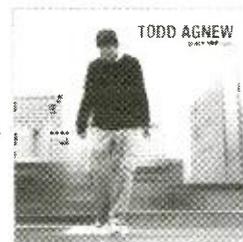
PHIL JOEL No Longer (Inpop)
Total Plays: 56, Total Stations: 10, Adds: 3

LAST TUESDAY Right Here (DUG)
Total Plays: 44, Total Stations: 5, Adds: 1

TODD AGNEW

"THIS FRAGILE BREATH" (the thunder song)
-the debut single from Todd Agnew, going for adds May 2nd.

Todd Agnew's debut album, *Grace Like Rain*,



hits stores, July 22nd.

RADIO PROMOTIONS:
Donna Del Sesto - IHS Promotions
615.771.7739 / ihsdonna@aol.com

RADIO SERVICING:
Christine Mundie - Ardent Records
901.725.0855 / radioservicing@ardentrecords.com



INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	AVALON Everything To Me (<i>Sparrow</i>)	353	+9	11	20/1
	2	SCOTT KRIPPAYNE Live To Worship (<i>Spring Hill</i>)	350	+36	10	20/1
	3	TWILA PARIS We Bow Down (<i>Sparrow</i>)	302	+12	13	17/1
	4	GREG LONG I Cannot Hide From You (<i>Discovery House</i>)	283	+29	8	19/1
	5	J. VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	269	+10	8	17/1
4	6	PHILLIPS, CRAIG & DEAN My Praise (<i>Sparrow</i>)	246	-38	15	14/1
7	7	CAEDMON'S CALL Only Hope (<i>Essential</i>)	245	-5	11	16/1
10	8	PARACHUTE BAND All... (<i>Here To Him/Worship Extreme</i>)	214	+16	5	17/1
9	9	MICHAEL CARD I Left Everything To Follow You (<i>M2.0</i>)	213	+4	9	15/0
17	10	ALLEN ASBURY Somebody's Praying Me Through (<i>Doxology</i>)	206	+82	3	17/5
12	11	4HIM Walk On (<i>Word/Curb/Warner Bros.</i>)	190	+31	5	15/2
11	12	SARA GROVES Remember Surrender (<i>INO</i>)	181	+4	5	14/0
15	13	NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	166	+27	2	16/4
16	14	DENISE DAVIS I Refuse To Be Afraid (<i>Apsalm</i>)	159	+21	4	13/0
13	15	COREY EMERSON Calvary Calls (<i>Discovery House</i>)	156	+6	3	12/0
8	16	SHANNON WEXELBERG From The Rising (<i>Doxology</i>)	150	-96	15	10/1
19	17	NATALIE GRANT I Will Be (<i>Curb</i>)	135	+13	6	9/2
Debut	18	POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	125	+41	1	12/2
Debut	19	FFH You Found Me (<i>Essential</i>)	123	+22	1	10/1
20	20	RUSS LEE Love Is A Cross (<i>Christian</i>)	118	+2	2	10/1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/20-Saturday 4/26.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	PLAYDOUGH Seeds Of Abraham (<i>Uprok</i>)
2	T-BONE Blazing Microphones (<i>Flicker</i>)
3	KJ-52 Sunshine (<i>Uprok</i>)
4	PEACE 586 Love's Still There (<i>Uprok</i>)
5	JOHN REUBEN Doin' (<i>Gotee</i>)
6	DJ MAJ Street Credibility (<i>Gotee</i>)
7	ROYAL RUCKUS A Wink And A Nudge (<i>Flicker</i>)
8	SEV STATIK M.I.C. (<i>Uprok</i>)
9	CROSS MOVEMENT Forever (<i>BEC</i>)
10	PLAYDOUGH Clappy Valentino (<i>Uprok</i>)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EVERYDAY SUNDAY Hanging On (<i>Flicker</i>)	3
BEBO NORMAN Falling Down (<i>Essential</i>)	3
SANCTUS REAL Hey Wait (<i>Sparrow</i>)	3
SOULJAHZ True Love Waits (<i>Squint/Curb/Warner Bros.</i>)	2
SUPERCHICK Hero (<i>Inpop</i>)	2
FFH You Found Me (<i>Essential</i>)	2
NATE SALLIE It's About Time (<i>Curb</i>)	2
NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	2
KRISTY STARLING Water (<i>Word/Curb/Warner Bros.</i>)	2
SEVEN PLACES Everything (<i>Independent</i>)	2
BIG DADDY WEAVE Neighborhoods (<i>Fervent</i>)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KUTLESS Tonight (<i>Tooth & Nail/EMC</i>)	11
BRAVE SAINT SATURN The Sun Also Rises (<i>Tooth & Nail</i>)	7
STRANGE CELEBRITY Free (<i>Word/Curb/Warner Bros.</i>)	7
THOUSAND FOOT KRUTCH Bounce (<i>Tooth & Nail</i>)	7
LAST TUESDAY Social Butterfly (<i>DUG</i>)	5
PEACE OF MIND I Am (<i>BEC</i>)	4
JUSTIFIDE Pointing Fingers (<i>Ardent</i>)	4
CURBSQUIRRELS Beautiful (<i>DUG</i>)	4
TREE63 It's All About To Change (<i>Inpop</i>)	4
PLUMB Free (<i>Curb</i>)	4
P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ALLEN ASBURY Somebody's Praying Me Through (<i>Doxology</i>)	5
NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	4
4HIM Walk On (<i>Word/Curb/Warner Bros.</i>)	2
POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	2
NATALIE GRANT I Will Be (<i>Curb</i>)	2
CHARLES BILLINGSLEY A Loss For Words (<i>Perpetual Entertainment</i>)	2
KRISTY STARLING Water (<i>Word/Curb/Warner Bros.</i>)	2
AVALON Everything To Me (<i>Sparrow</i>)	1
SCOTT KRIPPAYNE Live To Worship (<i>Spring Hill</i>)	1
GREG LONG I Cannot Hide From You (<i>Discovery House</i>)	1
PARACHUTE BAND All The Earth (<i>Here To Him/Worship Extreme</i>)	1
JACI VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	1
TWILA PARIS We Bow Down (<i>Sparrow</i>)	1
CAEDMON'S CALL Only Hope (<i>Essential</i>)	1
PHILLIPS, CRAIG & DEAN My Praise (<i>Sparrow</i>)	1
RIVER I Will Go (<i>Ingrace</i>)	1
FFH You Found Me (<i>Essential</i>)	1
SHANNON WEXELBERG From The Rising (<i>Doxology</i>)	1

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Cinco De Mayo

Much more than a Mexican holiday

What is Cinco de Mayo, and why do we celebrate it in the United States? This question must be answered because the holiday has become one of the most commercial events in the U.S. When we think of Cinco de Mayo, tequila and beer commercials come to mind, along with music, festivals and promotions. It's party time!

First, let's set the record straight: Cinco de Mayo is not Mexican Independence Day; that is celebrated on Sept. 16. So what is being celebrated on Cinco de Mayo? The short answer is: the Battle of Puebla.

A Little Bit Of History

The longer history lesson goes like this: In 1861, when Benito Juárez became Mexico's President, the country's foreign debt exceeded 92 million pesos. In order to meet the population's basic needs, President Juárez suspended payments on this debt for two years.

Spain, England and France decided to send their armies to Mexico to pressure the Mexican government to pay up. Eventually, England and Spain came to an agreement with the Mexican government and removed their armies from the country. France's intention, however, was not to come to an amicable agreement,

but to invade Mexico and appoint a French ruler.

On May 5, 1862 the French General Carlos Fernando Latrille and his army were defeated in the city of Puebla by the Mexican army, led by General Ignacio Zaragoza, while trying to take over Forts Guadalupe and Loreto, which protected the city.



Margarita Vázquez

Although this battle was an important moment in Mexican history, for Mexicans in Mexico, the U.S. and everywhere else, Sept. 16 carries much more significance. In fact, Cinco de Mayo is a much bigger holiday in the U.S. than it is in Mexico. There, people get a day off and

kids don't go to school, but there are no major celebrations, except in the state of Puebla.

A Crossover Holiday

In the U.S., however, Cinco de Mayo has become a sort of "crossover" holiday. In fact, some radio

"Cinco de Mayo is definitely more celebrated here. I don't know of anyone doing anything in Mexico."

Norma Ayala

stations say they get more sponsorship for events related to Cinco de Mayo than to Mexican Independence Day.

KLNO, KDXX & KSSE/Dallas PD Chayan Ortuño says, "I was speaking with the station's management about how I try to get the bigger artists for Sept. 16 events, because that date is much more important to us, and they didn't agree with me. They made me understand that, for the sponsors, Cinco de Mayo is the big event. They think of Cinco de Mayo almost as part of the American culture.

"For a radio station, it's easier to get \$50,000 from a sponsor for a Cinco de Mayo event. They think it's more important, and some think it's Mexico's Independence Day. It's also the first festival of the year and the first of the spring, so many stations focus on it. It has become an easier and more attractive sell for the sponsors."

KINT/El Paso PD Norma Ayala agrees that Cinco de Mayo is more of a Mexican-American holiday than a Mexican holiday and that it has become a real marketing tool. "Cinco de Mayo is definitely more celebrated here," she says. "I don't know of anyone doing anything in Mexico. Everything is marketing."

The confusion between Cinco de Mayo and Mexican Independence Day doesn't bother KEVT/Tucson PD Mario Celis. "It's OK, because what Americans care about is the culture's diversity," he says.

And he's right. Many Ameri-

cans enjoy Cinco de Mayo festivals, which usually feature mariachi bands and traditional Mexican dance troupes in addition to name artists, not to mention an enormous variety of authentic Mexican food.

Increasing Importance

Not all sponsors are confused about the two holidays. In fact, WLEY/Chicago PD Margarita Vázquez says that she tends to get more sponsors for Sept. 16 because a tradition has been established. "During Mexican Independence celebrations, people here are used to going to these huge parades in the city and then heading to the festivals," she says.

However, Vázquez does agree that Cinco de Mayo has gained a lot of importance among Americans. "I've noticed that American stations are also mentioning Cinco de Mayo and doing events," she says. "It seems they give it a lot of importance. For us, celebrating Cinco de Mayo is a way to cure nostalgia for our country, a reason to get together and celebrate."

In a testament to the holiday's influence, the Windy City now also holds Cinco de Mayo parades.

Whether it's Cinco de Mayo or Sept. 16, however, Celis says that national sponsors like to participate because of the amount of exposure and promotion they get. "They know that Hispanics are

very faithful to the brands they like," he explains.

For a radio station, a large part of the success of a Cinco de Mayo event is having top entertainers perform. That can be a challenge in a city that has more than one Spanish-language station bidding for the same artists.

"It's not always easy to get good artists," says Ortuño. "The good thing is that I have a really good relationship with most of them, and that makes my job easier. I've never had a hard time getting someone. Our advantage is that we have four stations, and they benefit from it."

Party Time

Here are some of the Cinco de Mayo events going on around the country, including some sponsored by English-language stations.

KLNO, KDXX, KESS & KHCK/Dallas: On May 4 the stations will present a one-day free event with four stages and an expected attendance of over 100,000 people at Texas Stadium. Artists scheduled to perform include Banda El Recodo, Los Tucanes de Tijuana, Invasores, Celso Piña, Dinastía de Tuzantla, Chón Arauza, Imán, Desastre, Juanes, Area 305 and Jaci Velásquez.

KINT/El Paso, TX: On May 2 the station presents a one-day event at the Coliseum. Tickets are \$10 in advance or \$15 at the door. Artists scheduled to perform include Polo Urias y Su Máquina Norteña (accompanied by mariachis), Los Palominos and Costumbre. This is the first year the station has done an event, and it expects to do one every year from now on.

KEVT/Tucson: On May 2-4 the station hosts a three-day free event at Kennedy Park. Artists scheduled to perform include Tropicalísimo Apache, Miguel y Miguel, Jesús "El Flaco" Elizalde, Banda La Triguera, Dinora y La Juventud, El Alacrán de Durango, Banda La Cierreña, Grupo Baganora, David Trujillo y Banda La Llegadora, Los Sultanes del Norte, Banda Caliente, Mariachi Changuitos Feos and Mariachi Tapatio. This is the 30th year of the event. More than 18,000 people attend each day.

WLEY/Chicago: On May 4 the station presents a one-day event at Plaza Garibaldi. Artists scheduled to perform include Grupo Bryndis, Triny y La Leyenda, Beto y Sus Canarios, Graciela Beltrán, mariachis and traditional Mexican dance troupes. Attendance is expected to be over 10,000.

"For the sponsors, Cinco de Mayo is the big event. They think of Cinco de Mayo almost as part of the American culture."

Chayan Ortuño

Some English-language stations celebrating Cinco de Mayo are KGSR/Austin, which presents Cinco de Mayo-themed remotes and spotlights on Latin music; WXRT/Chicago, with its Rockin' de Mayo street festival; KSFM/Sacramento, which is staging a Cinco de Mayo concert featuring Tyrese, Frankie-J, Yasmeen and Akia; and KPWR/Los Angeles, which is broadcasting live from Camacho's in City of Industry, where DJs will spotlight Latin music and a live mariachi band will play.

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This Week In Latin Music

On the Spot

Introducing Jimena

Jimena is the new voice at Crescent Moon Records. Her music is a blend of the sounds, feelings and colors of her native Mexico and those in mainstream music, and her self-titled album introduces her to the world. In this interview, she tells us what she is all about.

R&R: *There are a few touches of pop on your record, but it's a lot more Mexican. Why did you choose traditional Mexican sounds over more mainstream sounds?*

Jimena: Because I love Mexican music. From way back when all this music was just in my head, that's what I wanted to do. I am a big fan of ranchera music, of boleros, of music from Veracruz, of norteña music in all its forms. I feel that I'm singing what I love to sing.



Jimena

R&R: *There are so many different sounds in this album, from ranchera to cumbia — even music that sounds like Selena's. Give me your own description of this album.*

Jimena: I'd say that the backbone and the heart of my music are the sounds of my country. The pop and country sounds in the album are invited guests.

R&R: *What were your beginnings like in the music business?*

Jimena: I've been in this since I was 15, taking singing lessons, acting lessons, speech lessons and every kind of class I could manage. I also did a lot of plays and performances to help me prepare for this moment in my life.

R&R: *You co-wrote seven of the tracks on the album. Was that the lyrics, or music too? What kind of music training do you have?*

Jimena: I also collaborated on the music. I did study music, but it's more of an instinct or a feeling that I have. I had the melodies in my head, and I sort of imag-

ined what the music should sound like for a particular song. It usually happens like that when I write a song. Other times, both the lyrics and the music come to me at the same time.

R&R: *How did you get to Crescent Moon and sign a contract?*

Jimena: I had the opportunity to meet Mauricio Abaroa [Crescent Moon President]. He was the first one I spoke with about my idea for this record. He took it to Emilio Estefan, who loved it.

Emilio and I have had great chemistry from the beginning. It's been wonderful to work with him; I've learned so much from him. He had a lot of faith in me, because he allowed me to participate in every detail of the production. I've been involved in everything, every single note. I would tell him, "Boss" — that's what I call him — "I don't like that," and he would tell me that if I didn't like it, we would change it.

Although he always kept an eye on everything, he let me do what I like to do. It's very rare to have that kind of liberty, especially when starting out. The record took a very long time to be ready. We needed to internalize it, to find the sound we were looking for, and then integrate the lyrics.

R&R: *Tell me about the first single, "Maldita Ignorancia." Did you co-write it?*

Jimena: That is one of the few songs I didn't co-write, but I loved it from the moment I heard it. No one has sung it but me, because I did the first demo for it. I truly identify with it. We did four different versions, and each version has its own video, all filmed in Mexico.

R&M: *Is the record being released in the U.S. only?*

Jimena: No, as I understand it, it will be released in the U.S. and Mexico.

R&M: *What's your work schedule like, the promotion process, etc.?*

Jimena: This is the dream of my life, so I have nothing else to do but work. There is nothing more important than this, and I can't wait to get started. We're starting radio promotion on the West Coast. I'll be in Los Angeles for a while. I feel that's where they understand my music best.

News



Café Tacuba

• It's been three years since **Café Tacuba** released a full-length CD, but the wait is over. Their upcoming album *Cuatro Caminos*, produced by hitmaker Gustavo Santaolalla and Andrew Weiss, is scheduled to be released by MCA July 1.

• Chilean rock band **La Ley** are also releasing a new studio CD. *Libertad* (Warner Music Latina), produced by Humberto Gatica and KC

Porter, is scheduled to be released May 27. The single "Amate y Sálvate" hit radio April 28. This record is a tribute to freedom of speech, liberty and humanity in troubled times, the band explains.



La Ley



• The second annual **Urban Latin Music Festival**, taking place in Miami in October, has just signed a deal to air the festival as a one-hour television special on Telemundo's Mun2 network. This is the first Latin music festival dedicated to urban Latin culture, which has taken off in past years. This year's performers have yet to be announced.

Radio News

Verónica Medina
PD, Súper Estrella Network/San Jose

I'm very happy to be back in the San Jose area, because I grew up here. I worked in Chicago for nine years, first at WOJO, then at WXXY.



Verónica Medina

The experience at Súper Estrella is different, because this is a network. We're in Chicago; Fresno; Modesto, CA; El Centro, CA-Mexicali, Mexico; Salinas, CA; Las Vegas; and Dallas. However, this format is very similar to the one I worked with at Viva. We're not making any drastic changes in programming, except to continue to program the hits. All the music is programmed from here, and the DJs are also here. We do have a promotion and sales office in each of the markets, and we do local promotions like "street hits" and "van hits" to promote the station.

All our markets are doing really well in the ratings, especially Dallas, Chicago, Salinas and Fresno. The CHR format has been doing very well lately. In a market like Fresno, where there's a lot of agriculture, you expect the Regional Mexican format to dominate.



However, we have really good numbers there, in comparison to our competition, which has a similar format. Salinas is the same story.

I think this is happening because there are a lot of young people in our 18-24 target audience who really like our station's sound and the music we play. It's surprising how many young people enjoy listening to rock and pop. There's a lot more exposure now, too, with the video channels, where kids see the videos. Then they hear those same songs on a station like Súper Estrella.



HERE COMES THE BRIDE Jenni Rivera dresses up to for the video for the first single, "La Papa Sin Catsup," off her latest album, *Homenaje A Las Grandes*.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICKY MARTIN Tal Vez (Sony Discos)	155
2	ALEXANDREPIRES Amame (BMG)	134
3	TIZIANO FERRO Alucinado (EMI Latin)	130
4	THALIA A Quién Le Importa (EMI Latin)	114
5	DAVID BISBAL Dígale (Universal)	113
6	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	104
7	SHAKIRA Que Me Quedes Tú (Sony Discos)	103
8	MANA Mariposa Traicionera (Warner M.L.)	101
9	RICARDO ARJONA Dame (Sony Discos)	100
10	MILLIE CORRETTJER En Cuerpo Y Alma (BMG)	87
11	JUANES Mala Gente (Universal)	82
12	NOELIA Clávame Tu Amor (Fonovisa)	63
13	THALIA No Me Enseñaste (EMI Latin)	54
14	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	54
15	SIN BANDERA Kilómetro (Sony Discos)	51
16	INDIA Sedúceme (Sony Discos)	49
17	RICARDO ARJONA El Problema (Sony Discos)	49
18	JERRY RIVERA Herida Mortal (BMG)	46
19	SORAYA Casi (EMI Latin)	45
20	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	44
21	PAULINA RUBIO Baila Casanova (Universal)	40
22	JUANES A Dios Le Pido (Universal)	36
23	BACILOS Mi Primer Millón (Warner M.L.)	32
24	ILEGALES Siento (EMI Latin)	31
25	50 CENT In Da Club (Shady/Aftermath/Interscope)	31

Data is compiled from the airplay week of April 20-26, and based on a point system.
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Going For Adds

BACILOS Viejo (Warner M.L.)
 JULIO Los Demás (Warner M.L.)
 NICOLE Vida (Maverick Música)
 OLGA TAÑÓN No Podrás (Warner M.L.)
 ALEX BAHIA Beso En La Boca (Balboa)
 GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
 JORGE MORENO Despertaré (Maverick Música)
 ALONDRA Un Amor De Cartón (Freddie)
 CAROLINA La Herida De Un Adiós (Warner M.L.)

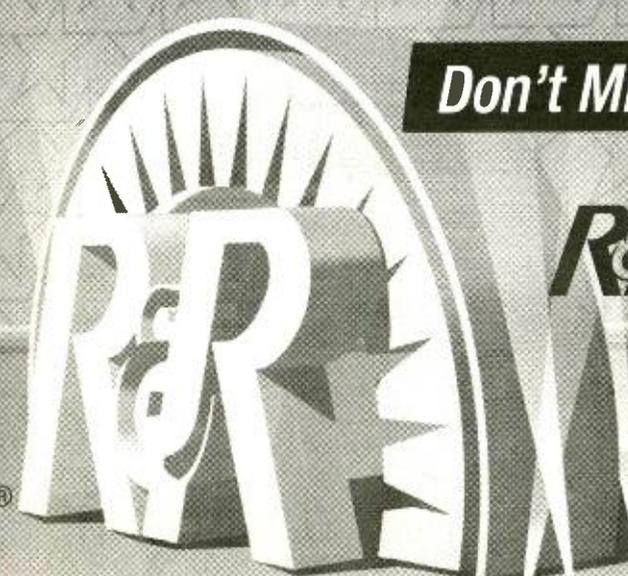
TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	159
2	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	139
3	TITO ROJAS Después De Dios, Las Mujeres (MP)	115
4	ALEXANDREPIRES Amame (BMG)	85
5	LIMI-T 21 Perdóname (EMI Latin)	81
6	INDIA Sedúceme (Sony Discos)	76
7	MARC ANTHONY Barco A La Deriva (Sony Discos)	73
8	GRUPO MANIA Niña (Universal)	71
9	NOELIA Clávame Tu Amor (Fonovisa)	68
10	JOSEPH FONSECA Que Levante La Mano (Karen)	53
11	JERRY RIVERA Herida Mortal (BMG)	53
12	TITO NIEVES Dime Que Sí (Warner M.L.)	50
13	OSCAR D'LEON Cómo Olvidarte (Universal)	47
14	MONCHY & ALEXANDRA Polo Opuesto (J&N)	44
15	DANIEL RENE No Me Tortures (Univision)	44
16	MANA Mariposa Traicionera (Warner M.L.)	43
17	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	43
18	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	42
19	KEVIN CEBALLO Amame O Déjame (Universal)	39
20	ANTHONY CRUZ Qué Bombón (MP)	39
21	FRANKIE NEGRON Mi Mulata (Warner M.L.)	38
22	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	36
23	EDDIE DAVIS Noche De Placer (Silva Line)	35
24	JUANES Mala Gente (Universal)	35
25	NUEVOS SABROSOS Me Voy De Party (Más Music)	34

Data is compiled from the airplay week of April 20-26, and based on a point system.
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Going For Adds

JORGE MORENO Candelita (Maverick Música)
 FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)
 TOÑO ROSARIO Yerba Mala (Warner M.L.)



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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TIGRES DEL NORTE Mi Soldado (Fonovisa)	369
2	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	326
3	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	326
4	INTOCABLE Muy A Tu Manera (EMI Latin)	288
5	PALOMO De Uno Y De Todos Los Modos (Disa)	288
6	PEPE AGUILAR Me Falta Valor (Univision)	189
7	LIMITE Papacito (Universal)	188
8	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	166
9	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	159
10	JOAN SEBASTIAN El General (Balboa)	152
11	TRINITY Y LA LEYENOA El Amor De Mi Vida (Universal)	128
12	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	126
13	JOAN SEBASTIAN Afortunado (Balboa)	124
14	JORGE LUIS CABRERA Quédate Callada (Disa)	119
15	CUISILLOS No Voy A Llorar (Balboa)	116
16	BANDA EL RECOOD Yo Quiero Ser (Fonovisa)	88
17	BANDA MACHOS La Suegra (Warner M.L.)	87
18	INTOCABLE Sueña (EMI Latin)	85
19	PESADO No Valgo Nada (Warner M.L.)	82
20	BANDA EL RECOOD Acá Entre Nos (Fonovisa)	78
21	BANDA EL RECOOD Las Vías Del Amor (Fonovisa)	78
22	JOEL HIGUERA El Baile De La Toallita (Disa)	75
23	GERMAN LIZARRAGA No Sé (Disa)	73
24	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	73
25	CONTROL Pequeña Y Frágil (EMI Latin)	69

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Going For Adds

LA ONOA Así, Así (EMI Latin)
 PESADO No Te La Vas A Acabar (Warner M.L.)
 ADAN CUEN Las Mulas De Moreno (Balboa)
 LOS INVASORES DE NUEVO LEON Ni Que Tuvieras Tanta Suerte (EMI Latin)
 RAMON AYALA Las Mielles Del Olvido (Freddie)
 IVAN DIAZ Un Año Más Sin Ti (EMI Latin)
 PRESIZZO Entre Tu Corazón Y El Mío (Warner M.L.)
 CALIFORNIA SHOW Sírveme Un Tequila (Balboa)
 TRUENO A Ojos Le Pido (Seven Rivers Music)
 CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	182
2	INTOCABLE Muy A Tu Manera (EMI Latin)	181
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	156
4	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	138
5	IMAN Qué Mala Onda (Univision)	93
6	PALOMINOS Tócame (Fonovisa)	92
7	CONTROL Pequeña Y Frágil (EMI Latin)	85
8	LIMITE Papacito (Universal)	84
9	COSTUMBRE Cómo Olvidarte (Warner M.L.)	70
10	PALOMO De Uno Y De Todos Los Modos (Disa)	59
11	MARCOS OROZCO El Parrandero (Catalina)	57
12	VARONIL Sonidero Nacional (Univision)	53
13	OUELO Qué Hubiera Sido (Univision)	47
14	SHELLY LARES Ojitos Negros (Tejas)	46
15	ATRAPADO La Ladrona (Freddie)	39
16	LA CONTRA Ya Tengo Mi Vida (Univision)	38
17	ALAZZAN Contigo O Sin Ti (Freddie)	37
18	PESADO No Valgo Nada (Warner M.L.)	37
19	HOMETOWN BOYS Por Amor (Tejas)	32
20	INTOCABLE Sueña (EMI Latin)	29
21	DAVIO LEE GARZA Chiquilina (Sony Discos)	28
22	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	27
23	MICHAEL SALGADO Maldiciendo Tu Destino (Sony Discos)	26
24	VOLCAN Corazón (Latin Exposure)	26
25	LOS GARCIAS El Takón (Discos Joey)	25

Data is compiled from the airplay week of April 20-26, and based on a point system.
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Going For Adds

RAMON AYALA Las Mielles Del Olvido (Freddie)
 TRUENO A Ojos Le Pido (Seven River Music)
 CLAUDIA LOPEZ Abrázame (MP)
 RAMON AYALA La Puñalada Al Corazón (Freddie)
 LOS CHAMACOS Rubén Vela Special (Freddie)
 SOLIDO Hasta La Cima Del Cielo (Freddie)

Rock/Alternative

TW	ARTIST TITLE LABEL(S)
1	MOLOTOV Frijolero (Universal)
2	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
3	GUSTAVO CERATI Cosas Imposibles (BMG)
4	INSPECTOR Amargo Adiós (Universal)
5	CAFE TACUBA Déjate Caer (MCA)
6	ATERCIOPELAOS Mi Vida Brilla (BMG)
7	ENANITOS VERDES Amores Lejanos (Universal)
8	LOS PERICOS Complicado Y Aturdido (Universal)
9	JARABE DE PALO Bonito (Warner M.L.)
10	JAGUARES Te Lo Pido Por Favor (BMG)
11	JUANES Mala Gente (Universal)
12	VOLUMEN CERO Tortugas Y Sumos (Warner M.L.)
13	PANTEON ROCOCO Oime (BMG)
14	YERBA BUENA Guajira (Razor & Tie)
15	CATUPECU MACHU Origen Extremo (EMI Latin)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST TITLE LABEL(S)
1	GILBERTO S. ROSA Si Te Ojieron (Sony Discos)
2	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
4	TITANES Ojaría Todo (Fuentes)
5	TITO ROJAS Después De Dios, Las Mujeres (MP)
6	FRANKIE NEGRON Mi Mulata (Warner M.L.)
7	TIZIANO FERRO Alucinado (EMI Latin)
8	MONCHY & ALEXANDRA Polo Opuesto (J&N)
9	SON DE CALI Tan Buena (Univision)
10	RUBEN DEL RIO La Loca (J&N)
11	CHARLIE VALENS Disco Malo (MP)
12	MAGIC JUAN La Última Vez (J&N)
13	GRUPO MANIA Niña (Universal)
14	ANTHONY CRUZ Qué Bombón (MP)
15	DANIEL RENE No Me Tortures (Univision)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

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SOUTH

94.9 Zeta (WZTA Miami) has a rare opening for an Executive Producer for Paul & Young Ron morning show. Candidate must have the following: 3 years of morning show experience, superior organizational skills, huge rolodex, knowledge of Pro-Tools, SAW, Prophet systems, on-air skills a plus. Send package to Troy Hanson Director/Rock Programming, Clear Channel South Florida 7601 Riviera Blvd. Miramar, FL 33023. EEO, Females & minorities strongly encouraged.

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WEST

ROCK MORNING SHOW!

West coast Rock station looking for Morning Show. Only prerequisite; Humour & Character. The rest we can figure out. Will look at teams and individuals. CD's/Tapes & resumes will be held in the strictest confidence. Great city. Great opportunity.

T&R's to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1086, Los Angeles, CA 90067. EOE.

COPYWRITING/PRODUCTION position. Forward writing samples and sample of your voice work to: John McLeod, KLIV/KRTY, Box 995, San Jose CA 95108. M/F, E.O.E. (5/2)

WEST



New sportstalk station

in San Diego looking for the next great sportstalk star! Station management gave Jim Rome his start and are looking for a compelling host who has the talent, drive, and commitment to become huge! Play-by-play available as well. Please send resume and show tapes to:

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Specs School Grad, voted Detroit's Best Radio Voice, female talent, prefer smooth jazz format, team-player, will relocate (313) 259-2070. (5/2)

Sean Hannity did this. I can do it too! Experienced LA talker looking for the right fit. Mike Skibba. 323.658.8239. NotoriousTHIN@webtv.net. (5/2)

Programmer seeks rated small-medium market challenge. AC, Rock AC, Classic Hits, Oldies. vicross@prodigy.net. (5/2)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (5/2)

POSITIONS SOUGHT

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Female talent with great pipes seeks next on air gig with San Diego Station FT/PT Swing. Amy0910@aol.com (760)744-4771. (5/2)

Looking for Liberal Rush Limbaugh? Ivy League Congressional lawyer; author; public debater; talk radio experience. Call Mark Levine 703-549-1001; MarkLevineEsq@aol.com. (5/2)

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I have seven years of on air experience. Need a job today! TONY (765) 349-1291 tonyridlen@yahoo.com. (5/2)

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20 Year pro available now, Ft. Myers, Florida. Don Palmer (THE CAPTAIN) 239-671-7110 or dpalmer22@netzero.net , I'm waiting Ft. Myers! (5/2)

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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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 Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (POT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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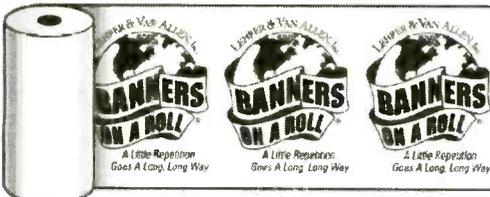
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CHR/POP

LW	TW	ARTIST	SON	Label
3	1	R. KELLY	Ignition (Jive)	
1	2	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
4	3	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	
2	4	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
6	5	EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	
5	6	AMANDA PEREZ	Angel (Powerhouse/Virgin)	
8	7	EVANESCENCE	Bring Me To Life (Wind-up)	
7	8	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	
9	9	CHRISTINA AGUILERA	Fighter (RCA)	
13	10	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	
15	11	GOOD CHARLOTTE	The Anthem (Epic)	
10	12	JENNIFER LOPEZ	FILL COOL J All I Have (Epic)	
17	13	GINUWINE	Hell Yeah (Epic)	
11	14	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	
18	15	STACIE ORRICO	Stuck (Forefront/Virgin)	
19	16	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
12	17	AALIYAH	Miss You (BlackGround/Universal)	
20	18	AVRIL LAVIGNE	Losing Grip (Arista)	
14	19	JA RULE F/ASHANTI	Mesmerize (Murder Inc./IDJMG)	
16	20	AVRIL LAVIGNE	I'm With You (Arista)	
29	21	JENNIFER LOPEZ	I'm Glad (Epic)	
22	22	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	
21	23	BOWLING FOR SOUP	Girl All The Bad Guys Want (Silvertone/Jive)	
27	24	COLDPLAY	Clocks (Capitol)	
40	25	KELLY CLARKSON	Miss Independent (RCA)	
26	26	TYRESE	How You Gonna Act Like That (J)	
31	27	WAYNE WONDER	No Letting Go (VP/Atlantic)	
24	28	FIELD MOB	Sick Of Being Lonely (MCA)	
33	29	JEWEL	Intuition (Atlantic)	
32	30	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	

#1 MOST ADDED

SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

#1 MOST INCREASED PLAYS

SEAN PAUL Get Busy (40/40/VP/Atlantic)

TOP 5 NEW & ACTIVE

FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)

LINKIN PARK Somewhere I Belong (Warner Bros.)

JOHN MAYER Why Georgia (Aware/Columbia)

LIL' KIM The Jump Off (Queen Bee/Atlantic)

CHR/POP begins on Page 27.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
2	1	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	
5	2	50 CENT	21 Questions (Shady/Aftermath/Interscope)	
4	3	FABOLOUS F/LIL' MO	Can't Let You Go (Elektra/EEG)	
1	4	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
6	5	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	
3	6	R. KELLY	Ignition (Jive)	
7	7	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	
8	8	NAS	I Can (Columbia)	
9	9	GINUWINE	Hell Yeah (Epic)	
10	10	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	
12	11	AALIYAH	Miss You (BlackGround/Universal)	
17	12	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	
11	13	TYRESE	How You Gonna Act Like That (J)	
18	14	DA BRAT	In Love Wit Chu (So So Def/Arista)	
14	15	FRANKIE J.	Don't Wanna Try (Columbia)	
15	16	EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	
21	17	PANJABI MC	Beware Of The Boys (Sequence)	
19	18	STAGGA LEE	Roll Wit M.V.P. (ARTISTdirect)	
13	19	B2K	Girlfriend (Epic)	
24	20	WAYNE WONDER	No Letting Go (VP/Atlantic)	
35	21	LIL' KIM F/50 CENT	Magic Stick (Queen Bee/Atlantic)	
16	22	JAY-Z	Excuse Me Miss (Roc-A-Fella/IDJMG)	
20	23	NELLY	Pimp Juice (Fo' Reel/Universal)	
34	24	R. KELLY	Snake (Jive)	
26	25	LIL' MO F/FABOLOUS	4 Ever (Elektra/EEG)	
32	26	MONICA	So Gone (J)	
27	27	TALIB KWELI	Get By (Rawkus/MCA)	
23	28	JENNIFER LOPEZ	FILL COOL J All I Have (Epic)	
33	29	JOE BUDDEN	Pump It Up (Def Jam/IDJMG)	
22	30	JA RULE F/ASHANTI	Mesmerize (Murder Inc./IDJMG)	

#1 MOST ADDED

AALIYAH Come Over (BlackGround)

#1 MOST INCREASED PLAYS

LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)

TOP 5 NEW & ACTIVE

DRU HILL I Love You (Def Soul/IDJMG)

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)

SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)

DA ENTOURAGE Bunny Hop (Universal)

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

CHR/RHYTHMIC begins on Page 35.

URBAN

LW	TW	ARTIST	SON	Label
4	1	50 CENT	21 Questions (Shady/Aftermath/Interscope)	
3	2	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	
1	3	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	
2	4	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	
8	5	FABOLOUS F/LIL' MO	Can't Let You Go (Elektra/EEG)	
5	6	JAY-Z	Excuse Me Miss (Roc-A-Fella/IDJMG)	
9	7	NAS	I Can (Columbia)	
6	8	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
7	9	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	
12	10	JAHEIM	Put That Woman First (Divine Mill/WB)	
11	11	FLOETRY	Say Yes (DreamWorks)	
17	12	MONICA	So Gone (J)	
10	13	R. KELLY	Ignition (Jive)	
13	14	TYRESE	How You Gonna Act Like That (J)	
14	15	AALIYAH	Miss You (BlackGround/Universal)	
16	16	B2K	Girlfriend (Epic)	
15	17	WAYNE WONDER	No Letting Go (VP/Atlantic)	
18	18	RON ISLEY F/R. KELLY	What Would You Do? (DreamWorks)	
20	19	LIL' MO F/FABOLOUS	4 Ever (Elektra/EEG)	
21	20	BONECRUSHER	Never Scared (Arista)	
24	21	MISSY ELLIOTT	Pussycat (Elektra/EEG)	
23	22	HITMAN SAMMY SAM	Step Daddy (Universal)	
25	23	JOE BUDDEN	Pump It Up (Def Jam/IDJMG)	
22	24	NELLY	Pimp Juice (Fo' Reel/Universal)	
30	25	DRU HILL	I Love You (Def Soul/IDJMG)	
35	26	R. KELLY	Snake (Jive)	
19	27	GINUWINE	Hell Yeah (Epic)	
26	28	HEATHER HEADLEY	I Wish I Wasn't (J)	
28	29	DAVID BANNER F/LIL' FLIP	Like A Pimp (Universal)	
36	30	DA BRAT	In Love Wit Chu (So So Def/Arista)	

#1 MOST ADDED

R. KELLY Snake (Jive)

#1 MOST INCREASED PLAYS

50 CENT 21 Questions (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

KELLY PRICE He Proposed (Def Soul/IDJMG)

LSG F/FLOON Just Friends (Elektra/EEG)

GINUWINE In Those Jeans (Epic)

AALIYAH Come Over (BlackGround)

FIELD MOB All I Know (MCA)

URBAN begins on Page 41.

AC

LW	TW	ARTIST	SON	Label
1	1	CHRISTINA AGUILERA	Beautiful (RCA)	
2	2	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
3	3	PHIL COLLINS	Can't Stop Loving You (Atlantic)	
4	4	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
5	5	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
6	6	FAITH HILL	Cry (Warner Bros.)	
7	7	DARYL HALL & JOHN OATES	Forever For You (U-Watch)	
8	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
11	9	FLEETWOOD MAC	Peacekeeper (Reprise)	
10	10	WHITNEY HOUSTON	Try It On My Own (Arista)	
9	11	CELINE DION	I Drove All Night (Epic)	
15	12	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	
12	13	SIXPENCE NONE THE RICHER	Don't Dream It's Over (Squint/Curb/Reprise)	
24	14	CELINE DION	Have You Ever Been In Love? (Epic)	
13	15	JOSH GROBAN	You're Still Young (143/Reprise)	
17	16	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	
16	17	PHIL COLLINS	Come With Me (Lullaby) (Face Value/Atlantic)	
19	18	FAITH HILL	One (Warner Bros.)	
22	19	AVRIL LAVIGNE	I'm With You (Arista)	
23	20	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	
21	21	REGIE HAMM	Babies (Refugee/Universal South)	
20	22	DANA GLOVER	Thinking Over (DreamWorks)	
27	23	NATALIE GRANT	No Sign Of It (Curb)	
26	24	JAMES TAYLOR	September Grass (Columbia)	
30	25	ROD STEWART	They Can't Take That Away... (J)	
28	26	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown/Universal)	
25	27	HOOTIE & THE BLOWFISH	Innocence (Atlantic)	
—	28	SHANIA TWAIN	Forever And For Always (Mercury/IDJMG)	
29	29	CHRIS EMERSON	Broken Heart (Monomy)	
—	30	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	

#1 MOST ADDED

SHANIA TWAIN Forever And For Always (Mercury/IDJMG)

#1 MOST INCREASED PLAYS

CELINE DION Have You Ever Been In Love? (Epic)

TOP NEW & ACTIVE

MERCY ME I Can Only Imagine (IN/D/Curb)

SUZU K Teaching (Vellum)

LAURA PAUSINI If That's Love (Atlantic)

STYX Yes I Can (CMC/SRG)

RIC SANDLER I'll Let Ya Know (Rich ID)

AC begins on Page 55.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
3	2	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	
2	3	AVRIL LAVIGNE	I'm With You (Arista)	
4	4	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
5	5	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
7	6	COLDPLAY	Clocks (Capitol)	
6	7	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	
8	8	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
10	9	JOHN MAYER	Why Georgia (Aware/Columbia)	
9	10	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
12	11	GOO GOO DOLLS	Sympathy (Warner Bros.)	
11	12	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
13	13	TRAIN	Calling All Angels (Columbia)	
16	14	EVANESCENCE	Bring Me To Life (Wind-up)	
14	15	NO DOUBT F/LADY SAW	Underneath It All (Interscope)	
18	16	FLEETWOOD MAC	Peacekeeper (Reprise)	
19	17	JEWEL	Intuition (Atlantic)	
17	18	CHRISTINA AGUILERA	Beautiful (RCA)	
21	19	LISA MARIE PRESLEY	Lights Out (Capitol)	
22	20	MAROON 5	Harder To Breathe (Octone/J)	
23	21	CHANTAL KREVIASUK	In This Life (Columbia)	
20	22	BON JOVI	Misunderstood (Island/IDJMG)	
24	23	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
25	24	HDOTIE & THE BLOWFISH	Innocence (Atlantic)	
28	25	LIFEHOUSE	Take Me Away (DreamWorks)	
26	26	NO DOUBT	Running (Interscope)	
32	27	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	
35	28	JOSH KELLEY	Amazing (Hollywood)	
27	29	SIXPENCE NONE THE RICHER	Don't Dream It's Over (Squint/Curb/Reprise)	
30	30	FEEL	Got Your Name On It (Curb)	

#1 MOST ADDED

SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

#1 MOST INCREASED PLAYS

JEWEL Intuition (Atlantic)

TOP 5 NEW & ACTIVE

AVRIL LAVIGNE Losing Grip (Arista)

RACHEL FARRIS I'm Not The Girl (Big3)

FAITH HILL One (Warner Bros.)

JACK JOHNSON The Horizon Has Been Defeated (Moonshine Conspiracy/Universal)

PLUMB Real (Curb)

AC begins on Page 55.

ROCK

LW	TW	ARTIST	SON	Label
1	1	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
2	2	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
4	3	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
3	4	FOO FIGHTERS	Times Like These (Roswell/RCA)	
5	5	GODSMACK	Straight Out Of Line (Republic/Universal)	
6	6	TRAPT	Headstrong (Warner Bros.)	
7	7	STAIN'D	Price To Pay (Flip/Elektra/EEG)	
8	8	SEETHER	Fine Again (Wind-up)	
9	9	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
10	10	SALIVA	Always (Island/IDJMG)	
13	11	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
12	12	DISTURBED	Remember (Reprise)	
14	13	CHEVELLE	Send The Pain Below (Epic)	
11	14	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
17	15	LYNYRD SKYNYRD	Red, White & Blue (Sanctuary/SRG)	
15	16	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
18	17	SALIVA	Rest In Pieces (Island/IDJMG)	
16	18	REVIS	Caught In The Rain (Epic)	
24	19	EVANESCENCE	Bring Me To Life (Wind-up)	
22	20	POWERMAN 5000	Free (DreamWorks)	
21	21	ALLMAN BROTHERS	Firing Line (Sanctuary/SRG)	
20	22	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
26	23	DOUBLEDRIVE	Imprint (Roadrunner/IDJMG)	
23	24	SEETHER	Driven Under (Wind-up)	
27	25	LIVE	Heaven (Radioactive/MCA)	
19	26	SOCIALBURN	Down (Elektra/EEG)	
25	27	MUDVAYNE	Not Falling (Epic)	
30	28	COLD Stupid Girl (Flip/Geffen/Interscope)		
28	29	FORTY FOOT ECHO	Save Me (Hollywood)	
—	30	TAPROOT	Mine (Velvet Hammer/Atlantic)	

#1 MOST ADDED

RA Rectifier (Republic/Universal)

#1 MOST INCREASED PLAYS

P.O.D. Sleeping Awake (Maverick/Reprise)

TOP 5 NEW & ACTIVE

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

P.O.D. Sleeping Awake (Maverick/Reprise)

SYSTEMATIC Leaving Only Scars (Elektra/EEG)

SHINEDOWN Fly From The Inside (Atlantic)

MARILYN MANSON Mobsence (Nothing/Interscope)

ROCK begins on Page 66.

URBAN AC

LW	TW	
3	1	FLOETRY Say Yes (<i>DreamWorks</i>)
1	2	TYRESE How You Gonna Act Like That (<i>J</i>)
5	3	RON ISLEY F/R. KELLY What Would You Do? (<i>DreamWorks</i>)
4	4	SYLEENA JOHNSON Guess What (<i>Jive</i>)
6	5	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
2	6	VIVIAN GREEN Emotional Rollercoaster (<i>Columbia</i>)
7	7	HEATHER HEADLEY I Wish I Wasn't (<i>J</i>)
1*	8	JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)
12	9	KEM Love Calls (<i>Motown/Universal</i>)
8	10	GERALD LEVERT Closure (<i>Elektra/EEG</i>)
9	11	MUSIQ Dontchange (<i>Def Soul/IDJMG</i>)
10	12	JAHEIM Fabulous (<i>Divine Mill/WB</i>)
13	13	ERYKAM BADU F/COMMON Love Of My Life (<i>Magic Johnson/MCA</i>)
15	14	KINOREO THE FAMILY SOUL Far Away (<i>Hidden Beach</i>)
16	15	KELLY PRICE He Proposed (<i>Def Soul/IDJMG</i>)
13	16	CHICO DEBARGE Not Together (<i>In The Paint/Koch</i>)
-	17	R. KELLY I'll Never Leave (<i>Jive</i>)
17	18	AALIYAH Miss You (<i>BlackGround/Universal</i>)
21	19	GEORGE DUKE Guess You're Not The One (<i>BPM</i>)
23	20	EARTH, WIND & FIRE All In The Way (<i>Kalimba</i>)
22	21	INOIA, ARIE The Truth (<i>Motown</i>)
13	22	R. KELLY Ignition (<i>Jive</i>)
27	23	LSG F/LOON Just Friends (<i>Elektra/EEG</i>)
24	24	SMOKE NORFUL I Need You Now (<i>Priority</i>)
23	25	WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)
25	26	JOE F/MR. CHEEKS That Girl (<i>Motown/Universal</i>)
30	27	R. KELLY Step In The Name Of Love (<i>Jive</i>)
-	28	JEFFREY OSBORNE Rest Of Our Lives (<i>JayDz/Koch</i>)
-	29	WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)
26	30	DAVE MOLLISTER Tell Me Why (<i>Motown/Universal</i>)

#1 MOST ADDED

TAMIA Officially Missing You (*Elektra/EEG*)

#1 MOST INCREASED PLAYS

R. KELLY I'll Never Leave (*Jive*)

TOP 5 NEW & ACTIVE

ONNIE Cloud Nine (*Universal*)

ORU HILL I Love You (*Def Soul/IDJMG*)

D'MELLO F/MOBB DEEP Best Love Story (*Warner Bros.*)

QUEEN LATIFAH Better Than The Rest (*Hollywood*)

TAMIA Officially Missing You (*Elektra/EEG*)

URBAN begins on Page 41.

ACTIVE ROCK

LW	TW	
2	1	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
3	2	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
1	3	TRAPT Headstrong (<i>Warner Bros.</i>)
4	4	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
5	5	STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)
6	6	DISTURBED Remember (<i>Reprise</i>)
7	7	CHEVELLE Send The Pain Below (<i>Epic</i>)
8	8	SEETHER Fine Again (<i>Wind-up</i>)
11	9	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
10	10	MUOYAYNE Not Falling (<i>Epic</i>)
12	11	SALIVA Rest In Pieces (<i>Island/IDJMG</i>)
17	12	COLO Stupid Girl (<i>Flip/Geffen/Interscope</i>)
15	13	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
14	14	REVIS Caught In The Rain (<i>Epic</i>)
9	15	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)
16	16	CHEVELLE The Red (<i>Epic</i>)
13	17	3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)
21	18	POWERMAN 5000 Free (<i>DreamWorks</i>)
18	19	SALIVA Always (<i>Island/IDJMG</i>)
22	20	SEETHER Driven Under (<i>Wind-up</i>)
26	21	MARILYN MANSON Mobscene (<i>Nothing/Interscope</i>)
25	22	TAPROOT Mine (<i>Velvet Hammer/Atlantic</i>)
23	23	BREAKING BENJAMIN Skin (<i>Hollywood</i>)
24	24	BLACK LABEL SOCIETY Stillborn (<i>Spitfire</i>)
20	25	(HED) PLANET EARTH Blackout (<i>Volcano/Jive</i>)
29	26	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)
27	27	SHINEDOWN Fly From The Inside (<i>Atlantic</i>)
28	28	UNLOCO Failure (<i>Maverick/Reprise</i>)
43	29	DEFTONES Minerva (<i>Maverick</i>)
30	30	DOUBLEORIVE Imprint (<i>Roadrunner/IDJMG</i>)

#1 MOST ADDED

RA Rectifier (*Republic/Universal*)

#1 MOST INCREASED PLAYS

DEFTONES Minerva (*Maverick*)

TOP 5 NEW & ACTIVE

RA Rectifier (*Republic/Universal*)

VERBENA Way Out West (*Capitol*)

SLAVES ON DOPE Go (*Bleeker Bros/MCA*)

ETHER SEEDS Save Your Own Life (*Roadrunner/IDJMG*)

VENETTA RED Shatterday (*Epic*)

ROCK begins on Page 66.

COUNTRY

LW	TW	
1	1	DARRYL WORLEY Have You Forgotten (<i>DreamWorks</i>)
3	2	TIM MCGRAW She's My Kind Of Rain (<i>Curb</i>)
2	3	KENNY CHESNEY Big Star (<i>BNA</i>)
7	4	DIAMOND RIO I Believe (<i>Arista</i>)
5	5	KEITH URBAN Raining On Sunday (<i>Capitol</i>)
8	6	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)
9	7	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)
10	8	RASCAL FLATTS Love You Out Loud (<i>Lyric Street</i>)
11	9	LONESTAR My Front Porch Looking In (<i>BNA</i>)
15	10	TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)
12	11	JIMMY WAYNE Stay Gone (<i>DreamWorks</i>)
13	12	JEFF BATES The Love Song (<i>RCA</i>)
14	13	MONTGOMERY GENTRY Speed (<i>Columbia</i>)
18	14	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)
16	15	JESSICA ANDREWS There's More To Me Than You (<i>DreamWorks</i>)
17	16	TRACY BYRD The Truth About Men (<i>RCA</i>)
19	17	JO DEE MESSINA Was That My Life (<i>Curb</i>)
20	18	KID ROCK W/SHERYL CROW Picture (<i>Lava/Atlantic</i>)
24	19	GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)
23	20	BRIAN MCCOMAS 99.9% Sure (Never...) (<i>Lyric Street</i>)
25	21	BRAD PAISLEY Celebrity (<i>Arista</i>)
21	22	GARTH BROOKS Why Ain't I Running (<i>Capitol</i>)
22	23	TRAVIS TRITT Country Ain't I Country (<i>Columbia</i>)
26	24	SHANIA TWAIN Forever And For Always (<i>Mercury</i>)
28	25	SARA EVANS Backseat Of A Greyhound Bus (<i>RCA</i>)
33	26	BROOKS & DUNN Red Dirt Road (<i>Arista</i>)
30	27	TRACE ADKINS Then They Do (<i>Capitol</i>)
29	28	WARREN BROTHERS Hey, Mr. President (<i>BNA</i>)
31	29	DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)
34	30	AMY DALLEY Love's Got An Attitude (It...) (<i>Curb</i>)

#1 MOST ADDED

CLAY WALKER A Few Questions (*RCA*)

#1 MOST INCREASED PLAYS

TOBY KEITH Beer For My Horses (*DreamWorks*)

TOP 5 NEW & ACTIVE

RUSHLOW I Can't Be Your Friend (*Lyric Street*)

CLINT DANIELS The Letter (Almost Home) (*Monument/Epic*)

RACHEL PROCTOR Days Like This (*BNA*)

CHARLIE ROBINSON Walter (*Columbia*)

KENNY ROGERS I'm Missing You (*Dreamcatcher*)

COUNTRY begins on Page 48.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
2	2	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
3	3	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
4	4	TRAPT Headstrong (<i>Warner Bros.</i>)
8	5	WHITE STRIPES Seven Nation Army (<i>Third Man/V2</i>)
7	6	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)
9	7	STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)
6	8	AFI Girl's Not Grey (<i>DreamWorks</i>)
10	9	CHEVELLE Send The Pain Below (<i>Epic</i>)
5	10	RED HOT CHILI PEPPERS Can't Stop (<i>Warner Bros.</i>)
11	11	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
13	12	ATARIS In This Diary (<i>Columbia</i>)
14	13	SUM 41 The Hell Song (<i>Island/IDJMG</i>)
12	14	QUEENS OF THE STONE AGE No One Knows (<i>Interscope</i>)
16	15	FINCH What It Is To Burn (<i>Drive-Thru/MCA</i>)
17	16	COLD Stupid Girl (<i>Flip/Geffen/Interscope</i>)
20	17	QUEENS OF THE STONE AGE Go With The Flow (<i>Interscope</i>)
26	18	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)
22	19	SEETHER Driven Under (<i>Wind-up</i>)
21	20	SALIVA Rest In Pieces (<i>Island/IDJMG</i>)
15	21	USED Buried Myself Alive (<i>Reprise</i>)
40	22	DEFTONES Minerva (<i>Maverick/Reprise</i>)
19	23	GOOD CHARLOTTE The Anthem (<i>Epic</i>)
24	24	REVIS Caught In The Rain (<i>Epic</i>)
23	25	BLUR Crazy Beat (<i>Virgin</i>)
27	26	TAPROOT Mine (<i>Velvet Hammer/Atlantic</i>)
31	27	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
28	28	COLDPLAY The Scientist (<i>Capitol</i>)
33	29	MARILYN MANSON Mobscene (<i>Nothing/Interscope</i>)
32	30	SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)

#1 MOST ADDED

DIE TRYING Oxygen's Gone (*Island/IDJMG*)

#1 MOST INCREASED PLAYS

DEFTONES Minerva (*Maverick/Reprise*)

TOP 5 NEW & ACTIVE

EMINEM Sing For The Moment (*Shady/Aftermath/Interscope*)

ROOTS Seed 2.0 (*MCA*)

GOB Give Up The Grudge (*Arista*)

VENETTA RED Shatterday (*Epic*)

SOUTH FM Dear Claudia (*MCA*)

ALTERNATIVE begins on Page 71.

SMOOTH JAZZ

LW	TW	
1	1	MINOI ABAIR Lucy's (<i>GRP/VMG</i>)
2	2	KIM WATERS Waterfall (<i>Shanachie</i>)
5	3	BOB BALDWIN The Way She Looked At Me (<i>Narada</i>)
3	4	DAVE KOZ & JEFF KOZ Blackbird (<i>Rendezvous/WB</i>)
4	5	KENNY G Paradise (<i>Arista</i>)
6	6	SPYRO GYRA Getaway (<i>Heads Up</i>)
7	7	EUGE GROOVE Rewind (<i>Warner Bros.</i>)
10	8	CHIELI MINUCCI Kickin' It Hard (<i>Shanachie</i>)
8	9	MICHAEL LINGTON Still Thinking Of You (<i>3 Keys</i>)
9	10	CRUSADERS Viva De Funk (<i>Verve/VMG</i>)
11	11	JOAN OSBORNE I'll Be Around (<i>Compendia</i>)
12	12	GREG ADAMS 'Sup With That (<i>Ripa/Blue Note</i>)
16	13	JEFF LORBER Gigabyte (<i>Narada</i>)
13	14	BONEY JAMES Grand Central (<i>Warner Bros.</i>)
18	15	J. THOMPSON Tell Me The Truth (<i>AMH</i>)
19	16	PIECES OF A DREAM Loves Silhouette (<i>Heads Up</i>)
17	17	NATALIE COLE FIOIANA KRALL Better Than Anything (<i>GRP/VMG</i>)
15	18	NORAH JONES Come Away With Me (<i>Blue Note/Virgin</i>)
20	19	BRIAN CULBERTSON Say What? (<i>Warner Bros.</i>)
21	20	RICK OERRINGER Hot And Cool (<i>Big3</i>)
27	21	PHIL COLLINS Come With Me (Lullaby) (<i>Face Value/Atlantic</i>)
25	22	RICHARD ELLIOT Corner Pocket (<i>GRP/VMG</i>)
26	23	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
23	24	FOURPLAY Ju-Ju (<i>Bluebird/AAL</i>)
29	25	NELSON RANGELL Look Again (<i>A440 Music Group</i>)
22	26	NESTOR TORRES Watermelon Man (<i>Shanachie</i>)
-	27	DAVID LANZ Romantica (<i>Decca</i>)
30	28	WALTER BEASLEY Precious Moments (<i>N-Coded</i>)
28	29	PAUL HARDCASTLE Desire (<i>Trippin' 'n Rhythm</i>)
-	30	LARRY CARLTON Put It Where You Want It (<i>Warner Bros.</i>)

#1 MOST ADDED

DARYL HALL Cab Driver (*Rhythm & Groove/Liquid B*)

#1 MOST INCREASED PLAYS

BRIAN CULBERTSON Say What? (*Warner Bros.*)

TOP 5 NEW & ACTIVE

NORMAN BROWN The Feeling I Get (*Warner Bros.*)

AL JARREAU Secrets Of Love (*GRP/VMG*)

MICHAEL MANSON Keys To My Heart (*A440 Music Group*)

FATBURGER Sizzlin' (*Shanachie*)

PAUL TAYLOR On The Move (*Peak*)

Smooth Jazz begins on Page 62.

TRIPLE A

LW	TW	
1	1	JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)
2	2	JOHN MAYER Why Georgia (<i>Aware/Columbia</i>)
3	3	COLOPLAY Clocks (<i>Capitol</i>)
4	4	FLEETWOOD MAC Peacekeeper (<i>Reprise</i>)
6	5	JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)
9	6	TRAIN Calling All Angels (<i>Columbia</i>)
5	7	COUNTING CROWS Big Yellow Taxi (<i>Geffen/Interscope</i>)
7	8	BEN HARPER With My Own Two Hands (<i>Virgin</i>)
10	9	JAYHAWKS Save It For A Rainy Day (<i>American/Last Highway/IDJMG</i>)
8	10	WALLFLOWERS How Good It Can Get (<i>Interscope</i>)
11	11	ZIGGY MARLEY True To Myself (<i>Private Music/AAL</i>)
12	12	LUCINOA WILLIAMS Righteously (<i>Lost Highway</i>)
14	13	PETE YORN Come Back Home (<i>Columbia</i>)
16	14	JOHNNY MARR Down On The Corner (<i>iMusic</i>)
13	15	DAVID GRAY Be Mine (<i>ATD/RCA</i>)
19	16	COLDPLAY The Scientist (<i>Capitol</i>)
18	17	ALLMAN BROTHERS Firing Line (<i>Sanctuary/SRG</i>)
22	18	FEEL Got Your Name On It (<i>Curb</i>)
25	19	THORNS I Can't Remember (<i>Aware/Columbia</i>)
17	20	RHETT MILLER Come Around (<i>Elektra/EEG</i>)
20	21	TORI AMOS Taxi Ride (<i>Epic</i>)
21	22	KATHLEEN EDWARDS Six O'Clock News (<i>Zoe/Rounder</i>)
15	23	DAVE MATTHEWS BAND Grey Street (<i>RCA</i>)
23	24	JOHN HIATT My Baby Blue (<i>New West</i>)
24	25	PAUL SIMON Father And Daughter (<i>Nick/Jive</i>)
28	26	MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)
26	27	JOHN EDDIE Let Me Down Hard (<i>Thrill Show/Last Highway</i>)
27	28	EAR WILLIAMS I Saw A Bird Fly Away (<i>Razor & Tie</i>)
30	29	THIRD EYE BLIND Blinded (When I See You) (<i>Elektra/EEG</i>)
-	30	LIVE Heaven (<i>Radioactive/MCA</i>)

#1 MOST ADDED

JACKSON BROWNE About My Imagination (*Elektra/EEG*)

#1 MOST INCREASED PLAYS

TRAIN Calling All Angels (*Columbia*)

TOP 5 NEW & ACTIVE

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

WIDESPREAD PANIC Don't Wanna Lose You (*Widespread/SRG*)

EDWIN MCCAIN I Want It All (*ATC/Red Ink*)

BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (*Lava*)

FRANKY PEREZ Something Crazy (*Lava*)

TRIPLE A begins on Page 77.



HARVEY WELLS

VP/GM, WCKG-FM, WUSN-FM & WXRT-FM/Chicago

As a kid growing up in Chicago, Harvey Wells always loved the magic of radio. He has spent all but five of his 31 years in the business directly associated with one of Triple A's legendary stations, WXRT/Chicago. Now VP/GM, he has held just about every job at the station except program director.

In addition to his responsibilities at WXRT, Wells oversees the management of Talk WCKG-FM and has recently taken on additional duties as VP/GM of WUSN-FM, one of America's most listened-to Country stations

Getting into the business: "I was the kid who had the transistor radio under the pillow. As a freshman at Southern Illinois University, I had no idea what I was going to do with my life. I was walking around campus very early in the year and walked past the radio and TV building, and a light bulb went off over my head.

"At that point, I decided I was going to major in radio and TV and was fortunate to get involved in our campus radio station from the very outset. As I was graduating, a new station was signing on in Murphysboro, IL. I rolled into the station, which was located in a trailer, plunked down a tape, and the owner said he'd get back to me. Within a couple of weeks he said, 'Come back in August to help us sign the station on.'

"It was a total underground station. We ruffled a lot of feathers, had a lot of fun, worked with some really good people and learned a lot about radio."

How he came to join WXRT: "I was working at WTAO in Murphysboro, and I realized one day, after seven years, that I was either going to be there for the rest of my life or I would have to get out. I moved back to Chicago without a job. I sent my tape out to everyone and eventually got a call from Seth Mason and John Platt, who were running WXRT at the time. The station signed on as a Progressive Rocker at 10pm and signed off at 6am and was foreign-language the rest of the day.

"Seth and John were brokering the time, and they continued to buy more and more. They started operating at 3pm and needed a weekend overnight jock. Thinking it would be the greatest thing in the world to come back to my hometown, I jumped at it. When we finally went 24 hours, I ended up getting the midday show.

"In '77, WKQX, which was owned by NBC, was being run by a guy named Bob Pittman. He was the PD and doing a midday shift, and he transferred to WNBC in New York. Then WKQX hired me to do middays.

"Remember *It's a Wonderful Life*? Walter Sabo was kind of my Jimmy Stewart. In 1979 Walter was running NBC Radio and decided he wanted to change what WKQX was doing. One day I was playing Led Zeppelin, the next Barbra Streisand. Seth Mason was still at WXRT and called me. He said, 'You may like Barbra Streisand, but if you don't, I think you can sell — and there's a weekend airshift as well.' Walter Sabo unknowingly affected my career forever by changing formats at WKQX."

Biggest challenge: "To make sure I'm giving the proper focus and attention to any one particular station at one time. I've learned to compartmentalize pretty well. Get to what you need to get done at any one place, then when you leave, get immediately focused on what's going on at the next station, and be able to change gears very quickly.

"What makes things interesting, having been at one station for so long, is that I've also been able to give birth to WSCR (The Score). Every day was an excitement and a challenge, starting a Sports station in Chicago and changing frequency not once, but twice. Then having to move to WCKG a few years ago and, now, recently, getting involved in Country, have really lit my lamp again."

State of the industry: "It's very healthy. Radio in general is always going to be a staple of any advertising mix. Radio is so personal — nothing can take that away. As long as we're local first and foremost, and we touch the listeners in the communities we serve and stay true to those values I think have made radio so important through the years, we're going to continue to thrive.

"If we take that eye off the ball of serving our listeners, communities and advertising, that's when some of this other stuff could get in the way. I don't lose any sleep over satellite radio or Internet radio. We were invented as a local medium. As long as we do that, we're OK."

State of Triple A: "Triple A is one of the most misunderstood yet potentially greatest formats there is, if done correctly. Less emphasis on the third A, *Alternative*, and more emphasis on the first two A's, *Adult* and *Album*, is the key. The whole 'Triple A' name is a misnomer. Part of the problem is that no one can really get their arms around what it is.

"There isn't necessarily a chart that one follows or a bunch of stations that operate similarly, there's not a real road map, there aren't major amounts of research being done. Triple A is done, first and foremost, as a format by very passionate people, but where it gets off track is where the passionate people decide to use a radio station as their own playground to play music they think you should like."

Why WXRT continues to be so successful: "We've made a concerted effort to evolve with a demographic we've decided to follow till they're dead. We made the conscious decision not to chase the younger demos. Thus, in the mid-'70s, the bulk of our audience was 18-24, and those people are now 35+, 40+. We just got the winter book, and we were fifth in adults 25-54, but the interesting thing is that we're starting to play pretty seriously in the 45-54-year-old demo.

"We feel the best success we're going to have is with adults who find music is still important in their lives. They want to hear the music that was important to their lives, but they're also interested in the current music of the day. We're embracing the new Fleetwood Mac album, John Mellencamp, Bruce Springsteen, those kinds of seminal artists, but, by the same token, we're still very much concerned about the evolution of music and where it goes, especially when it appeals to an adult.

"This station is extraordinarily successful. It cash-flows very well. The Triple A format, if done correctly, can be one of the single best cash-flowing formats out there. We power-ratio over a two routinely."

Something that might surprise our readers: "That we actually do research and don't sit around and say, 'Hey, this might sound good.' We research the product and run like a real radio station. Even though we still run MusicMaster in real time and don't preprogram music, we're very careful about what currents we run where. There are actual clocks. There's actually science as well as art to the format."

Career highlight: "The first time I cracked a mike ever, at WTAO. Watching 'XRT grow from a so-called

'hippie station' to a Chicago institution. Helping give birth to The Score. Having the honor to work with legendary talent like Steve Dahl and Kevin Matthews. Working with great people like Norm Winer, Michael Damski, Jeff Schwartz and Adrian Zarmak. Looking around this market and seeing how many people have walked through the halls at 4949 Belmont and how many of them are now in management at other stations gives me a lot of pride."

Career disappointment: "I never got to be the PD at WXRT. On the other hand, Norm Winer might disagree with me; he still thinks I think I am the PD! Also, I won't be running a Sports radio station when one of Chicago's teams wins the World Series. Although the last time Chicago won the World Series, I don't think radio had been invented yet."

Most influential individual: "My parents, who encouraged me to pursue my dream. (Dad, it's now officially OK that you sold the family business.) Danny Lee, the original owner of WXRT, certainly. Seth Mason — he somehow saw a DJ who could sell. Then the amalgam of those two names, Dan Mason. Dan is into horses, and he knew exactly, as any good horseman knows, how to handle the reins when Group W took over 'XRT and The Score. We were a bunch of guys coming from a ma-and-pa into big Group W. And Mel Karmazin. He set the bar higher than I ever thought I could jump."

Favorite radio format: "Obviously, Triple A. I'm also a Talk radio junkie. And I'm liking what Country radio is all about."

Favorite television show: "The Sopranos, *Curb Your Enthusiasm*, *Arliss* and *Everybody Loves Raymond*."

Favorite artist: "Tom Petty, The Allman Brothers."

Favorite book: "I'm reading *The Crisis of Islam*. It's a pretty good perspective on the relationship between the U.S. and the Islamic world."

Favorite movie: "Anything with Jack Nicholson. I love *The Last Detail*."

Favorite restaurant: "There are so many great spots in Chicago. For fine dining, Ambria. For comfort food, Roma's for Italian beef. Super Dog for a great Chicago hot dog. Pat's for thin-crust pizza. In New York, Chin Chin's for Grand Marnier prawns."

Beverage of choice: "Coca-Cola Classic in a bottle as cold as you can get it, no ice."

Hobbies: "I have four children and manage three radio stations. Next question."

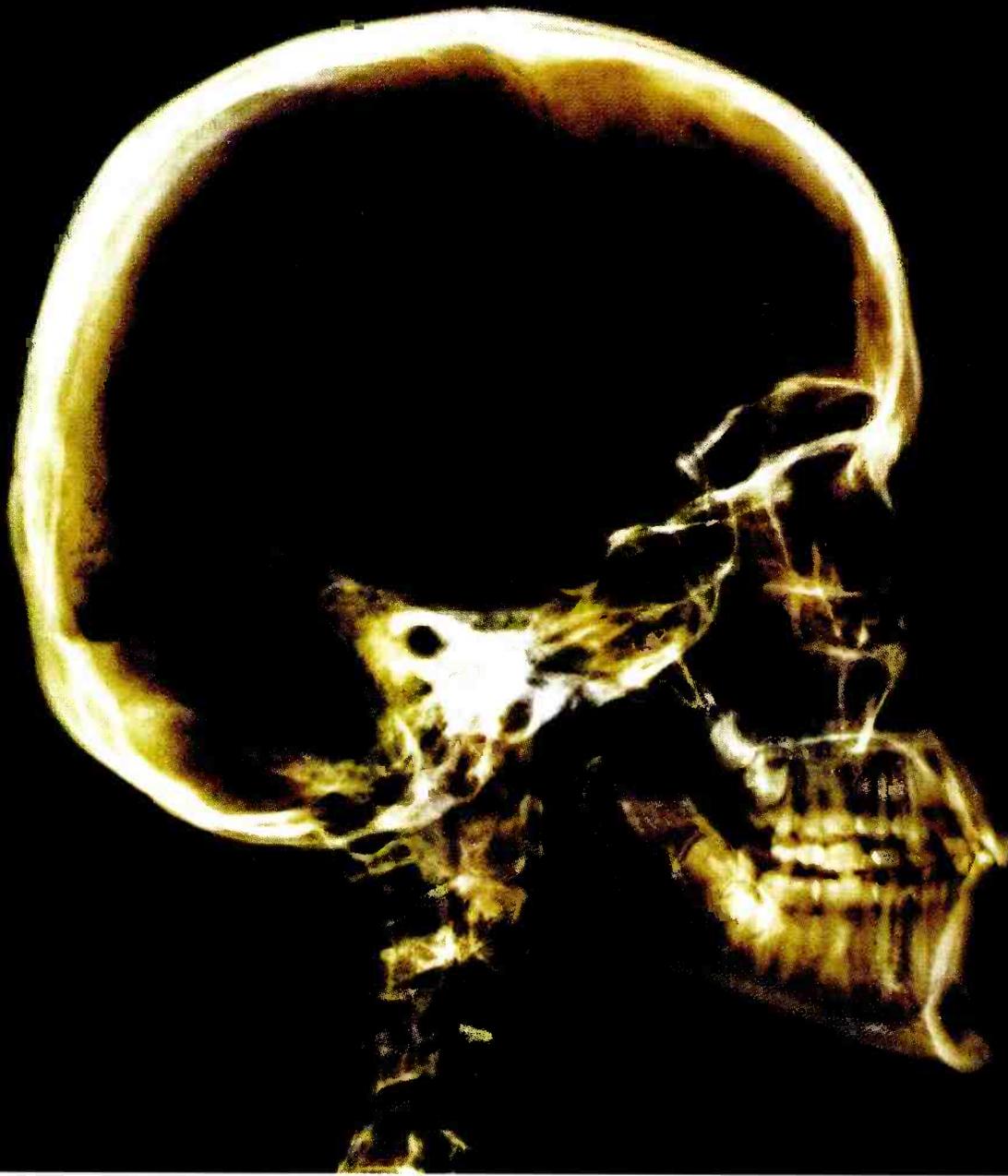
E-mail address: "hmvells@cbs.com."

Advice for broadcasters: "For newcomers: Follow your passion first, then get ready to shift gears and take chances. I can guarantee what you want to do or what you are doing today is not going to be what you're doing in three years. Be willing to take a risk that's going to yield rewards down the road. Know yourself.

"I could never see myself as an air personality for my entire career. Read a lot — not just about radio. If you're in sales, know about your clients' businesses. If you're in programming, know about everything from politics to pop culture. Grab technology by the throat and embrace it. Content may be king, but the queen rules the castle, and the queen is a pipeline. We're in the business of radio as much as making great content, but we're also distributing that great content. Understand what IBOC is.

"Ask your kids why they're file-sharing. We need to understand there's not a moral imperative on that right now. For those of us in management, we need to look at everyone for ideas. We all need to remember the people we work with are our greatest asset. I fear sometimes we're just too busy in our day-to-day world to take the time to listen to the people who work around us. Sometimes, if we open our ears, the people who work with us are the best people at giving us great ideas."

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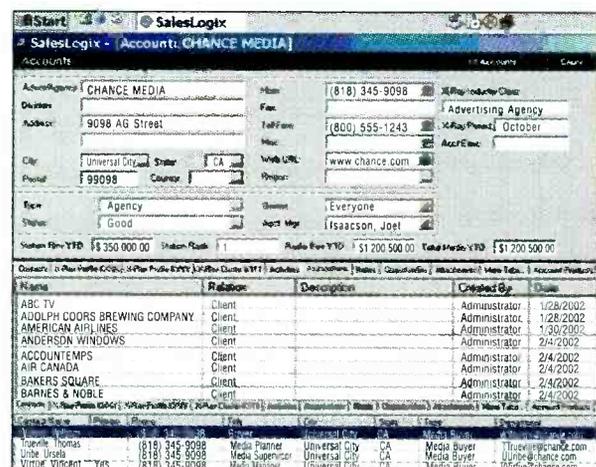
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next banger because here it is.

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breathe

Re-impact at Top 40 May 5th...
Any questions?

Over 800 Detections @ Monitor Mainstream Top 40!
Over 900 Detections @ Mediabase Top 40!

Mediabase National Callout

Females All Ages @ #9 – 66.7% Positive	73.5% Familiar
Females 25-34 @ #6 – 66.1% Positive	64.9% Familiar
Females 18-24 @ #8 – 67% Positive	79% Familiar

AIRPLAY LEADERS:

WKGS/ROCHESTER 16x – OVER 110 SPINS A WEEK
WIHT/WASHINGTON 13x
WBZZ/PITTSBURGH 10x
WKST/PITTSBURGH 10x
WWHT/SYRACUSE 10x – #3 CALLOUT
KZHT/SALT LAKE CITY 9x
WDKF/DAYTON 9x

Already in power rotation:

WAKS/Cleveland!!
KYLD/San Francisco #3 Callout & Top 10 phones!!

Cover of Playboy September issue!

Single in store May 6th!

Album BITTERSWEET in store June 24th!

Remix Featuring Sean Paul

Rap Version Produced by Mark Pitts for ByStorm Productions

Produced by Ivan Matias for Ghetto Fabulous Entertainment & Andrea Martin
Executive Producers: C. "Tricky" Stewart for RedZone Entertainment
& Antonio "LA" Reid

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