

Loon: One Most Added Bad Boy



Loon grabs Most Added honors this week at CHR/ Rhythmic and Urban with "How You Want That," featuring Kelis. The track is the first release by Sean "P. Diddy" Combs' company, Bad Boy Entertainment, under its new alliance with Universal Records.

30th YEAR

R&R

RADIO & RECORDS

www.radioandrecords.com

Hall In The House

Dana Hall joins R&R as Urban Editor, effective May 21.

Based in New York, she will cover the Urban and Urban AC formats in the weekly R&R Urban pages and in R&R's faxes and electronic publications. Hall was most recently Managing Editor of the R&B section of *Airplay Monitor*. More details on the next page.



RANDY TRAVIS

THREE WOODEN CROSSES

#7 R&R COUNTRY

#3 R&R INDICATOR

#2 TOTAL POSITIVES
MEDIABASE CALLOUT

VIDEO ADDED ELITE ROTATION GAC

FROM THE BEST SELLING ALBUM RISE AND SHINE
AVAILABLE NOW

RANDY TRAVIS
◀ RISE AND SHINE ▶

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www.americanradiohistory.com

deftones

"minerva"

From the forthcoming self-titled album in stores May 20th
See Deftones on the Summer Sanitarium Tour



ON TOUR NOW!!! • HUGE PHONES EVERYWHERE!!!



deftones.com maverick.com

Produced by Terry Date and Deftones Worldwide Representation for Deftones, Velvet Hammer Music and Management Group
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R&R Alternative: **22 - 13** (+387)
#1 Most Increased 2nd straight week!!
Modern Rock BDS: **22* - 12*** (+459)
#1 Greatest Gainer 2nd straight week!!
Close out adds... 91X, WSUN, WLUM, WWCD

R&R Active Rock: **29 - 22** (+193)
#1 Most Increased 2nd straight week!

Active Rock BDS: **29* - 21*** (+164)
#1 Greatest Gainer 2nd straight week!!

Close out adds... KEGL, WRXR, WAZU

R&R Rock: **46 - 37** (+33)

Mainstream Rock BDS:

31* - 25*, 677x, (+163)

#1 Greatest Gainer 2nd straight week!



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"FAILURE"

THE FIRST SINGLE FROM THE MAVERICK RELEASE

becoming i

R&R Active Rock: **28 - 27**

Active Rock BDS: **30* - 27***

R&R Rock: **31 - 31**

Rock BDS: **29* - 28***

**BREAKING THROUGH
AT ACTIVE ROCK!!!**

On Ozzfest starting 6/28!!!



"SLEEPING AWAKE"



R&R Alternative: **18 - 15** (+165)
Modern Rock BDS: **18* - 17*** (+149)
Close Out Add... WPLA/Jacksonville

R&R Active Rock: **26 - 24**

Active Rock BDS: **27* - 22***

Close Out Adds:

WYSR, KPBI, KIOZ, WPAI, KORB, KOOJ!!!

R&R Rock: **DEBUT 28**

Rock BDS: **26* - 22***

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NEW RESEARCH NUGGETS

Which formats are seeing increased revenue from key product categories? This week's Management/Marketing/Sales section offers the first of a two-part Miller Kaplan study of 15 advertising segments. Also, check out highlights from Interep's latest "Format Study," showcasing how 20 formats rank according to key audience characteristics, and learn how listeners are responding to commercial loads in a Paragon Media Strategies exclusive. **John Lund** gives specific ideas on using research to find more listeners, and a new Ask the Experts feature offers responses from leading voices on selecting the right research company.

Pages 1, 8-12

SMOOTH JAZZ STAR

GRP/Verve recording artist Mindi Abair locks in another week on top of the R&R Smooth Jazz chart with "Lucy's." Her influential hit and breakthrough CD release are the focus of Smooth Jazz Editor **Carol Archer's** column this week.

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R&R NUMBER ONES

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



Hall New R&R Urban Editor

Journalist, radio vet to be based in New York

R&R has named respected journalist and former Urban programmer **Dana Hall** to the position of Urban Editor, based in the New York City area. Hall joins R&R from Billboard's *Airplay Monitor* publication, where she was most recently Managing Editor for the R&B section.

Hall will be responsible for all aspects of writing and reporting for R&R's multiple Urban and Urban AC printed and electronic publications, including the weekly column in the newspaper, weekly HotFax update and the Urban format room at www.radioandrecords.com. Hall will also



Hall

HALL ▶ See Page 16

R&R-FOCUS

Mine Your Own Business: Focus On Radio Research

Talk, Smooth Jazz head ad-segment growth in new Miller Kaplan format study

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

An exclusive new study by Miller, Kaplan, Arase & Co. shows Talk and Smooth Jazz outperformed 19 other formats in 30 top markets during 2002 in terms of revenue increases across 15 major advertising categories. The survey, which covered approximately 500 stations, shows radio revenue in these 15 categories up a combined 10.1% compared to 2001, with every format improving except Classic Hits.

Financial services was the darling growth category, up a whopping 28.3% overall in 2002, followed by television and concerts/theaters/movies. The weakest of the 15 ad

categories was foods, followed by grocers/convenience/liquor stores and department/discount stores/shopping centers.

Below are the overall format rankings, followed by breakouts and brief comments on each measured advertising category. Sales managers, particularly in larger markets, will find it interesting to compare these results to their own stations' performance.



All Formats

Format	% Change
Talk	21.2
Smooth Jazz	18.4
Adult Standards	17.2
Urban	16.7
Alternative	15.4
News	13.4
Sports	12.2
Active Rock	12.0
Spanish	11.3
Urban	11.1
Classic Rock	10.2

See Page 8

Country leads 18+, AC tops 25-54 in Interep's latest format report

With an average of 41.8 million weekly listeners, Country is now the leading format for delivering 18+ adults nationally, according to exclusive new findings in the latest annual "Interep Radio Format Study." CHR finishes second, with 38.4 million listeners, followed by former No. 1 format AC, which falls from 45.9 million to 38.3 million.

In terms of 25-54 cume, however, AC remains the leader, despite dropping from 32.6 million listeners to 27.4 million. Country is still No. 2, with 25.9 million, and CHR/Pop and Classic Rock hold on to the third and fourth positions. Moving into the top five — overtaking Oldies — is Rock, with 16.6 million listeners.

Big 18+ cume improvements are demonstrated by Rock, up 39%, to 23.4 million listeners,

and Sports, up 30%, to 8.6 million. Notable decreases are seen at Oldies and Classic Rock, as each loses 36% of its 18+ cume in the study.

In the R&R Advantage Index — R&R's qualitative analysis of formats by median audience income, percentage of



college degrees and percentage of home ownership — Classical edges ahead of Sports in 2003. As they did in the 2002 study, Sports, Classical and News are again the top three in highest average median household income, while Adult Standards continues as the top format for home ownership. Significant increases in that category are seen in listeners of Alternative, Smooth Jazz, Oldies and News/Talk programming.

See Page 10

Grady Becomes President, Sony Music Nashville

By Lon Helton
R&R Country Editor
helton@radioandrecords.com

DMZ Records President John Grady has been named President of Sony Music Nashville. He succeeds Allen Butler, who left the label on May 2 after a decade at the helm. Grady will oversee all aspects of operations for the Sony Music Nashville family of labels, which includes Columbia/Nashville, Epic/Nashville, Lucky Dog and Monument.



Grady

While nothing is official yet,

GRADY ▶ See Page 22

Plan Targets Response Rates

Arbitron program rolls out over three years

Arbitron last week launched a full-throttle attack on declining response rates by unveiling a multifaceted plan that met with the approval of various watchdog groups that have stepped up their calls for action on the issue.

First and foremost, Arbitron has developed the plan to "enhance the quality of its radio ratings service." As response rates and consent rates have slid, many have questioned the accuracy of some of the ratings data compiled by Arbitron. The first initiatives of Arbitron's multiyear enhancement program commence with the spring 2003 book. The program's final initiatives

are set to come to fruition in 2005.

"Response rates and other key measures of sample quality have always been an integral part of our long-term strategic planning at Arbitron," U.S. Media Services President Owen Charlebois said. "The program we are unveiling is the result of our continuing consultations with many of our customers and leading industry organizations."

The enhancement program has both short- and long-term objectives. First, beginning with the forthcoming spring ratings, additional diary and followup

ARBITRON ▶ See Page 22

Earnings: Q2 Uncertainty Looms In Radio

By Joe Howard
R&R Washington Bureau
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Though declared over by President Bush, the war in Iraq continues to contribute to economic uncertainty in the radio industry. During his company's Q1 earnings conference call last week, Clear Channel President/COO Mark Mays said the company in Q2 is expecting anywhere from a low-single-digit decline to a low-single-digit increase in radio revenue.

Still, Mays was pretty bullish about a recovery in advertising and pointed to improvements in consumer confidence and advertisers who say they're planning to return once they figure out when and how they

EARNINGS ▶ See Page 6

Thalia

I want you

featuring Fat Joe

Breaking **FAST** at:

WKTU Z100 WBLS KIIS
KHHT B96 KYLD WPOW
Y100 KBBT
and more!



From the much anticipated
Virgin Records debut album **Thalia**

Management: Hoffman Entertainment Inc. **ROCKY AN**
Produced by Cory Rooney for Cory Rooney Entertainment
and Davy Deluge for Minisellers Inc.
Fat Joe appears courtesy of
Atlantic Recording Corporation

www.thalia.com
www.enthain.com • www.virginrecords.com



EMI Music Collective Bows

Carroll leads centralized promo dept. for EMI labels

By Frank Correia
R&R Music Editor
fcorreia@radioandrecords.com

EMI Recorded Music North America is launching a new centralized radio promotion organization called EMI Music Collective to service several of the company's labels and maximize EMI artist penetration at all radio formats.

Veteran radio promotion executive Kevin Carroll has been tapped by EMI to oversee the EMC team, which will work primarily with artists on EMI's Angel/Blue Note/Manhattan, Astralwerks and S-Curve labels. EMC will also augment EMI's radio promotion efforts for EMI Canada and EMI Christian Music Group artists, as well as for the Narada and Higher Octave labels.

Most recently VP/Promotion at Angel/Blue Note/Manhattan Records, Carroll assumes the new title of VP/EMI Music Collective, based in New York. He reports to EMI Recorded Music North America Chair-

man/CEO David Munns and COO Ivan Gavin. EMI Exec. VP Philip Quartararo, who oversees EMI Music Marketing, will also advise EMC.

"Kevin Carroll and his team will help us unlock even more untapped potential and use their leverage to give more EMI artists exposure in every platform of radio," Munns said. "As we saw with the breakthrough success of artists like Norah Jones, musical tastes aren't easily defined, but EMI Music Collective will help us increase our effectiveness by connecting artists from every area of EMI to wider American audiences."

Joining EMC as National Sr. Director/Pop Promotion is Mitchell Mills, who most recently held a similar post at Artemis Records. The new organization will also include Dan Connelly as National Director/Rock Formats. He moves



Carroll

CARROLL • See Page 15



SUPERSTARS ALL AROUND New York restaurant 66 was the setting for the April 24 listening party for Virgin Records artist Thalia's new song, "I Want You," featuring Fat Joe. The international recording artist and actress will release her first English-language album in the U.S. in July. Seen here taking a moment from the party to smile for the camera are (l-r) Barbara Walters, Tommy Mottola and Thalia.

R&R Expands RTM Print Data

Effective this week, expanded demographic information will be available for RateTheMusic.com in the pages of R&R.

Now, along with the 12+ scores, R&R will print three demographic scores for each of the seven formats, as follows:

- CHR/Pop: women 12-17, women 18-24, women 25-34
- CHR/Rhythmic: persons 12-17, persons 18-24, persons 25-34
- Country: persons 25-54, women 25-54, men 25-54
- AC: women 25-54, women 25-34, women 35-54
- Hot AC: women 18-34, women 18-24, women 25-34
- Rock: men 18-34, men 18-24, men 25-34
- Alternative: persons 18-34, men 18-34, women 18-34

"R&R is proud to continue to enhance its relationship with RateTheMusic.com — the industry standard for Internet music research and testing," R&R Director/Charts Anthony Acampora commented. "There are a lot of imitators out there, but the consistent data and large sample sizes that RateTheMusic.com presents every week represent the quality that R&R strives to provide its readers."

RateTheMusic.com surveys appear each week in their respective format faxes and the R&R newspaper. R&R began its partnership with RateTheMusic.com in 2000 and is the exclusive publication for print data.

WDTW Taps Trapane As PD

John Trapane has been named PD of Clear Channel's '80s-based Classic Hits WDTW (The Drive)/Detroit. He is currently Asst. PD/MD at Infinity's Country KILT/Houston.



Trapane

The move to WDTW reunites Trapane with Clear Channel/Detroit OM Darren Davis, who was OM of Infinity/Houston before his move to Motor City. Trapane's last day in Houston is May 15, and he will join WDTW on May 27.

"John was my left arm and a good portion of my right arm in running the stations in Houston, and his strongest suit is his creativity," Davis told R&R. "He has the ability to translate good ideas into

good product. It's a perfect fit for the job that we have here in Detroit."

When asked if any on-air changes are in store for The Drive, Davis replied, "There will absolutely be no tweaks. I can't say that emphatically enough. John's not coming in to reinvent the music on the station; he's coming in to reinvent the fun, promotional aspect of the station. We've worked very hard over the last two months to get the music cleaned up and to get the station sounding the way it was supposed to have sounded."

Interestingly, when Trapane was hired by Davis in Houston two

TRAPANE • See Page 22



SECRETARY OF ... MUSIC? U.S. Secretary of Defense Donald Rumsfeld (r) showed off his hidden radio talents when DreamWorks artist Darryl Worley recently visited the Pentagon to give a performance. Before bringing Worley onstage, Rumsfeld took the mike and announced, "His song 'Have You Forgotten' has been No. 1 for four weeks. Please welcome Darryl Worley!"

O'Shea Offers All Comedy Radio

Get ready to chuckle, giggle or even guffaw — All Comedy Radio is gearing up for a July launch.

ACR, which is in Hollywood with studios located on Sunset Boulevard, is headed by veteran radio executive Michael O'Shea, who serves as CEO. ACR's other founders include former music-industry publisher and comedy impresario Kent Emmons, who is Chairman; former Comedy Central executive John Storer, who becomes Exec. VP/Business Development; and Los Angeles attorney and comedy-business executive Howard Levine, who is named Exec. VP/Legal Affairs.



O'Shea

short-form comedy programming for use in specific dayparts or for continuous use, should a station wish to flip to an all-Comedy format. In addition to stand-up routines from new and established comedians, ACR will offer affiliates news parodies, parody songs and morning show-type radio comedy.

It is offering its programming on a market-exclusive basis, with all-barter available in rated markets.

O'Shea told R&R that ACR's programming will include interviews with up-and-coming comics and that the company has contracted 117 morning hosts across the country to collaborate on topical

ACR will offer a mix of exclusive

O'SHEA • See Page 15

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Harris To PD At KALC/Denver

Veteran programmer and air talent BJ Harris has been named PD of Entercom Hot AC KALC (Alice 106)/Denver. Harris was most recently OM of Clear Channel's WKFS & WVMX/Cincinnati and replaces Tom Gjerdrum, who recently transferred to Entercom's WMXX/Milwaukee.

"I am very excited about this opportunity," Harris told R&R. "I recently read a great article about Entercom CEO David Field and was very impressed by his philosophy. He's a programming-driven guy, which makes him a man after my own heart."

"[VP/Programming] Pat Paxton is another legendary programmer, and Market Manager Jerry McKenna knows a ton about this business, so I have lots of assets to draw upon. It feels like I'm starting back again with a bunch of old friends."

Harris did admit that the road to this gig contained at least one pothole: "At one point McKenna tried to offer me Denver Nuggets tickets, which almost killed the deal — but we managed to work through it," he said, laughing. "The environment here is very comfortable, and it all feels right. It's time to crank Alice up again and have some fun."

HBC Scores Again In Chicago

Gets WJTW for \$32 million in two-pronged deal

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

Under the gun in the Windy City thanks to strong competition from Spanish Broadcasting System, Hispanic Broadcasting Co. has made a move that's bound to make Univision happy once the multimedia giant assumes control of HBC: HBC has agreed to acquire WJTW-FM/Joliet, IL for approximately \$32 million.

WJTW is a class A station in Chicago's southwestern suburbs that recently increased its power from 3kw to 6kw, but the complicated two-pronged deal that gives HBC the station includes a new tower and a significant upgrade.

In the first part of the transaction, NextMedia Group signed off on a deal that gave Lakeshore Media — owned by Bruce Buzil and Chris Devine — the option to purchase WJTW for \$21 million. Lakeshore immediately exercised its option, then sold the station to HBC.

The deal includes a new transmitter site for WJTW, 16 miles southwest of the Chicago city limits, and enables the station to upgrade to 22kw at 350 feet, giving it close to full coverage of metropolitan Chicago. NextMedia acquired WJTW in November 2000 as part of a nine-station, \$56.9 million deal with Pride Communications.

HBC expects to close on WJTW during the latter part of Q2 or the early part of Q3. The company intends to borrow under its credit facility to fund the acquisition. While

HBC has not publicly commented on its plans for WJTW, it's almost certain that the station's current Hot AC presentation will be replaced with a Spanish-language format. Speculation has HBC putting the Tropical format of the former WLXX-AM/Chicago on WJTW's frequency or flipping WJTW to HBC's Spanish Oldies "Recuerdo" format.

HBC's other stations in Chicago are Spanish News/Talk WIND (La Tremenda), Regional Mexican WOJO (Que Buena) and Spanish Contemporary simulcast WVIV-AM & FM (Viva). WVIV-FM is owned by Buzil and Devine's Superior Broadcasting and is being operated by HBC via a joint sales agreement. As reported earlier, HBC plans to soon buy WVIV-FM outright, giving the company five stations in the market.

Powell Concerned About Biennial Rules Reviews

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

While he initially said it was a good idea, FCC Chairman Michael Powell now says he believes the provision in the Telecom Act of 1996 that requires the FCC to review its rules every two years is proving "too brutal a pace" for the agency.

In fact, Powell pointed out to reporters at a May 1 meeting that because the FCC is late in completing the current review, under the letter of the law it may have to launch another review this fall — when it's possible that some or all of the new rules will be embroiled in court challenges.

"The harms are outweighing the benefits," Powell said of the biennial review process, adding that he'd consider having discussions with Congress about extending the time frame to perhaps every five years. "I'm concerned for my agency, and I'm concerned for the markets," Powell said. "It's a nightmare for the

marketplace. It is market-destabilizing."

About the much-discussed "diversity index" being developed by the FCC to help it decide if certain mergers should be allowed, Powell said an index would only be used to measure diversity in markets and that new, hard media limits will emerge when the new ownership rules are released.

"There's going to be a rule that looks like something like this: If

FCC • See Page 6

BUSINESS BRIEFS

Clear Channel To Sell Live-Performance CDs

Clear Channel will soon debut Instant Live, offering concertgoers the chance to buy recordings of live performances just five minutes after the final curtain call. The program is currently being tested in Boston nightclubs and theaters. The *New York Times* quoted Forrester Research music analyst Josh Bernoff as saying the plan "could alter the music industry's tenuous balance of power," but Clear Channel said Instant Live is simply a way to obtain additional revenue from live shows.

Hogan Makes Sales Calls In Chicago

After Clear Channel Radio CEO John Hogan and a team of Sr. VPs toured the company's new offices in Chicago this week, Hogan and the execs spent some time calling on major advertisers to find out what advertisers and agencies want right now and to hear their stories firsthand. "[The team is] aggressively working to raise radio's profile and responsiveness with advertisers," Clear Channel Sr. VP/Worldwide Corporate Communications Lisa Dollinger said.

Study: Sacramento Is Nation's Strongest Radio Market

In Morgan Stanley analyst Michael Russell's first "Radio Metro Trends Analysis" report measuring radio companies' revenue exposure in the strongest and weakest markets, he found Sacramento to be tops for radio, thanks to relatively strong department-store and other retail sales in the market. The broadcaster that stands to benefit the most in the market? Entravision, with its strong radio and TV exposure in California's capital. Washington, DC is the second-strongest market (Radio One's 13% exposure there is just one of many good showings for that company in the study), and Chicago, Charlotte and Phoenix round out the top five.

Along with Radio One, Russell views Univision as having the best overall exposure in the top markets, thanks to its almost-completed deal for Hispanic Broadcasting's radio stations. Russell's "key weak markets" are New York, Boston, Denver and Dallas, where he pointed out that Emmis and Entercom have the greatest combined exposure.

R&R Stock Index

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

	Change Since				
	5/2/02	4/25/03	5/3/03	5/02/02	4/25/03-5/2/03
R&R Index	246.17	198.12	211.12	-14%	+6%
Dow Industrials	10,091.87	8,306.35	8,582.68	-15%	-18%
S&P 500	1,084.56	898.81	930.08	-14%	-17%

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*In Memory
of
our friend*



Alfred G. Grosby

January 1, 1931 — April 30, 2003



Earnings

Continued from Page 1

want to resume their advertising plans.

"I'm very optimistic as I look out over the entire year," Mays said. "All of our divisions — with the exception of radio — performed well in the first quarter, and our belief is that we can set up all divisions, including radio, to have a very good year."

Indeed, Clear Channel's radio division was the only one of its business segments to post a decline in cash flow for Q1 — something that Mays said will not be tolerated.

"We do not accept negative cash flow," he said as he announced that the radio division posted a 1% dip in EBITDA, to \$299.9 million. However, he pointed out that during Q1 Clear Channel took a long-term approach to selling radio ad time and resisted the temptation to lower rates just for short-term sales gains — a focus he said is continuing in Q2.

Revenue in Clear Channel's radio division improved 2%, to \$795 million, as growth in national advertising outpaced local advertising. Strong national revenue categories included retail, telecom/utility, entertainment, auto and finance.

Overall, the company posted net earnings of \$71 million — or 12 cents per share — which were right in line with the consensus estimate of analysts polled by Thomson First Call and flat compared to the same quarter last year. Clear Channel's outdoor-segment revenue improved 22%, to \$450.5 million, while revenue in its entertainment division slipped 8%, to \$437.8 million.

Dickey: 'It Wasn't Just The War'

Cumulus Media's Q1 net loss attributable to common stockholders improved from \$119.4 million (\$3.28 per share) to \$7.3 million (12 cents). Net revenue increased 29%, to \$58 million, thanks to acquisitions completed during Q1 2002 combined with increases in both local and national revenue.

Cumulus Chairman/CEO Lew Dickey told investors on Tuesday that local ad revenue grew 1% and national dollars grew 3%. Minus a loss of 6 cents per share for retire-

ment of some debt and payments on stock premiums, Cumulus posted a loss of 6 cents per share, a penny ahead of the consensus forecast of analysts polled by Thomson First Call.

Station operating income increased 47%, to \$16.9 million, and EBITDA improved 70%, to \$13.5 million. On a pro forma basis, net revenue increased 1%, to \$57.6 million, while station operating income increased 5%, to \$16.9 million.

Like others, Dickey was reluctant to provide specific Q2 guidance given continued uncertainty in the advertising market. He would only say the company is expecting anywhere from a slight improvement to a low-single-digit decline in revenue for the quarter.

Dickey did say that he believes the war in Iraq is unfairly being made the scapegoat for the Q1 downturn. "It wasn't just the war," he said. "There were an awful lot of other things that were playing on people's psyches. We still have significant unemployment, and I think we have an overall confidence problem that's just going to take some time to work its way through."

Dickey added that while he didn't expect business to come "roaring back," he's surprised that business hasn't recovered a little faster and expects that will delay a recovery until the second half of the year. "My guess is that Q2 will sort of be a repeat of Q1," he said. "In Q3 it starts to get better, things will progress into Q4, and we'll end the year on a positive note. I think this is going to be a slow build, and it's going to take some time to work out of this."

Meanwhile, Dickey is focused on growing his company and said he relies on old relationships for finding acquisition opportunities. "Most of the deals that we are able to pull together are deals that we get based on relationships that I've had with sellers for a long, long time," he said. "We're able to work under the radar and get deals done."

And Dickey believes there are plenty of deals left to be done in markets 50-250, where Cumulus operates. "We're in 55 markets, so we've only consolidated about a quarter of that space," he said. "Clear Channel is in about 150-160

markets, and the next closest competitor is in far less than half of what we're in. So I think we've got an awful lot of room to grow in that space."

In fact, he said it's inevitable that continued consolidation of the smaller groups in those markets will occur, and he wants to be sure Cumulus is ready when those opportunities arise. As for how the FCC's new ownership rules will affect that, Dickey said he and Radio One President/CEO Alfred Liggins recently met with FCC Chairman Michael Powell, all of the commissioners and all of their staffs, and he came away from those meetings believing that the FCC's leadership doesn't want to do anything that will hurt the radio marketplace or the industry.

Entercom Sets Records

Entercom posted record-setting results in three metrics during Q1: Net revenue improved 9%, to \$81 million; free cash flow jumped 23%, to \$15.4 million; and station operating income grew 24%, to \$29.6 million. All of this combined to drive net income before accounting changes from \$5.7 million (12 cents per share) to \$9.3 million (18 cents), beating by 2 cents the consensus EPS estimate of analysts polled by Thomson First Call.

On a same-station basis, net revenue increased 7%, and station operating income grew 10%. Looking into Q2, Entercom expects to report net revenue of \$104 million-\$107 million and earnings per diluted share of 33 cents-36 cents.

Chiming in on a debate started by Viacom President/COO Mel Karmazin about whether clustering has helped or hurt radio stations' ability to generate revenue, Entercom President/CEO David Field said finding success in cluster selling simply requires "execution and talent."

During a conference call with investors, Field said, "If it's handled properly by smart businesspeople, [clustering] can be played to great advantage. We have seen time and time again where we have been able to accrue incremental revenue dollars just by leveraging the power of the cluster intelligently. On the other hand, there's no question that if it's mishandled and one fumbles

from Martin — who famously voted against Powell on a key part of a recent telecom ruling — "has been extraordinarily constructive."

As for Democrat Michael Copps, who has been an outspoken critic of the FCC's self-imposed June 2 deadline for completing the review, his busy travel schedule to field hearings has prevented him and Powell from meeting often.

Also concerning the diversity index, on May 1 Powell received a letter signed by 285 professors affiliated with colleges and universities around the country opposing such a plan. The academics said they have

"grave doubts that any single measure can effectively analyze the complexities of the media marketplace in terms of its impact on journalism, citizen access to information and competition."

The letter continued, "Such quantitative — let alone qualitative — methodological measures attempting to serve as holistic approaches are likely to be very imprecise." The professors also joined some members of Congress in asking Powell to release any proposed new rules before enacting them to allow time for public input, something Powell has flatly said will not happen.

TRANSACTIONS AT A GLANCE

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

- WBZR-AM/Destin (Ft. Walton Beach), FL \$400,000
- WFSH-AM/Valparaiso-Niceville, FL \$225,000
- WBEE-AM/Harvey (Chicago), IL \$1.78 million
- WAMG-AM/Boston, MA \$8.6 million
- KELY-AM & KCLS-FM/Ely, NV \$211,951
- WPDR-AM & WDDC-FM/Portage, WI \$1.1 million
- WTMB-AM, WBOG-FM & WXYM-FM/Tomah, WI Undisclosed
- WBKY-FM/Portage and WIBU-AM & WNNO-FM/Wisconsin Dells, WI \$4.33 million

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

DEAL OF THE WEEK

• WJTW-FM/Joliet (Chicago)

PRICE: \$32 million

TERMS: Asset sale for cash. Lakeshore Media has purchased an option to buy WJTW from NextMedia Group for \$21 million. Lakeshore, in turn, has sold that option to Hispanic Broadcasting Corp., along with a new transmitter site for WJTW located 16 miles southwest of Chicago, for the amount listed above.

BUYER: Hispanic Broadcasting Corp., headed by President/CEO McHenry Tichenor Jr. Phone: 214-525-7700. It owns 60 other stations, including WIND-AM, WVIV-AM & FM & WOJO-FM/Chicago

SELLER: Lakeshore Media LLC, headed by Member Chris Devine. Phone: 312-204-9900. Lakeshore acquired the option to purchase WJTW from NextMedia Group, headed by President/COO Skip Weller. Phone: 303-694-9118

COMMENT: As part of this deal, HBC will be obtaining a construction permit for WJTW that enables the station to upgrade to 22kw at 350 feet.

2003 DEALS TO DATE

Dollars to Date:

\$1,005,283,354

(Last Year: \$5,397,298,106)

Dollars This Quarter:

\$248,663,951

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

Stations Traded This Year:

310

(Last Year: 816)

Stations Traded This Quarter:

97

(Last Year: 143)

FCC

Continued from Page 4

there are X TVs in a market, you can own Y," he said, adding that a draft of the final rules is "quite imminent." While the draft isn't expected to begin circulating among the commissioners until later this month, Powell said he's had extensive meetings on the topic with most of his fellow commissioners, including Democrat Jonathan Adelstein, whose input Powell said has been valuable.

Powell noted that fellow Republicans Kathleen Abernathy and Kevin Martin are also working very hard on the matter, and that input

cast how we will end the second quarter."

While May and June are currently pacing down, Neil noted that April is expected to have finished ahead in the low- to mid-single digits and that Cox's GMs are optimistic that the quarter will end up in positive territory. Neil has also seen indications from advertisers that they are still planning to spend money that was deferred because of the war and that economic news — while not great — is getting better.

"I think the second half of this year is going to be better," he said, "with all of the uncertainties removed."

Looking ahead, Cox Radio President/CEO Bob Neil said "continued economic and geopolitical uncertainty" are clouding the company's visibility, so it's giving limited Q2 revenue guidance of low- to mid-single-digit declines to low- to mid-single-digit increases.

"We may have a bumpy road over the next few months," he told investors. "With the lingering economic and geopolitical uncertainties, it's still very difficult to accurately fore-

cast how we will end the second quarter."

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"I think the second half of this year is going to be better," he said, "with all of the uncertainties removed."

Regent Communications turned around last year's Q1 loss of \$6.1 million (17 cents per share) to a net income of \$110,000 (0 cents), right in line with the consensus estimate of analysts polled by Thomson First Call. Net broadcast revenue increased 29%, to \$16.7 million, while free cash flow more than doubled,

Continued on Page 16



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JEFF GREEN

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Mine Your Own Business: Focus On Radio Research

Continued from Page 1

Format	% Change
Oldies	10.2
Rock	9.8
CHR/Rhythmic	9.6
AC	8.4
'80s	8.3
News/Talk	7.6
CHR/Pop	6.2
Country	6.2
Hot AC	4.7
Classic Hits	-4.0

Auto Dealers/Dealer Groups/Manufacturers/ Rentals

This is one of the few ad categories in which every format experienced growth — good news, considering how important auto business is to radio. It's critical not only in terms of national network/spot, where it ranks third overall, but at the local level, where it is commonly No. 1.

Format	% Change
Active Rock	37.3
Adult Standards	33.4
Talk	30.8
Alternative	29.0
Sports	24.3
Rock	22.5
Smooth Jazz	22.3
Classic Rock	18.3
News	16.0
AC	15.7
CHR/Rhythmic	15.5
Country	15.5
CHR/Pop	14.9
'80s	13.5
News/Talk	11.8
Oldies	11.1

Urban AC	10.7
Urban	9.4
Classic Hits	8.9
Hot AC	8.4
Spanish	7.0
Total growth	16.5

Department Stores/ Discount Stores/Shopping Centers

This category was the third worst-performing of 15 measured, with only seven of 21 formats registering improvement in 2002 and only four up 7% or more. While '80s had its best success here, it's also where Adult Standards, News, Oldies, Rock and Sports had their worst showings.

Format	% Change
'80s	41.1
CHR/Rhythmic	20.9
Spanish	17.9
Alternative	14.1
Urban AC	6.7
Classic Rock	5.7
Active Rock	0.2
Smooth Jazz	-0.1
Hot AC	-1.6
CHR/Pop	-2.1
Oldies	-2.4
AC	-3.8
Country	-9.2
Classic Hits	-10.1
News/Talk	-12.0
Urban	-12.5
News	-15.9
Rock	-24.3
Talk	-28.0
Adult Standards	-41.3
Sports	-47.4
Total growth	-2.2

Home Furnishings/Floor Coverings

This category was the median among the 15 measured by Miller Kaplan: Home furnishings/floor coverings delivered more revenue in half the formats and fell off in the other half. Thirteen of 21 formats showed growth, and it was Classic Rock's most improved category. It's interesting to note how well Active Rock performed compared to other younger-demo formats.

Format	% Change
Classic Rock	37.7
Adult Standards	32.0
Active Rock	31.0
Spanish	31.0
Smooth Jazz	19.8
'80s	11.3
Urban AC	7.5
News/Talk	5.8
News	2.6
CHR/Rhythmic	1.7
Sports	1.3
Talk	0.6
Hot AC	0.1
AC	-2.6
Country	-3.0
Rock	-3.0
Alternative	-3.4
CHR/Pop	-5.2
Oldies	9.6
Urban	-14.5
Classic Hits	-14.6
Total growth	3.0

Home Improvement

With the economy and low refinancing driving people to invest in home ownership, it's no surprise that this category registered the fourth-best performance of 2002. While every format benefited, there were some surprises. You might not expect Adult Standards and Talk, which already lead all other formats in listeners who own their own

homes, to show such a huge increase in a single year, but home improvement was 2002's most improved category for Adult Standards.

Meanwhile, Alternative and CHR/Pop, which score relatively low in home ownership, nonetheless picked up a lot of new business in this category.

Format	% Change
Adult Standards	92.1
Active Rock	53.3
Alternative	45.2
Talk	41.5
Rock	36.8
CHR/Pop	33.0
News	26.4
Sports	23.7
Urban	22.7
CHR/Rhythmic	21.7
Urban AC	21.4
Hot AC	19.9
Spanish	18.3
Oldies	17.5
News/Talk	16.5
AC	15.6
'80s	13.5
Smooth Jazz	12.8
Classic Hits	10.4
Country	10.1
Classic Rock	2.7
Total growth	18.9

Specialty Retail

This is a general category that includes stores for clothing (other than department stores), shoes, hobbies, gifts, antiques, art, crafts, pet supplies, flowers, games and other merchandise that doesn't fall into specific categories. The fourth-worst performance can be found in this market segment — which isn't really surprising during a questionable economy. Still, more than half the formats measured improved their specialty-retail business in 2002.

Format	% Change
Classic Hits	16.8
Urban AC	15.9
Talk	9.8
Sports	9.4
'80s	5.8
Active Rock	5.6

Spanish	4.6
Urban	3.6
CHR/Pop	3.0
News/Talk	1.6
Classic Rock	0.2
Hot AC	-2.0
Smooth Jazz	-3.3
News	-3.4
Oldies	-4.3
CHR/Rhythmic	-5.9
Country	-6.1
AC	-6.9
Rock	-7.5
Alternative	-12.0
Adult Standards	-29.5
Total growth	-0.7

Grocery/Convenience/ Liquor Stores

This was the second-worst-performing category, led by decreases for Talk radio and other spoken-word formats — and it was also CHR/Pop, Talk and Urban AC's weakest segment. Only nine of 21 formats showed growth.

Format	% Change
Rock	22.0
Smooth Jazz	21.0
Adult Standards	15.7
Hot AC	7.7
Oldies	5.3
Alternative	2.4
Classic Rock	2.0
Urban	2.0
CHR/Rhythmic	0.1
'80s	-1.3
AC	-3.4
Country	-4.1
Urban AC	-4.8
Sports	-5.2
Spanish	-7.1
Active Rock	-7.6
News	-8.6
News/Talk	-13.1
CHR/Pop	-13.7
Classic Hits	-14.3
Talk	-35.6
Total growth	-2.3

Next week: Food and restaurants, professional services and other crucial categories, format by format.

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WFLA/WFLZ, Tampa

YOUR HOSTS



Dick Orkin is a two-time legend. First, as creator of the much beloved "Chickenman." Second, as the multiple winner of every major radio advertising award in the world. His Famous Radio Ranch in Hollywood continues to produce original, ear-catching commercials for clients worldwide.



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Christine Coyle, Creative Director of the Famous Radio Ranch, is the world's most successful director of radio commercials. Under her direction, the Ranch has won 107 CLIQS, 110 International Broadcasting Awards, two Emmys, and scores of One Show Awards and Golden Apples.



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Harry Shearer probably is best-known as co-creator and co-star of the film, *THIS IS SPINAL TAP*. He first gained radio prominence as a member of the legendary satirical group, The Credibility Gap. His weekly radio program, "Le Show," is heard worldwide. Shearer's voice acting talents are a highlight of *THE SIMPSONS*, for which he provides the voices of (among others) Mr. Burns, Smithers, Ned Flanders, Principal Skinner, Rev. Lovejoy, Dr. Hibbert, and Kent Brockman.

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What do listeners really want from their radios? Why assume you know, when you can find out exactly? Precise, targeted research yields higher ratings and more ad revenue. The competition to garner more listeners is fierce, so to obtain a larger, more satisfied audience, stations conduct perceptual and tracking studies, music research and focus-group research. Stations may also commission advertising-effectiveness studies to gain higher retail sales and improve sales systems.

Targeted perceptual research quickly finds the best opportunities to exploit while it identifies the shortcomings of the competition. Well conceived and well executed research attains the opinions that most affect a station's future — those of its listeners.

Here are five ways to make research more effective.

1. Have specific goals and targets for your perceptual study. Ask the right questions of the right people. Ask about the company's goals for the project. What do you really need to know? If exploring the station's image with listeners is important, do the same for competitors and compare images.

2. Research should identify the target listener. Heavy users of radio are most likely to become PIs. Many participants in the study should be coming the radio station, and there should also be frequent listeners. Survey a segment of the population that replicates the ratings sampling in terms of demographics including gender, race, and ZIP codes by county. Don't ask questions of those who don't listen to radio.

3. Careful screening ensures quality. The screening process should create a perfect sample of core and potential core listeners. Watch for screening errors. Avoid the "inbreeding" that comes from surveying only those who already listen to the station and those who are "research regulars" or "focus groupies." Don't use a contest winners' list, or you'll just be researching reactive listeners and missing the passives who make up 90% of the station's cume.

Perceptual, focus-group or music-research sessions should not include regulars from civic clubs (some groups use studies as moneymaking projects) or from unemployment offices. While such practices may reduce screening costs, effectiveness suffers.

4. Perfect the survey process. Focus-group and auditorium music sessions need a controlled environment. Research should be fun for participants. Testing TV spots and talent airchecks will reduce fatigue during long sessions. Focus groups

and music tests must be proctored. Ask unruly or noisy participants to leave and delete their answers. Supervise phone interviewers and verify respondents.

Never let a station employee conduct a focus group. There is too much temptation to "correct" listeners' impressions, and anyone connected with a station may unintentionally color the conversation. Staffers should not be allowed to participate in the guise of listeners; even their silence can affect the perceptions of others in a focus group, and their comments will shape the conversation unfairly.

Even if a private viewing room is available, it's best not to watch the session live, but view it later on videotape. We've heard that one GM broke into a session to argue with a focus-group member and convince her she was wrong!

5. Data tabulation reveals listening patterns, and displaying data in computer tables is essential for accurate interpretation. Research firms should provide complete breakouts showing all demo and gender combinations.

Use detailed, open-ended questions in surveys — that's the next best thing to a focus group. Surveys conducted by interviewers entering data directly into computers generate far more accurate responses than replies written on questionnaires.

Responses and tables should be detailed, while conclusions and recommendations are clear and decisive. Research is a tool, and it should be tempered by market changes and competitive influences. The research specialist should be familiar with the local market and how each competitor sounds before making recommendations.

Sample size is important. Because 600 people completed the survey doesn't mean 600 people answered every question. Make decisions using the largest possible sample. A perceptual research project is not necessarily designed to provide ratings. Avoid the temptation to project an AQH share from a perceptual study (although station cume ranking can be estimated). Perform track-

ing studies regularly to show listening trends.

While music research is summarized in rankers, use individual song profiles to redesign the music library. To assure reliability in auditorium music testing, test one song twice and compare the results.

Online research, especially for music testing, is becoming big business. It is relatively cheap, but it suffers three major faults: It doesn't survey the computer-challenged (a large segment); it tends to overreflect "music trendies" who grow tired of songs faster than the general population; and the station can't control who is taking the test or be sure those people are giving it their undivided attention.

John Lund is President of Lund Media Research, a full-service broadcast-research firm providing stations with perceptual research, focus groups, music testing and retail client studies. Lund is also President of The Lund Consultants to Broadcast Management, a full-service multiformat radio consulting firm in San Francisco. Reach him at 650-692-7777 or john@lundradio.com or through www.lundradio.com.

Interp Radio Format Study

Continued from Page 1

Interp and the R&R Advantage Index add public radio for the first time in 2003, and it scores well: Its audience is second in college degrees, fourth in median income and eighth in home ownership. Its newly recognized cume of 5.6 million 18+ adults — although well down the list compared to some other formats — may account for the cume decreases for Talk, News/Talk and Smooth Jazz, which apparently received sizable credit for public-radio listening in earlier studies.

The 2003 "Interp Radio Format Study" is improved on several fronts: The company combines Urban and Black/Black Gospel into a single Urban designation and adds Gospel and Classic Hits for the first time. It also identifies specific median income figures, as opposed to percentages in different economic ranges.

R&R Advantage Index

Taking the average of three socioeconomic rankings, here is how 20 radio formats stack up in the 2003 R&R Advantage Index. Eighteen formats were measured in 2002.

Ask The Experts

Radio Research

This week R&R debuts a new series, Ask the Experts, offering commentary on a variety of management, marketing and sales issues. We begin with a multipart focus on radio research, featuring insights from a rotating panel of experts, including the Benchmark Company's Rob Balon, Katz Media Group's Gerry Boehme, FMR Associates' Bruce Fohr, Paragon Media Strategies' Larry Johnson, Kassof Research's Mark Kassof, Lund Media Research's John Lund, Audience Development Group's Alan Mason, the team at Moyes Research Associates, Wimmer Research's Roger Wimmer and more. If you're interested in contributing to this series, please contact Jeff Green at jgreen@radioandrecords.com.

How does a station or cluster go about selecting the right research firm?

Roger Wimmer: There are four areas of concern. First is knowledge of research. Anyone can hang out a research shingle. A person or company doesn't need a license, and there is no qualifying exam required to conduct research in radio or any other field. Some researchers don't have any actual experience, and this causes problems with research design and interpretation.

Non-researchers hinder the progress of understanding radio. They also perpetuate misinformation and urban legends. Knowledge of research is the main concern in choosing a research firm.

The second consideration is

experience. While some people think anyone can conduct research, the reality is that it takes years to fully understand the research process. Stations and clusters should only consider research companies that have several years of experience.

The third factor is the research company's approach. While some broadcasters want researchers to tell them what to do, others only want the researcher to summarize what the listeners have said and present alternatives. The first group of stations uses research to make decisions; the second group uses research to present alternatives and help make decisions. Stations and clusters need to find out which approach the research firm favors.

Continued on Page 12

Format	2002 Rank	2003 Rank	Format	Median Age 2001	Median Age 2002
Classical	2	1	CHR	30.0	29.5
Sports	1	2	Alternative	29.9	30.8
News	4	3	Urban*	30.9	31.5
News/Talk	5	4	Rock	31.8	32.8
Public	N/A	4	Spanish	37.5	35.5
Talk	3	6	Classic Hits	N/A	36.1
Smooth Jazz	6	7	AC	37.0	36.2
Adult Standards	8	8	Classic Rock	36.7	37.6
Alternative	10	8	Country	42.6	43.2
Oldies	6	10	Sports	42.5	43.4
AC	9	11	Religious	43.7	44.4
Classic Hits	N/A	12	Talk	49.1	44.8
Religious	10	12	Smooth Jazz	44.1	45.3
Country	14	14	Public	N/A	46.4
Classic Rock	13	15	Oldies	42.8	46.9
Rock	12	16	Gospel	N/A	48.2
Gospel	N/A	17	News	47.3	49.4
CHR	15	18	Classical	48.2	49.6
Urban*	16	19	News/Talk	49.0	50.8
Spanish	18	20	Adult Standards	59.1	61.5

*Urban Contemporary in 2002
Source: *Interp/MRI*, 2003

Talk, Spanish, AC, CHR Get Younger

While the demos of most formats aged slightly, Talk, Spanish, AC and CHR presentations skewed younger from fall 2001 to fall 2002, according to Interp. Backed by an increase in political and controversial com-

* Urban Contemporary in 2001
Source: *Interp/MRI*, 2003

— Jeff Green

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Paragon Finds Spotloads Testing Listener Tolerance

R&R-exclusive study shows 13% tune out as spots begin

When radio stations promise another "10 in a row," they'd better not be talking about commercials: The trend for long stopsets is beginning to wear thin with the listeners. According to a new Paragon Media Strategies study, listeners say they are more than twice as likely to change the station when they hear a commercial beginning than three years ago. Less than 30% of listeners will sit through four or more spots before tuning out.

In its fifth study on the subject since 1991, Paragon's survey of 407 respondents found that while 87% of listeners will sit through at least one spot before defecting, that 13% decay rate is up from only 6% in 1999. More than half of respondents said that increased commercials have affected their listening habits, mainly by motivating them to flip around the dial more. That's resulting in less listening to particular stations.

What's noteworthy is that nearly half of those surveyed said the increase in commercials has motivated them to change their favorite station, and just over half report that



the additional spotloads have decreased their radio TSL in general.

These findings are not likely to be surprising to broadcast groups, many of which have been forced to increase their commercial load in recent years to alleviate debt pressure from acquisitions. Research from the fledgling Portable People Meter

technology is likely to cast more light directly on this issue, as broadcasters will eventually be able to see a play-by-play of listener behavior at the beginning of stopsets.

What's the solution? Stations will need to develop more creative copywriting to keep listeners' attention, get more of their income from NTR or, ultimately, raise their rates to cut back on total units.

How many commercials, if any, would you say you typically listen to before changing a radio station?

Response	1999	2002
None, switch before commercials	6%	13%
One	16%	14%
Two	25%	20%
Three	15%	16%
Four or more	10%	7%
Never switch	28%	22%

in listeners' preferences and the competitive environment. Hold an auditorium music test if the station's music is library-driven.

Year three: At minimum, do a tracking study, or do a full strategic if there are major shifts in the competitive landscape. Run an auditorium music test if the station's music is library-driven.

Roger Wimmer: Year one: After the format-hole study is conducted, do a baseline perceptual cume study. For music stations, that means at least two music tests with format cume or station cume. For News/Talk, it means at least one personality study. Also run focus groups to test spots and other marketing plans.

Years two and three: Do a cume perceptual study. Music stations should do at least two music tests with format cume or station cume. News/Talks should do at least one personality study. All stations should hold focus groups if necessary to test spots and other marketing plans.

What are some ways in which radio can conduct quality research on a tight budget?

Bruce For: The key is not to try to buy the cheapest research (or researcher). Do some comparison shopping, but look for objectivity, independence, solid methods and proven results. Then see how creative and efficient you and the research company can be. Coordinate joint-station projects if possible. Create dual-methodology studies; for example, a "mini perceptual" can be

Because of the increase in commercials, would you....*

Response	% Who Said Yes
Spend more time flipping through radio stations	70
Listen to certain radio stations less	69
Decrease the time you listen to radio	51
Listen to certain radio stations more	47
Change your favorite radio station	47
Spend more time with one particular radio station	38
Base	108

*Among those who say the increase in commercials has affected their listening habits.

Which one would you rather listen to?

Response	1999	2002
A radio station that plays longer sets of music and has less frequent but longer commercial breaks	65%	66%
A radio station that plays shorter sets of music and has more frequent but shorter commercial breaks	35%	25%

conducted as part of the screening process for a library music test.

If necessary, sacrifice on the number of callout reports or music tests, but don't sacrifice sample size. Multiple projects with the same company, capable of providing a range of research products, should also qualify you for project discounts. **Roger Wimmer:** In reference to telephone studies, one thing that virtually all stations or clusters overlook is hiring a researcher that who act as a consultant. Such a researcher can help design the study and be involved in interpreting the data.

To save money, a station or cluster can oversee the data-collection and tabulation portions of the research — and be responsible for any problems with interviewing, data collection and tabulation. For music tests, a research firm can be hired to tabulate data from the company's scoring sheets, and the station or cluster can be responsible for everything else.

The main problem with stations or clusters conducting their own music tests is that they usually don't have adequate software to analyze the data. Cross-tabs on Excel don't cut it, so get the right package for the job.

How do responses to the same question vary when the question is asked in a focus group, a telephone study or an auditorium test?

Moyes Research Associates: Responses can vary significantly, depending on the sample. Both focus groups and auditorium tests are typically screened to specific criteria, and in most cases these sample frames are targeted towards cumers and P1s of a specific station. That means the sample is essentially weighted in favor of the target station.

For example, if a target sample contains 60% P1s to your station, it shouldn't surprise you that the majority of these respondents would name you "the station playing the

best music." (Unless, of course, you're doing a really bad job!)

Responses to telephone studies depend on just what *type* of research project you are conducting. If the study is cross-sectional — that is, targeted to match the market as Arbitron sees it — you will get a very clear view of how your station stacks up against all the other stations in the market in terms of audience perception. Conversely, if you conduct a study that targets only certain station arrays or a format lifeline, the responses will be different. So it's really the *sample*, rather than the methodology per se, that results in different responses to the same question.

Alan Mason: In a focus group you have the obvious problem of a group dynamic. If the sample is large enough, you can ask broader questions in a music test. The best way is to use viable science with a larger sample.

Roger Wimmer: If the respondents are screened the same way for each of the three methodologies and the questions are asked in the same way, there should be no difference in answers in the three situations. However, when it comes to questions that use some type of scale (such as a one-10 scale), if differences are expected or found, the results should be converted to z-scores — that is, converted to scores of how many standard deviations they are above or below the mean — before any comparisons are made.

Differences do occur with callout and auditorium ratings, and the differences are usually caused by faulty design. If comparisons between callout and auditorium tests are desired, both methods must use the same screener and the same rating scale, and the scores must be converted to z-scores to allow for comparisons. Comparing raw scores from a callout to the raw scores of an auditorium test is wrong — no exceptions.

Ask The Experts

Continued from Page 10

The fourth matter is price. The axiom "You get what you pay for" also applies to radio research. However, in recent months some research firms have begun to charge outlandish prices. Stations and clusters need to get a few bids to ensure that they are being charged fairly.

Bruce For: Ask for background information on the research company, including its ownership. That is, is it owned independently or — wholly or in part — by another broadcast company? Other key factors to consider:

First, the research company's objectivity. In other words, does it have something else to sell or promote besides research, like a consulting service or marketing products?

Second, consider the company's real radio research experience and credentials. That's not just a PD who's had a lot of research conducted for him over the years.

A track record of success — best described by references who are familiar with other research companies.

Finally, ask for a specific proposal that outlines all costs, timetables and deliverables.

Alan Mason: I believe there are some tough questions that should be asked and some strategic thinking involved. Every research firm is glad to tell you about the stations that love it. One question I like to ask is,

"Where were you unsuccessful in helping a station?" Everyone has those stories, but the best firms are willing to discuss them.

Every research company seems to have a twist or gimmick that makes its music testing or perceptual study better. I like to ask how this technology or twist will help my station improve. Give me a practical application. Then I ask them to substantiate their theories.

One well-known firm has touted its cluster analysis of auditorium testing with 60-80 people. But if you ask a non-radio firm about clustering, they'll say you need at least 1,000 data points for accurate clustering. Hmm.

Find out what kind of resource the research firm will be. Will you be able to call over the next year and ask for amplification?

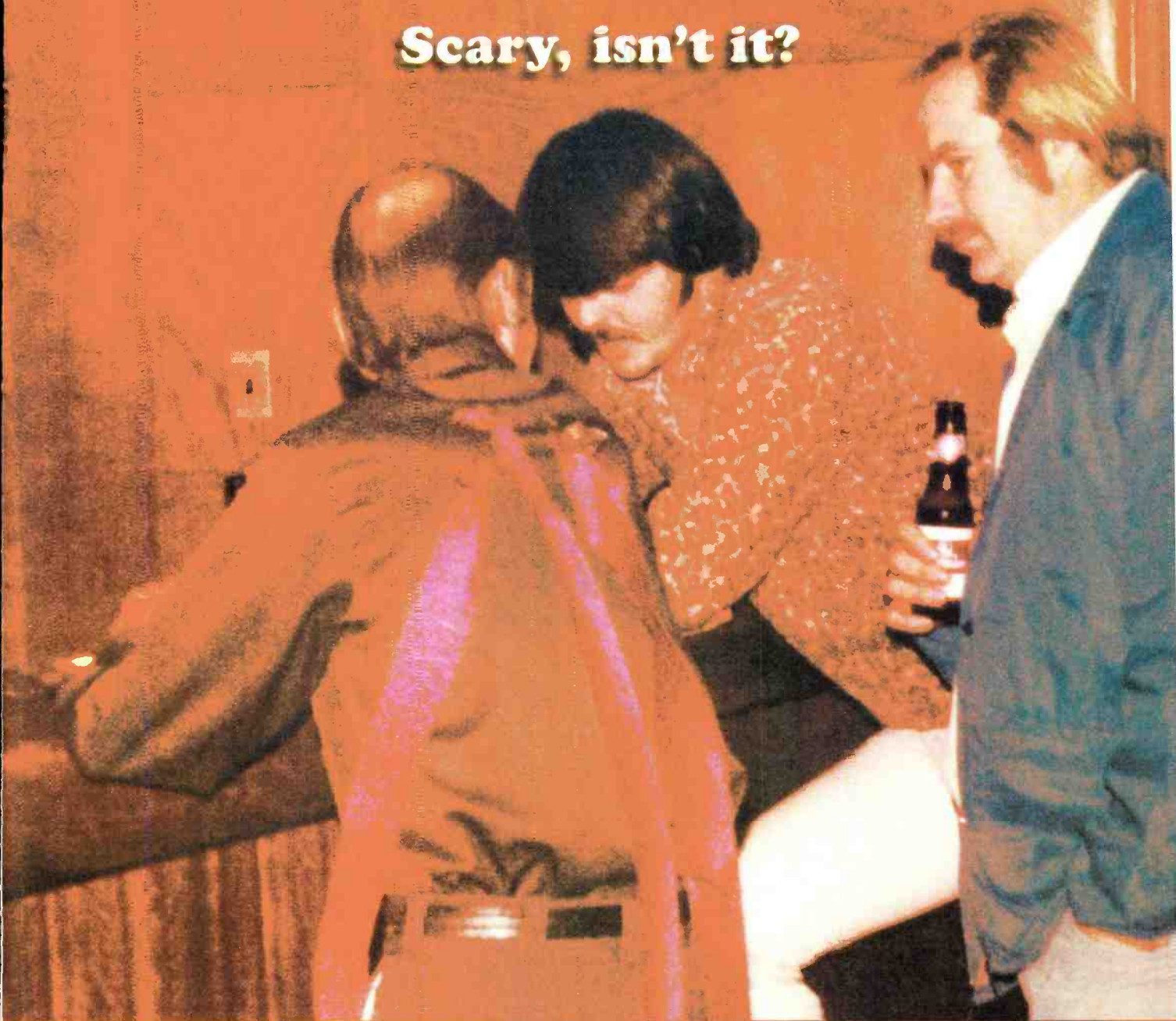
If a station were to invest in a three-year research plan for a new format, how would you recommend the station approach it, year by year?

Mark Kassof: Year one: Start with a strategic study to identify the station's most promising targets and the strategy to reach those targets. Follow that up immediately with an auditorium music test to pinpoint the optimum cuts, given the strategy. If the budget allows, conduct focus groups to test logos, positioning liners and advertising concepts.

Year two: Conduct a tracking study to assess how well the station has executed the strategy and what fine-tuning is necessary to better serve the targets and keep abreast of shifts

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What's So Special About iTunes?

Apple's baby service sells a million songs in its first week

By Brida Connolly
Associate Managing Editor

Apple launched its iTunes Music Store program, an upgrade to its iTunes package, on April 25. On May 5 Apple CEO Steve Jobs said, "In less than one week we've broken every record and become the largest online music company in the world." That declaration was part of the company's delighted announcement that it had already sold more than a million 99-cent tracks from its catalog of about 200,000 licensed and legal, fully portable, freely burnable, no-infringement-here tunes.

Successful launches have been, one could say, rare in the licensed digital-music biz. So what's Apple's iTunes got that pressplay, MusicNet, Rhapsody and the other legitimate outlets don't?

What It Doesn't Have

Perhaps more to the point is all the things iTunes doesn't have. It doesn't offer unlimited tethered downloads — songs that disappear when a user's subscription expires — like every other major legal system. In fact, Apple offers no tethered downloads at all, because it doesn't have subscriptions or a monthly membership fee.

Ten dollars a month, for which one gets unlimited tethered downloads and on-demand streams (another thing iTunes doesn't have) is standard, though some systems offer different service levels. On most other licensed systems a limited number of burns and "portable tracks" are included in the fee, and more can be purchased for a dollar a song. Buck-a-song downloads and burns are iTunes' bread and butter.

iTunes also doesn't have a bewildering mix of rights and licenses. You can do the same things with every song it offers: burn it individually as many times as you want; move it to as many iPods as you'd like; share it, in streaming form, with other Mac

users; and burn it as part of a set playlist up to 10 times.

Pressplay, on the other hand — and this is pretty typical of licensed services — allows unlimited streams of everything, tethered downloads of everything except the 30-second samples it bewilderingly offers, burns on most things (including the 30-second samples, if the spirit moves you) and portability on most of the burnable stuff. Apple's iTunes doesn't have, say, half the songs on an album fully burnable and the other half only as 30-second samples.

It's still very new, but because it's all about burns and downloads rather than on-demand tunes, iTunes presumably also doesn't have the here today, gone tomorrow disappearing-music problem that plagues other licensed systems as they deal with the convoluted rights and licensing demands of labels and publishers.

To be fair, the people at pressplay and the other licensed systems would doubtless love to have the consistency Apple has and have doubtless negotiated the best deals they can. But the other majors have apparently chosen to sacrifice consistency of offerings in favor of catalog size.

Limited catalogs have been widely cited as the biggest reason licensed digital music has developed so slowly. RealNetworks CEO Rob Glaser fig-

ures that's the problem. He said in this week's earnings conference call, "Music in the subscription business has not been a key driver thus far, but we do think the market is approaching a tipping point where the amount of content is widely available." Real, which is a founder of MusicNet, just bought Rhapsody and its nice big catalog from Listen.com.

But another thing iTunes doesn't have is a particularly large catalog. Two hundred thousand songs is on the small side, in fact. But pressplay and Rhapsody have better than 300,000 songs, and they haven't taken off the way iTunes has. Perhaps sheer catalog size, though it obviously matters, isn't as crucial as it's been made out to be.

What It Has

What does iTunes have to make it an unprecedented hit in the everything-you-want-for-free world of digital music? First, Apple has visibility and an almost unnervingly loyal, if small, user base. Only about 3.5% of U.S. computer users have Macs, but those folks were chattering about a new music service on message boards and mailing lists long before it launched, and they've greeted the launch with delight (and claims that they've already broken the rights management — some things are no different in Mac-land, evidently).

Rumors about the wonders of Apple's new music service surfaced in newspapers months ago, and Apple debuted the iTunes Music Store with a big media event and followed up a week later with the million-song announcement. In a business whose visibility is just about nonexistent in mainstream media, Apple was the first entrant to jump up and down until it got the attention of the non-techie press.

Another thing Apple has that the other legals don't: hardware. It held off on releasing new versions of the enormously successful iPod until the new iTunes package was ready to go, and they work seamlessly together, offsetting the possible drawbacks of an oddball proprietary file format. Apple says it has received orders for 110,000 of the \$300-and-up beasts since the new iPods debuted, on the same day as the iTunes Music Store.

Those first million downloads were of about 100,000 songs, says Apple, so it looks like all the iTunes users ran out and got what they wanted the first week, and a quick drop-off can probably be expected. But a hit product is something new on the licensed-and-legal side of digital music, and it's something everybody who has hopes for this business should be delighted with.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50™

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

DIGITAL BITS

RIAA Settles College P2P Suits

The RIAA has settled its lawsuits against a student at Michigan Technological University, one from Princeton and two from Rensselaer Polytechnic Institute who operated what the label organization called "mini Napster" file-sharing systems on their schools' computer networks. The students will pay between \$12,000 and \$17,500 over three years and cease their allegedly infringing activities. None of the students has admitted any wrongdoing.

The RIAA, which says the students offered from 27,000 to 1 million infringing files, had sought the statutory maximum of \$150,000 per violation, but RIAA Sr. VP Matt Oppenheim said, "We believe it's in everyone's best interest to come to a quick resolution and that these four defendants now clearly understand the seriousness with which we view this type of illegal behavior."

O'Shea

Continued from Page 3

bits for use by ACR. "We've really cracked the code in terms of how to put together sustainable content," he said. "We've run the models and demos, and it really works."

O'Shea added that, compared to all-Comedy radio that's been tried in the past, recorded material will comprise just 30% of ACR's efforts. "There will be a parody song in every 14-minute segment," he said. "The secret sauce in all of this is our CJs — our comedy jocks. One of the first is Casey Kasem's daughter, Kerri Kasem. I want this to sound like a real radio station. The whole idea is to be a radio station, but instead of offering music, we offer comedy."

When asked by R&R why he decided to take a stab at all-Comedy radio now, O'Shea said, "It's just time. The last handful of years have been tough, and there just seems to be a need for a 'laugh button' on the radio. We commissioned an Edison Media Research study, and the format came back very strong."

Interestingly, the all-Comedy radio concept was tried just a few years ago by the now-defunct Comedy World, which was founded by ACR's Emmons and Levine. "Comedy World was to be what All Comedy Radio is," O'Shea said. "But the venture capitalists involved with Comedy World elected to ride the Internet bubble, and it turned out to be an exclusively Internet venture that didn't go to radio until the end. And it ended up being a 'Hot Talk' format."

"Howard and Kent exited Comedy World when it went the Internet route. They took a buyout, and some of those funds have been the seed money for All Comedy Radio."

Concurrent with its upcoming launch, All Comedy Radio has signed exclusive agreements with New Radio Star for consulting, con-



SHE'S GOT KEYS AND KNOWS HOW TO USE THEM As part of their ongoing *Beer Drinkers and Hell Raisers* tour, ZZ Top recently returned to Laredo, TX for the first time in 33 years. While the guys were in town, Mayor Elizabeth Flores, who attended ZZ Top's last concert in Laredo, in 1970, presented them with a key to the city. Seen here just before the band took the stage and rocked out are (l-r) bandmembers Dusty Hill, Frank Beard and Billy Gibbons and Flores.

Carroll

Continued from Page 3

to EMC from a similar position at EMI's Astralwerks label. EMC will also be adding regional staff.

"We have an amazing amount of terrific music coming from every

corner of EMI, and we can't wait to share it with radio," Carroll said. "I'm thrilled to have this opportunity. We've put together a great team who can help EMI take music from all sources and maximize its commercial potential."

Carroll, who joined Angel/Blue

tent collaboration and website development services. An online audio demo of All Comedy Radio can be found at www.allcomedyradio.com.

While Emmons and Levine have been working for close to four years putting together the licensing agreements for much of the intellectual property and recorded works ACR will be using, O'Shea became involved with ACR last fall, after being introduced to Emmons and Levine at the NAB Radio Show in Seattle. He's since been involved in the company's operations on a day-to-day basis.

O'Shea began his career in 1965 as an air personality using the name Mighty Mike at WCVS/Springfield, IL. After stints in Lansing, MI and Toledo as Jungle Jim, he joined then-powerhouse Top 40 KLIF/Dallas. In the 1970s O'Shea worked at WLW/Cincinnati and KVI/Seattle before accepting National PD duties for Gene Autry's Golden West Broadcasters in 1978. He's also served as VP/GM of KUBE/Seattle, President and owner of KJR-AM & FM/Seattle and President/GM of KEDJ/Phoenix.

EXECUTIVE ACTION

Rainey Enters Archway As NC Market Manager

Al Vicente's Archway Broadcasting Group has selected Rodney Rainey to oversee its six stations in coastal North Carolina as Market Manager. The former WSAR-AM/Fall River, MA GM will oversee CHR/Pop simulcast WCBZ & WRHT and Country trimulcast WGPM, WNBR & WZBR — all in Greenville — and FM Talker WCZJ/Washington, NC.

Rainey begins his new duties May 12 and will be based out of Archway's New Bern, NC facilities. He reports to Archway President/CEO Vicente and Exec. VP/Operations Chris Fleming.

Vicente said, "Rodney is a quality broadcaster and a dynamic manager who will help cultivate the talent in our North Carolina market."

Fleming said, "Rodney has all the tools we are looking for to take our stations to the next level. His background in similar markets and like products will be a huge plus for us."

An industry veteran, Rainey has served as President of Cape Cod, MA's Boch Broadcasting and, before that, GM of KTJM/Houston.

Note/Manhattan last year, played an instrumental part in breaking Norah Jones, who went eight-for-eight at the most recent Grammys with her album *Come Away With Me*. Before joining EMI Carroll was an independent radio promotion executive with Tri-State Promotions.

His previous experience also includes stints as VP/Promotion for Relativity Records, Sr. VP for East/West Records and VP at Chrysalis. He's also held promotional posts at Warner Bros. Records, MCA and Capitol Records and spent several years in radio.

"Kevin is an outstanding promotion exec who has expertise in every area of radio promotion," said Bruce Lundvall, President/CEO of EMI Jazz & Classics. "Most important, he's a complete music man. He's proven his mettle with great music from artists like Norah Jones, who defy categorization. We are delighted to have this all-star team work on behalf of Angel, Blue Note and Manhattan."

"This new collective is a real result for all involved," Astralwerks

GM Errol Kolosine said. "Astralwerks has a very exciting release schedule for 2003, and this guarantees we will have a focused and powerful team that can deliver these records at radio on a whole new level. It's also a real thrill for us to work with several of the best labels and professionals in the group in a situation where we can all benefit from each other's expertise and musical diversity."

"S-Curve is thrilled to have a resource like EMI Music Collective," S-Curve President/CEO Steve Greenberg said. "Kevin has already shown us what a tremendous leader he is, and his team is already working Liam Lynch's hit record 'United States of Whatever' at Alternative."

"Dan Connelly has been highly effective from the moment he joined the team, and S-Curve has a long history of success with Mitch Mills, going back to 'Who Let the Dogs Out,' which he was instrumental in promoting while he was at Artemis. We look forward to working closely with them on all of our projects."



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

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



Radio

• **TRAYCEE SCOTT** is named VP/Affiliate Relations for American Blues Network. Scott has been with ABN since it was founded, working in research and development and affiliate relations.

National Radio

• **I.E. AMERICA NETWORK** offers *Radio Vox Pop*, a new political talk show hosted by *Doug Stephan's Good Day* co-host and WLS/Chicago weekender Nancy Skinner. For more information, visit www.ieamericaradio.com.

• **TALK AMERICA RADIO NETWORK** adds *Geoff Metcalf Live* to its daily lineup. The call-in program, focusing on social issues and international and domestic news, airs from 10pm-1am ET. For more information, contact Gil Nielsen at 973-438-4002.

• **RICH WOOD MULTIMEDIA & COOK2 COMMUNICATIONS** debut the two-hour weekly *The Cooking Couple*. The program, delivered on CD, is hosted by the husband-and-wife team of chef Michael Albertson and registered dietician Ellen Albertson. For more information, contact Skip Joeckel of Executive Broadcast Services at 719-579-6676.

• **CNNRADIO** offers "Budget Woes," a series of 20 60-second reports on budget issues facing cities, counties and states. The program is available to CNNRadio affiliates beginning Monday, May 12. For more information, contact Chris Wilmore at 404-827-4771 or chris.wilmore@cnm.com.

• **WESTWOOD ONE** presents the 2003 U.S. Open Golf Championship, June 12-15. John Taugtes and Mitch Voges provide the live play-by-play and leaderboard updates. The tournament will be preceded by the 20-part special *The Road to the U.S. Open*, airing June 7-8 and hosted by Taugtes. For more information, visit www.westwoodone.com.

• **WESTWOOD ONE'S VH1 RADIO NETWORK** presents *The VH1 Duets Radio Special* and a simulcast of VH1's 2003 *VH1 Divas Duets*. The one-hour *Radio Special*, hosted by recording artist Queen Latifah, airs May 17-18, and the TV simulcast airs May 22 at 9pm ET. For more information, visit www.westwoodone.com.

• **WESTWOOD ONE'S MTV RADIO NETWORK** offers *Justified & Stripped: The Justin Timberlake/Christina Aguilera Tour Special*, airing June 7-8. The one-hour program features an inside look at one of the summer's hottest tours. For more information, contact Peggy Panosh at 212-641-2052 or papanosh@westwoodone.com.

papanosh@westwoodone.com.

Also from WW1's MTV Radio Network: *50 Cent: From Silver to Platinum*, a one-hour special airing June 28-29. Hosted by MTV Radio Network's Sway, the program looks at the hip-hop star's meteoric rise. For more information, contact Peggy Panosh at 212-641-2052 or papanosh@westwoodone.com.

Additionally, WW1's MTV Radio Network offers *Stained: Shades of Grey*, airing June 14-15. The one-hour special, hosted by Kurt Loder, features tracks from the band's latest album, *14 Shades of Grey*, rare unplugged performances and an interview with the band. For more information, contact Peggy Panosh at 212-641-2052 or papanosh@westwoodone.com.

Earnings

Continued from Page 6

from \$400,000 to \$900,000. Station operating income rose 13%, to \$3.4 million. On a pro forma basis, net broadcast revenue was flat at \$16.9 million, and station operating income decreased 12%, to \$3.6 million. On a same-station basis, net broadcast revenue grew 2%, but station operating income slipped 5%.

For Q2, Regent expects net broadcast revenue of \$21.8 million-\$22.2 million and station operating income of \$6.5 million-\$6.8 million. Further, the company expects EPS of 2 cents-3 cents, which includes a charge of approximately \$700,000 related to the write-off of deferred financing costs. Regent expects to refinance its credit agreement during Q2.

• A couple of one-time charges hurt Salem Communications' Q1 results. A \$1.3 million write-off due to the denial of its request to move a San Diego tower and another \$900,000 write-down from the FCC's denial of WGKA-AM/Atlanta's upgrade forced EBITDA down 11%, to \$6.2 million. Minus those charges, EBITDA would have improved 20%, to \$8.4 million.

And while the net loss widened from \$1.8 million (8 cents per share) to \$6.1 million (26 cents), the Q1 2003 loss included a one-time charge of \$4 million (17 cents) for the early retirement of \$100 million in 9.5% senior subordinated notes. The net result is a loss per share of 9 cents, missing

the 6-cent loss forecast by Thomson First Call.

On the plus side, net broadcasting revenue increased 8%, to \$38.7 million, but station operating income slipped 24%, to \$3.2 million. On a same-station basis, net broadcasting revenue increased 8%, and station operating income grew 12%. In Q2, Salem is projecting net broadcasting revenue of \$43.2 million-\$43.7 million, EBITDA of \$10.7 million-\$11.2 million, operating income of \$14.9 million-\$15.4 million and a profit of \$1 million-\$1.4 million.

• **Beasley Broadcast Group** listed the war, the economy and the Miami Dolphins as things that hurt its Q1 results. While Chairman/CEO George Beasley made note of some positives — specifically, that Beasley's market clusters near military bases in North Carolina and Georgia did better on a spot-advertising basis than the company anticipated and that Beasley's Las Vegas cluster continues to outperform the market — those were outweighed by a format challenge involving WPOW/Miami and the lackluster performance of the Dolphins. Dolphins games air on Beasley's WQAM/Miami, and the absence of NFL playoff revenue significantly hurt the company's overall performance.

Consolidated net revenue dipped 1%, to \$24.5 million, as operating income from continuing operations was flat at \$4.7 million. Revenue

was down 1%, and operating income was up 2% on a same-station basis. Net income increased from a loss of \$11 million (45 cents per share) to a gain of \$2 million (8 cents). Last year's results reflect a noncash, after-tax charge of \$11.7 million pertaining to the writedown of Beasley's Las Vegas and New Orleans licenses.

"To date we've not yet seen a broad-based recovery across our station portfolio, and visibility remains limited," Beasley said, noting that he's "cautiously optimistic" that a return to normal operating conditions in some military markets and a clearer economic picture will help the company return to growth. For Q2, Beasley expects net revenue to decrease in the mid-single-digit range.

• **Interop's Q1** net loss expanded from \$3.8 million (41 cents per share) to \$8.8 million (87 cents), and a decrease in contract-termination revenue drove net revenue down 8%, to \$18.3 million. Though commission revenue increased 5%, to \$18.3 million, operating EBITDA declined from a positive \$500,000 to a loss of \$500,000. Selling, general and administrative expenses, including approximately \$1.1 million in severance expenses, increased 11%, to \$18.8 million.

• In its fiscal Q2, revenue at Disney's broadcast division climbed 13%, to \$1.4 billion, but the operating loss for the broadcasting segment

increased from \$13 million to \$105 million. Disney attributed the widened loss to higher programming and production expenses related to higher NFL costs for ABC-TV's Super Bowl broadcast, higher prime-time series costs and higher expenses from the ABC's war coverage, and it expects another \$15 million-\$20 million in war-coverage expenses in Q3. Disney's Q2 net income was down from \$259 million (13 cents per share) to \$229 million (11 cents). The per-share figure matched estimates from analysts polled by Thomson First Call.

• **Gaylord Entertainment's Q1** consolidated revenue from continuing operations rose 15%, to \$114.4 million, and its net loss improved from \$8.1 million (24 cents per share) to \$6.5 million (19 cents). EBITDA climbed 123%, to \$23 million.

improvements followed the March 25 announcement that Gaylord will sell WSM-FM & WWTN/Nashville to Cumulus Media for \$65 million in cash and allow Cumulus to run WSM-AM/Nashville via a joint sales agreement.

That move was made so that Gaylord can concentrate on its core hospitality and entertainment businesses, and as a result the company will no longer report a media segment. Historical and current-period results of WSM-FM & WWTN are now reclassified as discontinued operations. The results of WSM-AM are now included in Gaylord's attractions segment, which saw a revenue decrease of 23%, to \$14.8 million.

Additional reporting by Adam Jacobson and Julie Gidlow.

Hall

Continued from Page 1

oversee the Urban format sessions at R&R Convention 2003, to be held June 19-21 at the Beverly Hilton Hotel in Beverly Hills, CA.

"Dana brings a wealth of experience, both journalistic and radio, to **Radio & Records**," R&R Publisher/CEO Erica Farber said. "Her qualifications are many, and we are excited to extend our visibility in New York to include both Dana and [CHR/Rhythmic Editor] Dontay Thompson."

Hall said, "I am excited about this

new challenge and environment. It's not only a professional change, it also means a lot to me personally. I look forward to joining the R&R team."

Hall joined *Airplay Monitor* in 1996 as a writer and reporter for all formats. She advanced to Managing Editor of *Airplay Monitor* in 1998 and to R&B Singles Reviewer for *Billboard* in 1999. Hall also spent nine years at WILD/Boston as Asst. PD/MD and holds a B.S. in Broadcast Communications and Journalism from Emerson College in Boston.

One Voice

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WHITE STRIPES We're Going To Be Friends
NORAH JONES Lonestar
MARTY LLOYD Justified
LIZZ WRIGHT Open Your Eyes, You Can Fly
CELSO FONSECA Bom Sinal
THE THORN I Can't Remember
HILARY DUFF I Can't Wait
PANOORA Don't Worry
TAINA Gonna Be A Star

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

CHR/POP

Jack Patterson
THIRD EYE BLIND Blindfold (When I See You)
SUGAR RAY Mr. Bartender (It's So Easy)

URBAN

Jack Patterson
AALIYAH Come Over
GINUWINE In Those Jeans

ALTERNATIVE

Dave Sloan
YEAH YEAH YEAHS Date With The Night
GO!DFRAPP Train

ROCK

Stephanie Mondello
ETHER SEEDS Save Your Own Life
FINGER ELEVEN Good Times
DEFONES Minerva

ADULT ALTERNATIVE

Stephanie Mondello
CHANTAL KREVIATZUK In This Life

INTERNATIONAL

Mark Shands
ELENI KARAINOROU Eternity And A Day
ELENI KARAINOROU Euripides Trojan Women

COUNTRY

Leanne Flask
JENNIFER HANSON This Far Gone
BILLY CURRINGTON Walk A Little Straighter
CHALEE TENNISON Easy Lovin' You

DANCE

Danielle Ruysschaert
LAURA PAUSINI If That's Love (Db Boulevard Mix)
ULTRA NATE Brass In Pocket
TINA ANN I Do

RAP/HIP-HOP

Mark Shands
NATE DOGG If It Wasn't 4 U
XIBIT /EMINEM My Name
MISSY ELLIOTT /I/AY-Z Back In The Day



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WEST

- DANIEL BEDINGFIELD If You're Not The One
- MADONNA American Life
- LISA MARIE PRESLEY Lights Out
- HILARY DUFF Why Not
- JOSH KELLEY Amazed

MIDWEST

- MADONNA American Life
- DANIEL BEDINGFIELD If You're Not The One
- LISA MARIE PRESLEY Lights Out
- JOSH KELLEY Amazed
- HILARY DUFF Why Not

SOUTHWEST

- LISA MARIE PRESLEY Lights Out
- DANIEL BEDINGFIELD If You're Not The One
- MADONNA American Life
- MERCY ME I Can Only Imagine
- JOSH KELLEY Amazed

NORTHEAST

- DANIEL BEDINGFIELD If You're Not The One
- LISA MARIE PRESLEY Lights Out
- MADONNA American Life
- JOSH KELLEY Amazed
- MERCY ME I Can Only Imagine

SOUTHEAST

- DANIEL BEDINGFIELD If You're Not The One
- MADONNA American Life
- LISA MARIE PRESLEY Lights Out
- HILARY DUFF Why Not
- JOSH KELLEY Amazed



Lori Parkerson
• 202-380-4425

20n20 (XM20)

Kane
ASHANTI Rock Wit U
AMERICAN IDOL FINALISTS God Bless The U.S.A
FABOLOUS Can't Let You Go

BPM (XM81)

Blake Lawrence
COLOPLAY Clocks
MADONNA American Life

Squizz (XM48)

Charlie Logan
P.O.D. Sleeping Awake

U-POP (XM29)

Ted Kelly
B2K /MARQUES HOUSTON My Girl
BADLY DRAWN BOY All Possibilities
BLUE MAN GROUP /DAVE MATTHEWS Sing Along
CAFE TACUBA Eo
JEWEL Intuition
LIZ PHAIR Why Can't I?
LUNIX /DELIURM Waiting
R. KELLY Snake
RONAN KEATING The Long Goodbye

The Loft (XM50)

Mike Marrone
BRUCE COCKBURN Open

Raw (XM66)

Leo G.
BUBBA SPARXXX /BABY Tell Me 'Bout The South
CNN Hood Money

Real Jazz (XM70)

Maxx Myrick
ROY HAYNES Love Letters

Watercolors (XM71)

Trinity
RICHARD ELLIOT Rendezvous
RICHARD ELLIOT Ricochet
RICHARD ELLIOT Sake For Two
TOM SCOTT Holding Back The Years

X Country (XM12)

Jessie Scott
I. MIHANA Love
RECKLESS KELLY Set Me Free
TOMMY WOMACK The Highway's Coming

XM Café (XM45)

Bill Evans
MARIA MCKEE High Dive
ROBERT BRADLEY'S... I'll Come To You
STEELY DAN Everything Must Go
TRAIN My Private Nation

XMLM (XM42)

Jessie Scott
LAMS OF GOD As The Palaces Burn
M.O.D. The Rebel You Love To Hate

U-POP (XM29)

B2K /MARQUES HOUSTON My Girl
BADLY DRAWN BOY All Possibilities
BLUE MAN GROUP /DAVE MATTHEWS Sing Along
JEWEL Intuition
CAFE TACUBA Eo
R. KELLY Snake
LUNIX /DELIURM Waiting
MADONNA American Life
ROBBIE WILLIAMS Come Undone
EVANESCENCE Bring Me To Life
ANDROIDS Do It With Madonna
COLOPLAY Clocks
MISSY ELLIOTT Gossip Folks
SIMPLY RED Sunrise
DANIEL BEDINGFIELD I Can't Read You
DANIEL BEDINGFIELD I Begin To Wonder
TLC /RICHARD X Hands Up
JUSTIN TIMBERLAKE Rock Your Body
AVRIL LAVIGNE Losing Grip
ROYKSOPP /NORMAN COOKE Eple
JN OA PUB 50 Pence
AFRODELCS Rise Above It
RED HOT CHILI PEPPERS Can't Stop
PINKIE MC /JAY-Z Mountain To Bach Ke
JUNIOR SENOR Move Your Feet
RACHEL FARRIS I'm Not The Girl
MIS TEEQ Scandalous

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HIT LIST

Seth Neiman
BLU CANTRELL /SEAN PAUL Breathe
JENNIFER LOVE HEWITT Can I Go Now
JUSTIN TIMBERLAKE Rock Your Body
MERCYME I Can Only Imagine
NAS I Can
SUGAR RAY Mr. Bartender (It's So Easy)
T.A.T.U. Not Gonna Get Us
TROY'S What Do They Do
TYRESE How You Gonna Act Like That

SOFT ROCK

Seth Neiman
ROD STEWART They Can't Take That Away From Me
SHANIA TWAIN Forever And For Always

ROCK

Gary Susalis
BOY SETS FIRE Last Year's Nest
DEFONES Minerva
SWITCHFOOT Meant To Live

ALTERNATIVE

Adam Neiman
ALL-AMERICAN REJECTS The Last Song
AM RADIO This Is The End Of The World
ARAB STRAP The Shy Retirer
CAESARS Jerk It Out
FEEDER Come Back Around
FLAMING LIPS Fight Test
RADIOHEAD There There
PETE DINKOVIC Come Back Home
YEAH YEAH YEAHS Date With The Night

TODAY'S COUNTRY

Liz Opoka
MARK WILLS When You Think Of Me

PROGRESSIVE

Liz Opoka
BRUCE COCKBURN Open
GEMMA HAYES Ran For Miles
JACKSON BROWNE About My Imagination
STEELY DAN Blues Beach
YO LA TENGO Season Of The Shark

SMOOTH JAZZ

Gary Susalis
JEFF LORBER Gigabyte
RICHARD ELLIOT Corner Pocket

AMERICANA

Liz Opoka
EMORY JOSEPH Rhum & Coffee
FOLKSWEN Start Me Up
JUNE CARTER CASH I Used To Be Somebody
TOM HOUSE Something's Gotta Change
TOWNES VAN ZANDT Black Widow Blues



Artist/Title	Total Plays
HILARY DUFF Why Not	74
HILARY DUFF I Can't Wait	74
JENNIFER LOPEZ Jenny From The Block	73
JUSTIN TIMBERLAKE Cry Me A River	73
PINK Get The Party Started	71
AVRIL LAVIGNE Complicated	70
ROSE FALCON Up, Up, Up	68
BARA HEN Who Let The Dogs Out	68
AARON CARTER I Want Candy	31
STEVIE BLOCK All For Love	31
MICHELLE BRANCH Everywhere	31
'N SYNC It's Gonna Be Me	30
HAMPTON THE HAMPSTER Hampster...	30
JUMPS GOD Bless The U.S.A	30
BRITNEY SPEARS Oops... I Did It Again	30
LEANN RIMES Can't Fight The Moonlight	30
BRITNEY SPEARS Lucky	29

Playlist for the week ending April 30-May 7.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	BILLY JOEL & ELTON JOHN	\$1,987.6	
2	BON JOVI	\$958.6	ADEMA
3	GEORGE STRAIT	\$712.4	CROSBY, STILLS & NASH
4	TIM MCGRAW	\$709.6	DURAN DURAN
5	CHER	\$586.7	MARIAH CAREY
6	YANNI	\$429.1	PRINCE PAUL & ACEYALONE
7	KENNY CHESNEY	\$399.8	
8	TOBY KEITH	\$356.4	
9	DAVID COPPERFIELD	\$393.4	
10	BILL GAITHER & FRIENDS	\$259.2	
11	DEF LEPPARD	\$256.6	
12	DAVID GRAY	\$198.0	
13	LORD OF THE DANCE	\$196.3	
14	SCORPIONS & WHITESNAKE	\$182.8	
15	MUSIC AS A WEAPON TOUR	\$138.5	

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



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

Planet Dance

Swedish Egil
CASA FLAVA De Moma De
CYCLONE Lord Of The Land
HATRIX Pressure
JUSTIN ROBERTSON Ruckus Juice
SAFFRON HILL I Love U

U.S. 1

Bill Hammond
50 CENT 21 Questions
AMERICAN IDOL FINALISTS God Bless The U.S.A.
BLACK EYED PEAS /JUSTIN... Where Is The Love?
SIMPLE PLAN Addicted
SUGAR RAY Mr. Bartender (It's So Easy)

Hip Hop Nation

Ken Spellman
KEITH MURRAY Candi Bar

New Country

Jim Kressler
TRACE ADKINS Then They Do
VINCE GILL Someday

Octane

Don Kaye
ALL-AMERICAN REJECTS The Last Song
DIE TRYING When I'm Gone
AFI Girl's Not Grey
RA Skin
VENETTA RED Shatterday

Heart & Soul

B.J. Stone
AALIYAH Come Over
DANNIE MOORE
INDIA ARIE The Truth



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
SUGAR RAY Mr. Bartender (It's So Easy)

Touch

Vern Catron
CHANTÉ MOORE UK LATTIMORE You Don't Have To Cry

Doug Banks Morning Show

Gary Saunders
FLOETRY Say Yes

Tom Joyner Morning Show

Vern Catron
KEM Love Calls

Country Coast To Coast

Kris Wilson
JOE NICHOLS She Only Smokes When She Drinks
WYNONNA What The World Needs



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

Alternative

Steve Young/Kristopher Jones
ALL-AMERICAN REJECTS The Last Song
SHINEE DOWN Fly From The Inside
VENETTA RED Shatterday

Active Rock

Steve Young/Kristopher Jones
SMILE EMPTY SOUL Bottom Of A Bottle

Heritage Rock

Steve Young/Kristopher Jones
STAIN'D Price To Play
TRAIN Calling All Angels

Hot AC

Steve Young/Josh Hosler
SUGAR RAY Mr. Bartender (It's So Easy)

CHR

Steve Young/Josh Hosler
SIMPLE PLAN Addicted

Rhythmic CHR

Steve Young/Josh Hosler
50 CENT /EMINEM, BUSTA RHYMES Hail Mary
BONECRUSHER Never Scared
FABOLOUS /YASHANTI Into You

Soft AC

Mike Bettelli/Teresa Cook
SHANIA TWAIN Forever And For Always

Mainstream AC

Mike Bettelli/Teresa Cook
DARYL HALL & JOHN OATES Man On A Mission
SUGAR RAY Mr. Bartender

Mainstream Country

Ray Randall/Hank Aaron
WYNONNA What The World Needs

New Country

Hank Aaron
WYNONNA What The World Needs

Lia

Ken Moultrie/Hank Aaron
CRAIG MORGAN Almost Home

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
EMINEM Sing For The Moment
JEWEL Intuition
NORAH JONES Come Away With Me
TRAIN Calling All Angels

US COUNTRY

Penny Mitchell
RHETT AKINS In Your Love
KENNY CHESNEY No Shoes, No Shirt, No Problem
WYNONNA What The World Needs

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TRACY BYRD The Truth About Men
BILLY GILLMAN I Am
JENNIFER HANSON This Far Gone
RANDY TRAVIS Three Wooden Crosses



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Ganzer
SAMMY HAGAR Hallelujah

Soft AC

Andy Fuller
CELINE DION Have You Ever Been In Love

Mainstream Country

David Felker
KENNY CHESNEY No Shoes, No Shirt, No Problem

Hot Country

Jim Hays
KENNY CHESNEY No Shoes, No Shirt, No Problem

Young & Elder

David Felker
TRACE ADKINS Then They Do
KENNY CHESNEY No Shoes, No Shirt, No Problem
VENETTA RED Shatterday



Alternative
Chris Reeves • 402-952-7600

ALL-AMERICAN REJECTS The Last Song
AUTHORITY ZERO Over Seasons
LESS THAN JAKE She's Gonna Break Your
RED HOT CHILI PEPPERS Dosed
USED Blue And Yellow

72 million households



Tom Calderone
VP/Programming

75 million households



Paul Marszalek
VP/Music Programming

Plays

50 CENT 21 Questions	29
SEAN PAUL Get Busy	26
NAS I Can	25
SNOOP DOGG (PHARRELL) Beautiful	24
MADONNA American Life	24
CHRISTINA AGUILERA Fighter	23
JUSTIN TIMBERLAKE Rock Your Body	22
EMINEM Sing For The Moment	20
AUDIOSLAVE Like A Stone	19
R. KELLY Ignition	19
JENNIFER LOPEZ I'm Glad	15
EVANESCENCE Bring Me To Life	14
ROOTS (COO) CHESNUTT The Seed 2.0	13
WHITE STRIPES Seven Nation Army	12
FABLOUS Can't Let You Go	12
LINKIN PARK Somewhere I Belong	11
AFI Girl's Not Grey	11
TRAPT Headstrong	11
B. RHYMES I/M. CAREY I Know What You Want	10
STAINO Price To Pay	8

Video playlist for the week of April 29-May 6.



David Cohn
General Manager

50 CENT 21 Questions	29
WHITE STRIPES Seven Nation Army	26
PANJABI MC Beware Of The Boys	25
ROOTS (COO) CHESNUTT The Seed 2.0	24
EVANESCENCE Bring Me To Life	23
FINCH What It Is To Burn	22
PETE DORN Come Back Home	21
QUEENS OF THE STONE AGE Go With The Flow	20
AFI Girl's Not Grey	19
TRAPT Headstrong	18
JAHHEIM Put That Woman First	17
SUM 41 Hell Song	16
BUSTA RHYMES I Know What You Want	15
FABLOUS Can't Let You Go	14
HOT HOT HEAT Bandages	13
K-OS Superstarr Pt. Zero	12
TALIB KWELI Get By	11
NAS I Can	10
ATARIS In This Diary	9
BLUR Crazy Beat	8

Video playlist for the week of April 29-May 6.

ADDS

KELLY CLARKSON Miss Independent
MONICA So Gone

Plays

LISA MARIE PRESLEY Lights Out	26
R. KELLY Ignition	23
MATCHBOX TWENTY Unwell	23
COLOPLAY Clocks	22
KID ROCK (SHERYL CROW) Picture	22
JEWEL Intuition	20
MADONNA American Life	20
TRAIN Calling All Angels	20
EVANESCENCE Bring Me To Life	17
SUGAR RAY Mr. Bartender (It's So Easy)	17
JOHN MAYER Why Georgia	17
JENNIFER LOPEZ I'm Glad	16
JASON MRAZ The Remedy (I Won't Worry)	16
JUSTIN TIMBERLAKE Rock Your Body	16
CHRISTINA AGUILERA Fighter	15
EMINEM Sing For The Moment	15
SNOOP DOGG (PHARRELL) Beautiful	15
CELINE DION I Drove All Night	14
AUDIOSLAVE Like A Stone	13
WHITNEY HOUSTON Try It On My Own	13
MARION 5 Harder To Breathe	10
AVRIL LAVIGNE Losing Grip	7
UNCLE KRACKER Drift Away	7
FOO FIGHTERS Times Like These	6
ALL-AMERICAN REJECTS Swing, Swing	6
BLUE MAN GROUP (DAVE MATTHEWS) Sing Along	6
NORAH JONES Come Away With Me	6
FRANKY PEREZ Something Crazy	6
SHANIA TWAIN Forever And For Always	6
WHITE STRIPES Seven Nation Army	5
COUNTING CROWS (V. CARLTON) Big Yellow Taxi	4
CHANTAL KREVIAZUK In This Life	4
FLOETRY Say Yes	3
QUEEN LATIFAH Better Than The Rest	3
JACK JOHNSON The Horizon Has Been Defeated	2
ROOTS (COO) CHESNUTT The Seed 2.0	2
TLC Damaged	2
THORNS I Can't Remember	2

Video airplay for April 28-May 5.

36 million households



Cindy Mahmood
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

LIL KIM (M.R. CHEEKS) The Jump Off
B. RHYMES I/M. CAREY I Know What You Want
SNOOP DOGG (PHARRELL) Beautiful
LIL MO (FABLOUS) 4 Ever
R. KELLY Ignition (Remix)
SEAN PAUL Get Busy
NAS I Can
JAHHEIM Put That Woman First
WAYNE WONDER No Letting Go

RAP CITY TOP 10

50 CENT 21 Questions
TALIB KWELI Get By
LIL KIM (M.R. CHEEKS) The Jump Off
CHINGY Right Thurr
NELLY Pimp Juice
NAS I Can
BONECRUSHER (KILLER MIKE) Never Scared
JOE BUODEN Pump It Up
DA BRAT (CHERISH) In Love Wit Chu

Video playlist for the week ending May 11.



COUNTRY MUSIC TELEVISION

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

ADDS

RASCAL FLATTS Love You Out Loud
FRANKY PEREZ Something Crazy
THE THORNS I Can't Remember
KENNY CHESNEY No Shoes, No Shirt, No Problems

TOP 20

KID ROCK (SHERYL CROW) Picture	20
JOHNNY CASH Hurt	20
MONTGOMERY GENTRY Speed	20
DARRYL WORLEY Have You Forgotten?	17
CHRIS CAGLE What A Beautiful Day	17
DIAMOND RIO I Believe	17
JESSICA ANDREWS There's More To Me Than You	17
KEITH URBAN Raining On Sunday	17
PHIL VASSAR This Is God	17
NICKEL CREEK Spcak	17
JIMMY WAYNE Stay Gone	17
TOBY KEITH (WILLIE NELSON) Beer For My Horses	17
BRIAN MCCOMMAS 99.9% Sure (I've Never Been...)	17
DEANA CARTER There's No Limit	17
KENNY CHESNEY Big Star	17
BRAD PAISLEY Celebrity	17
SHANIA TWAIN Up!	17
TERRI CLARK Three Mississippi	17
FAITH HILL When The Lights Go Down	17
SHANIA TWAIN Forever And For Always	17

HEAVY

CHRIS CAGLE What A Beautiful Day
DARRYL WORLEY Have You Forgotten?
DIAMOND RIO I Believe
KEITH URBAN Raining On Sunday
KID ROCK (SHERYL CROW) Picture
MARTINA MCBR DE Concrete Angel
MONTGOMERY GENTRY Speed

HOT SHOTS

BRAD PAISLEY Celebrity
KENNY CHESNEY No Shoes, No Shirt, No Problems
RASCAL FLATTS Love You Out Loud
SHANIA TWAIN Forever And For Always
TERRI CLARK Three Mississippi
TOBY KEITH (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

TRACY BYRD The Truth About Men
BILLY GILMAN I Am
JENNIFER HANSON This Far Gone
RANDY TRAVIS Three Wooden Crosses

TOP 10

DARRYL WORLEY Have You Forgotten?
CHRIS CAGLE What A Beautiful Day
TOBY KEITH (WILLIE NELSON) Beer For My Horses
EMERSON DRIVE Only God (Could Stop Me...)
DIAMOND RIO I Believe
JESSICA ANDREWS There's More To Me Than You
KENNY CHESNEY Big Star
BRAD PAISLEY Celebrity
MONTGOMERY GENTRY Speed
CAGLE, FOXWORTHY, ENGVALL Don't Ask Me...

Information current as of April 29, 2003.

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

- 1 *CSI*
- 2 *American Idol* (Tuesday)
- 3 *American Idol* (Wednesday)
- 4 *E.R.*
- 5 *Friends*
- 6 *Law & Order*
- 7 *Everybody Loves Raymond*
- 8 *Survivor: Amazon*
- 9 *CSI: Miami*
- 10 *Friends* (8:30pm)

Source: Nielsen Media Research

April 28 - May 4

Adults
25-54

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

COMING NEXT WEEK

Friday, 5/9

- *The Libertines, Late Show With David Letterman* (CBS, check local listings for time).
- *Yeah Yeah Yeahs, Late Night With Conan O'Brien* (NBC, check local listings for time).
- *Brian McKnight, Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- *Vendetta Red, Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 5/10

- *Sean Paul and Wayne Wonder, Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 5/12

- *Whitney Houston* guest-stars as a student's prom date on Fox's *Boston Public*.
- *Kelly Clarkson, Craig Kilborn.*
- *Nada Surf, Conan O'Brien.*
- *Papa Roach, Carson Daly.*
- *Yoko Ono, Ryan Seacrest* and *Tori Amos, The Wayne Brady Show* (check local listings for time and channel).
- *Kelly Clarkson, The Caroline*

Rhea Show (check local listings for time and channel).

Tuesday, 5/13

- *Ben Harper, The Tonight Show With Jay Leno* (NBC, check local listings for time).
- *The Jayhawks, David Letterman.*
- *Alkaline Trio, Conan O'Brien.*
- *Robbie Williams, Craig Kilborn.*
- *Stereomud, Carson Daly.*
- *Isaac Hayes and Sam Moore, Wayne Brady.*

Wednesday, 5/14

- *Third Eye Blind, Jay Leno.*
- *Avril Lavigne, David Letterman.*
- *Taking Back Sunday, Jimmy Kimmel Live* (ABC, check local listings for time).
- *Finch, Carson Daly.*
- *Earth, Wind & Fire, Wayne Brady.*

Thursday, 5/15

- *Tim McGraw, Jay Leno.*
- *Jack Johnson, David Letterman.*
- *Lifeline, Carson Daly.*
- *Cold, Jimmy Kimmel.*
- *Lance Bass and India.Arie, Wayne Brady.*

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

May 2-4

Title/Distributor	\$ Weekend	\$ To Date
1 <i>X2: X-Men United</i> (Fox)*	\$85.55	\$85.55
2 <i>The Lizzie McGuire Movie</i> (Buena Vista)*	\$17.33	\$17.33
3 <i>Identity</i> (Sony)	\$9.42	\$30.18
4 <i>Anger Management</i> (Sony)	\$8.40	\$115.28
5 <i>Holes</i> (Buena Vista)	\$6.91	\$45.36
6 <i>Malibu's Most Wanted</i> (WB)	\$4.02	\$28.94
7 <i>Confidence</i> (Lions Gate)	\$2.53	\$8.49
8 <i>It Runs In The Family</i> (MGM/UA)	\$1.64	\$5.22
9 <i>Bulletproof Monk</i> (MGM/UA)	\$1.47	\$21.58
10 <i>Bend It Like Beckham</i> (Fox Searchlight)	\$1.47	\$10.96

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

COMING ATTRACTIONS: This week's openers include *Daddy Day Care*, starring Eddie Murphy. The film's *Legacy/Columbia* soundtrack contains such tunes from the '70s and '80s as *Katrina & The Waves'* "Walking on Sunshine," *Bachman-Turner Overdrive's* "Takin' Care of Business," *The Jackson 5's* "I Want You Back" and "ABC," *Harry Nilsson's* "Coconut," *Glen Campbell's* "Rhinestone Cowboy," *The Ramones'* "I Wanna Be Sedated," *Carl Douglas'* "Kung

Fu Fighting; *Gary Wright's* "Dream Weaver," *Sweet's* "Ballroom Blitz," *Cheap Trick's* "Surrender" and *Bow Wow Wow's* "I Want Candy." Opening in exclusive engagements is *Only the Strong Survive*, a documentary by *Chris Hegedus* and *D.A. Pennebaker* that profiles '60s and '70s soul singers. The film's *Koch* soundtrack includes *Wilson Pickett, Carla Thomas, Rufus Thomas, Sam Moore, Jerry Butler, Mary Wilson, The Chi-Lites, Ann Peebles* and *Isaac Hayes.*

— Julie Gidlow

Please Send Your Photos

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

mdavis@radioandrecords.com



AL PETERSON
 apeterson@radioandrecords.com

The Art Of Call Screening

Behind every great talk host is a great phone jockey

While no one would suggest that the real star of a Talk radio show is anyone other than the host, most hosts will admit that it's the people behind the scenes who are, in large part, responsible for the success of their programs.

Although any number of individuals are important backstage players at a talk show, the person screening callers is truly a key player. Whether that person's job is solely to answer phones or to also produce the show while screening callers, it is an art that can only be appreciated by a talk host who has lived through a bad phone screener.

Geller Media International President Valerie Geller has spent much of her professional career helping both talents and supporting players create powerful Talk radio shows. In a recent newsletter she noted that each year during her company's annual Producer's Workshop (scheduled this year for Oct. 11 in New York City) one of the most asked questions is "How do you best screen callers?"

When It's Good, It's Good
 "Whether you work in New York

or Los Angeles or a much, much smaller market, call screening is a key ingredient to a successful live interactive talk show," Geller says.

"If you work with a show that is live with audience participation, you already know what a great caller can add to a broadcast. Conversely, you also know how a bad or boring caller can be a show killer. You can almost feel the listeners tuning out."



Valerie Geller

So how do you screen calls effectively, handle bad or boring callers, attract great callers and screen out mediocre callers? Are there methods to coach average or mediocre callers to become better and more powerful on the air? Geller answers an emphatic "yes" to those questions and offers some suggestions to those who want to learn or better their skills at the art of call screening.

"Contrary to popular belief, get-

ting through on a talk show is not a given right in a free and democratic society," she says. "In order to qualify, the caller must have something to say. Utilize callers to further the on-air product, much the way disc jockeys use music. You would never knowingly put a bad song on the air, so don't put on a bad caller.

"Fact: Less than 1% of the audience will ever call a talk show, so you must do the show for the 99% who are listening. Do not play to the callers."

Geller also suggests that good call screeners look for the offbeat caller when they want to add to a show. "'Normal' people usually don't call talk shows," she says. "Actually, most so-called 'normal people' aren't always all that interesting. Often it's the weird ones, with the strange experiences and visions or stories to tell, who make for those truly magic moments on air.

"Sometimes a great show has very few or even no calls, while a bad show can have full lines the entire time. The number of blinking lights is a false indicator of how well a show is going. Unfortunately, hosts like to see a full board of calls. They get nervous otherwise. With some

hosts, it's not a bad idea to cover the call lights so they can't see who is waiting."

What Is A Good Caller?

Geller says there are no rules about regular callers to a talk show except one. "Bad regular callers should not get on, good regular callers should," she says. "In fact, sometimes I've even been known to hire hosts who were formerly regular callers to a show or the station."

Just what is a good caller? "You always know it when you hear it," says Geller. "A good caller is relevant, interesting, funny or poignant and has a story to tell. It's a person who adds to the show and makes it better."

Geller suggests there are qualities good screeners look for in callers. "Can this caller take the audience on a journey they cannot take on their own?" she asks. "Has this person experienced the thing the host is talking about? Can this person add new information; a personal experience; or strong, passionate opinions? Do you care and, subsequently, will the audience care about this person?"

"As a producer or screener, you

must mine for that gold out there. Sometimes a seemingly boring caller can turn into a show's highlight if screened properly."


Geller also urges screeners to coach and direct callers before they are put on the air, especially when it comes to greeting the host. "Tell them the host is fine, you are fine, everyone is fine," she says. "Say, 'We are very happy you love the show, but we need you not to greet the host with the long hello.'"

"This is a radio show, not a phone conversation, even though it may feel that way to you because you are holding a phone. Immediately get right to your point or the opinion you have and why, or to the unique story and experiences you have to share."

Coaching Callers

Geller reminds screeners that even good-sounding people on hold can go bust once they get on the air. "People get nervous when they actually go on air," she says. "Every call screener has had the experience of having a great caller before they hit the airwaves who bombs after


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The Art Of Call Screening

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the host takes the call. Here's why: We are around live broadcasts all the time and forget that, for someone who is new to it, it can be a terrifying experience.

"So, coach callers to take a breath, get right to the point, don't read from notes, be as they would in a normal conversation and just forget the others listening. Remind them not to worry about looking foolish — that'll kill you every time.

"Usually, people lose the nervousness when they get on to a topic they know about, have experience with or strong passionate opinions about. That's why we need to work with them to help get them there as soon as possible in the call.

Another suggestion Geller has is to become a caller yourself to live the experience. "If you, as a producer or screener, have not had the experience of calling a talk show, I suggest you try it," she says. "Call the Larry King show or some other show you watch or listen to. See how the process feels when you get screened.

"When the shoe is on the other foot, you will be amazed. When you understand what it feels like to be on hold, then it's your turn, and you are on air with a question, it will add another perspective and allow you to be more effective as a screener."

How To Say No

Geller reminds screeners that a good talk show may have to reject as many as 50% of the calls that come in, so a good phone screener knows how to say no. "No one likes to say no to someone, particularly if the caller is a sweet, lonely old lady who lives by herself with no friends and this call to your show is the only adult conversation she's had all week," says Geller.

"But you must protect the product. Serve thousands, not just one.

It's hard to do, but it is your job to take care of the show, not the caller. Politely say, 'No, I am sorry, but I am not going to be able to take your call, not today. Perhaps another time. Thank you.'"

The longtime consultant adds a few more suggestions for letting someone you are rejecting down easy, including, "Thank you, I'll pass your comment along," "We are running out of time this hour; I'll pass your comment along" and "We cannot use your call today, but we appreciate you taking the time to call."

"Whether you work in New York or Los Angeles or a much, much smaller market, call screening is a key ingredient to a successful live interactive talk show."

"Do not give the caller time to respond; simply politely disconnect," she says. "Be tough but professional. Should a rejected caller become angry or try to engage you in an argument, do not get upset or rattled. Hear the caller out, then disengage.

"Management has hired you for your judgment of what will make a winning show. Most reasonable management will support you in your decision to protect the show from boring callers."

Communicate With The Host

Geller says it's important for the call screener to stay in communication with the host throughout the course of the program. "Although you may be busy screening, do try to listen to the show," she says.

"Hosts may panic when they see they have very few or no callers waiting to go on air. It is the screener's job to remind the host that less than 1% of the listening audience will ever call a show.

"The job of the host is to focus the issue so that interesting people with strong opinions and something to say about it actually want to call the show. Not having calls is not an indication that the station or the show doesn't have listeners. Sometimes a host can be so compelling that the audience is just riveted, listening."

Geller suggests that good call screening is a way to give power to a show by filtering out the elements that can hold a show back and make it boring. "It works best if the host does not make a big deal out of the screening process or reading off the screen," she says. "Try to keep a bit of the surprise or magic of radio. Work with and encourage the host not to reveal what is behind the curtain or what is happening behind the scenes.

"The show works a lot better if a host secretly knows that 'John from Ontario' — reading it off the screen — is calling to dispute the point on synthetic irradiated food, yet on the air simply greets John with: 'Hi, John in Ontario, you are on the air,' or 'Let's go to Ontario. John, you are on the air.'"

"That works so much better than, 'Uh, now we go to caller No. 3, and I see on the screen that we have John from Ontario who wants to talk about how he disagrees with the idea of irradiated food. Hi, John.' That totally kills the element of surprise."

Sequencing Is Important

Not only does a show need good callers to make it work, those calls need to come at the host in a logical and well considered sequence. "In order to determine the order the calls should fall in during the course of the program, you need to be familiar with the topic of the program and know the points of view of the host and each guest," says Geller.

"Conflict makes for interesting dialogue. If your host enjoys it, and it is appropriate for the program, prioritize calls that do not agree with the host. If the show has guests with

obligated to take calls in the order in which they come in."

Geller also reminds screeners not to be concerned with how long someone has been on hold, waiting to go on the air. "Don't worry if someone has been waiting for 45 minutes," she says. "The point is to make a powerful broadcast for the listeners.

"If the host chooses to go with another topic or go long with a caller or guest, let the caller wait. Even if they get mad and yell at you, the first priority at all times is to protect the product on air and make sure it's powerful."

Screen Callers Upfront

Geller says the screening process begins with a caller from the moment you pick up the phone. "You should be able to analyze a caller very quickly to determine if they fit the criteria for going on air," she says.

"Answer the phone with the station's name and the show name and ask, 'What is your question or comment?' If the caller does not immediately come across with a concise point and an opinion, boil it down further by asking, 'What is your opinion?' or 'Can you give me a brief summary of your point?'"

"If the caller still does not meet the criteria, he or she should be rejected. You need to work quickly in order to have the next call up and ready to go. There should never be a time when the host cannot move quickly to the next call.

"If the caller does meet the criteria, summarize his or her point and opinion on the computer screen for the host. Do not just summarize the comment; indicate the caller's specific point and opinion. This does not mean the host should read that information on the air; it simply allows him to program the calls in the order he wants the show or discussion to move in."

"The first call on the show should be the best possible caller, because the first call often sets the tempo for the rest of the hour."

multiple points of view represented, then feature alternate points of view whenever possible. However, calls to a show will most often be one-sided. Push the interesting ones, the ones with passion, to the top.

"The first call on the show should be the best possible caller, because the first call often sets the tempo for the rest of the hour. Also, the first call after each break should be the strongest one you have waiting, someone who is as energetic and passionate as possible. You should never feel

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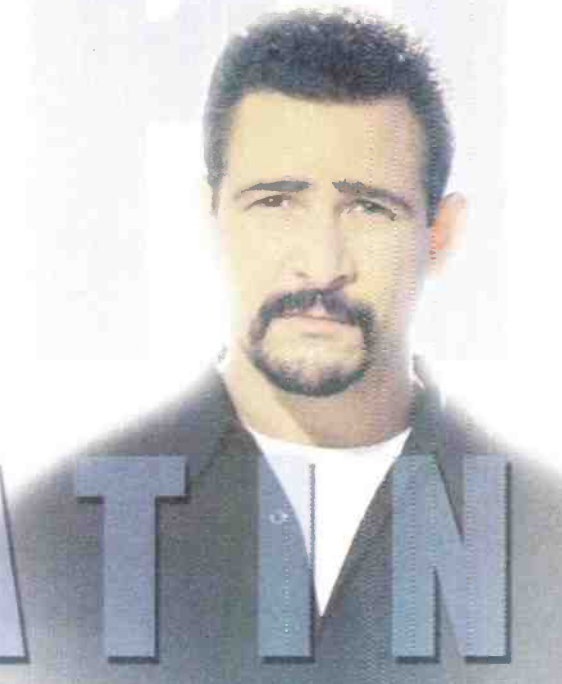
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Men 25-54 AQH Share Increases • Fall '02 vs. Winter '03

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WTEM-AM • Wash. DC	3.5 to 4.4	WHB-AM • Kansas City	6.6 to 10.4
WKNR-AM • Cleveland	8.7 to 8.8	WGR-AM • Buffalo	5.8 to 6.2

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



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Arbitron

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premiums will be given to every African-American and Hispanic household, regardless of where they're located. The enhanced premiums have previously been reserved for those in areas with a significant-enough percentage of African Americans and Hispanics to qualify for differential survey treatments. At the same time, Arbitron will step up its efforts to get the elusive male 25-34 demo to participate in surveys. The company did not elaborate on what those plans involve.

By fall 2003, Arbitron hopes to have its second interviewing center—based in the Southwest and staffed with Spanish-speaking interviewers—up and running. The center would complement Arbitron's existing call center, based at its Columbia, MD headquarters.

This news was met with approval by Arbitron Radio Advisory Council Vice Chairman Steve Goldstein, who noted that just 30% of Arbitron's diary-placement calls are currently made from Columbia; the remainder are made by people employed by an outsourced call center, many of whom work out of their homes. "Having 60% of the calls being made in-house is a very significant change," Goldstein told R&R.

Additional changes set for the fall survey include the addition of caller ID: All calls originating from Arbitron's two call centers will be identi-

fied with the name "Arbitron Ratings." At present, calls from Arbitron are not identified. And, in an effort that Goldstein said will help Arbitron get younger diarykeepers, the company will ask during its initial phone contact with households if they'd prefer to use the Internet for further communication with Arbitron.

Ambitious Long-Term Plans

Arbitron unveiled its plans May 1 in New York at a session attended by not only the Arbitron Radio Advisory Council, but also 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.

Goldstein said of Arbitron's plan for recovery, "It's not seismic. It's not revolutionary. But it's methodical and well thought-out." He said the ARAC "very much approves" of Arbitron's proposal but warned that the company has "a long, hard process" ahead. "Things will not turn around in the short term," he said.

That's where Arbitron's long-term strategies come in. The ratings firm is testing the impact of offering responding households an additional cash premium just for agreeing to participate in an Arbitron survey. Assuming 2003 tests are successful, Arbitron in 2004 will implement a promised incentive for consent in 40 markets, including the 25 lowest-response-rate markets. At the same

time, Arbitron would discontinue the promised incentive for returned diaries currently in place in the top 10 markets.

Among other plans in the works: Arbitron will begin to use delivery confirmation through the U.S. Postal Service as a way of making its packages appear more important to respondents. It will also begin an initial test of an Internet-delivered electronic diary designed to complement the use of paper-and-pencil diaries in homes with Internet access. Those taking part in the test will be taken from a pool of respondents who have already kept a standard Arbitron diary.

The ratings company said it will take three years for a full rollout of its response-rate enhancement program. Its final plan installments could meet some resistance from subscribers, however, as Arbitron has suggested that "shared-ccst, market-specific initiatives" could be implemented as a way to further address response-rate problems. This would take place after the release of a 2004 study that will quantify the impact of different response rates on audience estimates.

As R&R reported last week, Arbitron was prompted to hold the May 1 gathering after it revealed April 28 that, 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 fell 3.3 points, from 63.1% in winter 2002 to 59.8% in winter 2003.

Grady

Continued from Page 1

look for DMZ to be brought under the Sony umbrella. DMZ is a joint venture between Columbia, recording artist-producer T-Bone Burnett and filmmakers Joel and Ethan Coen. Recent DMZ projects include a Grammy-nominated release from Ralph Stanley, a soundtrack release for the television series *Crossing Jordan* and movie soundtracks for *The Divine Secrets of the Ya-Ya Sisterhood* and the recently released satirical film *A Mighty Wind*.

Sony Music U.S. President Don Ienner said of Grady, "With his eclectic tastes, passion for music, dead-on marketing sensibilities and vast business acumen, John Grady is one of the most talented guys in the business. His fierce dedication to the artists he works with has earned him many admirers throughout the creative community, and his proven ability to craft and implement highly effective strategies for his projects has earned him the respect of the entire industry. I've known John for many years, and I have enormous faith in his talents and abilities."

"I thank T-Bone Burnett for generously agreeing to have John take on these new responsibilities. I know that with John in place and the support of all the talented and creative people on the Sony Music Nashville team—particularly Larry Pareigis in promotion and Dale Libby in sales—we're perfectly positioned to further

intensify our efforts in the country music market, as well as to bring our Nashville artists to broader audiences than ever before."

Grady said, "I'd like to say that working with T-Bone Burnett, Don Ienner and the Columbia Records family has been one of the most fulfilling experiences in my professional life, and as I make the transition to my new role, I know that everything I've learned in my most recent post will stand me in good stead."

"Moving forward, it's an honor to be chosen to work with Don Ienner, as well as with such talented executives as [Sony Music Entertainment Chairman/CEO] Andrew Lack and [Exec. VP] Michele Anthony. With the many strengths of the Nashville roster, the support of the entire Sony Music Entertainment team and access to the resources of the parent company, we have everything we need to establish the Nashville operation as the leader in country music."

Grady spent 1993-2002 with Nashville imprints Mercury and Lost Highway. He joined Mercury in March 1993 as National Director/Sales, was elevated to Sr. VP/Sales in 1995 and was promoted to Sr. VP/Sales, Marketing & Promotion for Mercury Nashville and Lost Highway in February 1998. He launched DMZ in March 2002.

Grady began his career in 1976 as a college representative for A&M Records and later worked for Pickwick International, an indepen-

dent distribution company. From 1982-83 he was Regional Director/Promotion for MCA. He was with Arista as Regional Director/Promotion from 1983-87 and served as Regional Director/Sales & Marketing from 1987-89. In 1989 he joined Capitol as Regional Marketing Director/Midwest, and in 1991 he was promoted to National Director/Field Marketing.

Trapane

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years ago, he was one of Davis' record reps. "John was the Regional Promotion Manager for Dreamcatcher," Davis said. "When the KILT position opened up, he applied for it, which surprised me. But we got to know each other, and that turned out to be a great experience."

Trapane said, "Rock 'n' roll in Detroit—it doesn't get better than that! I'll be able to put my complete collection of '80s and '90s music to work. I'm looking forward to working with [CC/Detroit Regional VP/Market Manager] Dave Pugh, [Regional Sr. VP/Programming] Gene Romano and the whole Clear Channel/Detroit family. To be reunited with Darren Davis is the icing on the cake."

Before joining Dreamcatcher Trapane held such positions as Regional Promotion Manager at Giant Records and MD of Country KKBQ/Houston.



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A Blue Day For WKTU/New York

After seven years at WKTU, VP/Operations & Programming **Frankie Blue** exits the Clear Channel CHR/Rhythmic. CC/New York made the announcement Monday after revealing that Blue's contract would not be renewed when it expires at year's end. Asst. PD/MD **Jeff Z** is now WKTU's acting PD and will work closely with Sr. VP/Programming **Tom Poleman**. "Under Frankie's leadership, the station has become the exclusive home for dance music in the New York area, and we are thankful for his service," says Clear Channel Regional VP **Andy Rosen**. "Moving forward, we are confident that, with the caliber of talented individuals at the station and guidance of Jeff Z, WKTU will continue to evolve and define new heights of excellence."

Blue has spent most of his radio career in New York, including his foot-in-the-door stint in the research department of the original WKTU (now WXRK). He then spent 12 years as MD of WHTZ (Z100) for Malrite and Shamrock under former PDs Scott Shannon and Steve Kingston before heading to Miami to serve as VP/Programming of The Box video network. He was lured back to New York by Jimmy de Castro in February 1996 to program the reincarnated WKTU shortly after its flip from Country WYNY.

As ST went to press, we received the news that **TVT Records** has been awarded \$132 million in its lawsuit against **Island Def Jam** for allegedly blocking the release of an album featuring **Ja Rule** and **Irv Gotti**. The jury found **Lyor Cohen**, Chairman of Island Def Jam, and the company itself liable for fraud and wrongful interference with a contract. "I am obviously extremely pleased with this verdict," says TVT President **Steve Gottlieb**. "I see this verdict as vindication for independent businessmen in every field. The \$108 million punitive award is a clear signal from the jury that corporate players in positions of overwhelming dominance will be held accountable for their misdeeds." Expect Island Def Jam to appeal the settlement.

That Is One Shipload Of Love

After a record 10-month deployment in which it played a key role in Operation Iraqi Freedom, the aircraft carrier **USS Abraham Lincoln** pulled into San Diego's Naval Station North Island on May 2 to a joyous welcome from thousands of people. Among those on hand to greet the Abe: **ST Head**

Honcho **Kevin Carter**, whose sister-in-law is a helicopter mechanic aboard the ship. Also aboard: **KMYI** (My 94.1)/San Diego morning co-host **Kristi**, who had been flown out to the ship several days before. **Kristi** broadcast live from the **Lincoln** via satellite phone while at sea and got to witness President Bush's speech declaring an end to the war in Iraq from the flight deck. **Kristi** was greeted by husband/co-host **Mark Jagger**, who was broadcasting live from the dock as the mammoth ship arrived at port.



ST's **Kevin Carter** hangs on the **Abe** in San Diego.

The following morning the **Lincoln** steamed home to **Everett, WA**, where it arrived on Tuesday. Among the 10 embedded press folks: **KISW/Seattle** afternoon driver **Ditch**, who accompanied the 3,500 remaining sailors from San Diego back to the state of Washington and broadcast live for three days. **Ditch** tells **ST**, "These men and women have been waiting 10 months for this homecoming, and I've waited my whole life for an opportunity like this. It's going to be an experience I'll never forget!"

Fake Fur Flies A Mile High

Taking a cue from last week's faux cat-flying stunt at **WXTM/Cleveland**, **KALC/Denver** morning dudes **Greg & Bo** "borrowed" the bit and got similar responses from frantic cat fanciers. "This was my idea of going out with a bang," says interim Alice PD (and full-time **KOSI/Denver** PD) **Mark Edwards**, whose Alice duties are going to **BJ Harris** (see story, Page 3). "We set up a call with a 'husband and wife' who claimed they had outfitted their cat with a special harness and flown it at parties using helium balloons," Edwards says. For the record, **Greg & Bo** did attempt to talk the counterfeit couple out of tying balloons to their cat, "Richard," but the boys' words were to no avail. The bit quickly got out of hand. **Edwards** tells **ST**, "We logged over 500 pissed-off e-mails and phone calls and received visits from three TV stations. No police have been involved yet, although the

Continued on Page 24

R&R Timeline

1 YEAR AGO

- **David Field** becomes Entercom CEO.
- **Jerry McKenna** named VP/GM of **KEZW, KALC** and **KOSI/Denver**.
- **Tom Calococci** returns to Radio One as PD of **KBXX/Houston**.

5 YEARS AGO

- **Jeffrey Marcus** named President/CEO of Chancellor Media.
- **Steve Ellis** elevated to VP/Promotion at Mercury Records.
- **Sony Corp.** elevates **Thomas Mottola** to President/CEO.



Steve Ellis

10 YEARS AGO

- **Dan Mason** named President of Group W Radio.
- **Rick Shockley** set as **WODS/Boston** PD.
- **Michael Steele**, **Kevin Knee** become VPs/Pop Promotion at **EMI Records** Group.

15 YEARS AGO

- **Dave Glew** appointed Sr. VP/GM of **Epic/Portrait/CBS Associated Labels**.
- **Tom Bresnahan** named President/GM of **WMAL/Washington**.
- **Marty Bender** named PD at **WRIF/Detroit**.
- **Noble Broadcast Group** buys **KMJQ/Houston** for \$65 million, the largest price ever paid for a standalone FM.



Marty Bender

20 YEARS AGO

- **Deano Day** takes on mornings at **KLAC/Los Angeles**.
- **KCBQ-AM & FM/San Diego** promotes **Peter Moore** to GM.

25 YEARS AGO

- **Dick Williams** wins Nat'l Director/Album Promotion duties at **United Artists**.



Dick Williams

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Continued from Page 23

Animal Control office wants to file charges. Will they lock me up with rabid dogs?" While being hauled away, Edwards yelled into his cell phone, "It could have been worse. They could have dangled a fake baby over a balcony!"



The cigarette is behind her head.

Litigious, overbearing and self-involved acting duo **Catherine Zeta-Jones** and **Michael Douglas** are threatening legal action against Clear Channel. The husband and wife claim that several CC stations recently posted photos showing the Oscar-winning actress "heavily pregnant and topless" — not to mention smoking. That's according to one of **ST's** favorite websites, The Smoking Gun. The "surreptitiously taken" pictures feature a topless Catherine sunning herself and puffing away on the patio of a private estate in Cabo San Lucas, Mexico.

Jocks Bit By Chicks Nix

While Cumulus has lifted its ban on songs by The Dixie Chicks at its Country stations, a prohibition remains in effect at **KKCS/Colorado Springs**, which Bruce Buzil and Chris Devine have just agreed to purchase from The Waltons. Oops ... make that Walton Stations. Although KKCS GM admits that the station has received several hundred calls about the Chicks — 75% of them favoring a return of the Chicks' music to KKCS — GM **Jerry Grant** is standing firm on the ban and suspended morning hosts **Jeff Singer** and **Dave Moore** for playing the Chicks on their show. Then again, Singer and Moore locked themselves in the studio and played nothing but Chicks selections for six hours. "I gave them an alternative," Grant says. "Stop it now, and they'll be on suspension, or they can continue playing them, and when they come out of the studio, they won't have a job." Singer and Moore were expected to appear on ABC-TV's *Good Morning America* on May 7 to discuss their stunt.



Chicks fans face the naked truth.

People, Places And Stuff

Congrats to WTMX (The Mix)/Chicago VP/Programming and Station Manager **Barry James**, who just celebrated his 10th anniversary in the market. In other Mix news, the station just introduced a new feature airing in the 9pm hour: *Eric & Kathy Primetime*. The show features excerpts from that day's morning show.

OK, what's so damn funny?

United Stations Radio Networks and its PR consultant, **Julie Harris**, end their five-year working relationship. Harris and her company, The Public Word, are available for hire and can be reached at publicword@aol.com.

KNX/Los Angeles Research Director **Dr. Gary Heller** adds similar duties at Infinity's co-owned KFWB/LA.

WDJX/Louisville Asst. PD/MD **Jim Allen** becomes PD of KZMG/Boise, ID. He succeeds Beau Richards, who is exiting the radio biz.

KMXP & KZZP/Phoenix Programming Asst. **John Principale** rises to MD for KMXP.

Former Clear Channel/Beaumont, TX Director/Programming **Debbie Wylde** joins crosstown KOLE & KRCM (Fox News 1340/1380) as a co-host for *The Fox Morning Blend*. She'll also serve as the stations' Promotions and Special Events Director.

Regent/EI Paso OM and KSII/EI Paso PD/afternoon driver **Courtney Nelson** hands the programming reins to KSII MD/midday personality **Chris Elliott**. The two will also swap airshifts. Nelson will now concentrate on the operation of the three-station group, which also includes Rocker KLAQ and Sports Talk KROD.

Actual Damn Jobs To Be Had

• With KILT/Houston PD **John Trapani** headed to WDTW/Detroit (see story, Page 3), KILT OM Jeff Garrison is looking for a replacement. He's looking for "an aggres-

ST SHOT O' THE WEEK



WHTZ (Z100)/New York was a media sponsor of the recent Revlon Run/Walk for Women, which raises money to fight women's cancers. Z100 midday personality **Shelley Wade (c)** was lucky enough to kick off the event, which featured appearances by a couple of Oscar nominees: Revlon spokesmodel **Julianne Moore (l)** and event hostess **Renee Zellweger**.

sive programmer who wants to kick some ass." Send your T&Rs to 24 Greenway Plaza, Suite 1900, Houston, TX 77046.

• **WFNX/Boston** is still in the hunt for its next great afternoon personality. Gifted packages only to PD **Cruze** at 25 Exchange St., Lynn, MA 01901.

• PD **Carey Edwards** needs a new morning show at Journal Hot AC **KZPT/Tucson**. Rush your stuff to KZPT, 3438 N. Country Club, Tucson, AZ 85716.

• **WQSM/Fayetteville, NC** Asst. PD/afternoon driver **Elic Thomas** exits the Cumulus Hot AC. Replacement packages can be sent to PD **Chris Chaos** at 1009 Drayton Road, Fayetteville, NC 28303 or via e-mail at chris.chaos@cumulus.com.

• **Mike "The Janitor" Millen** cleans up one last time and leaves the night slot at KDOT/Reno, NV. Send your stuff to PD **Jave Patterson** at KDOT, 2900 Sutro St., Reno, NV 89512. Or, e-mail him at javep@kdot.com.

Rumbles

Cumulus Smooth Jazz **KMGQ/Santa Barbara, CA** parts company with longtime MD/midday personality **Steve Bauer** and afternoon driver **Steve Solano**. Both will be replaced by (what else?) voicetrackers.

KDUK/Eugene, OR MD/afternoon driver **Steve Brown** exits. No replacement has been named. Brown can be reached at downtown_steve@yahoo.com.

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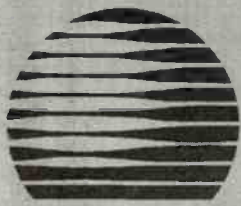
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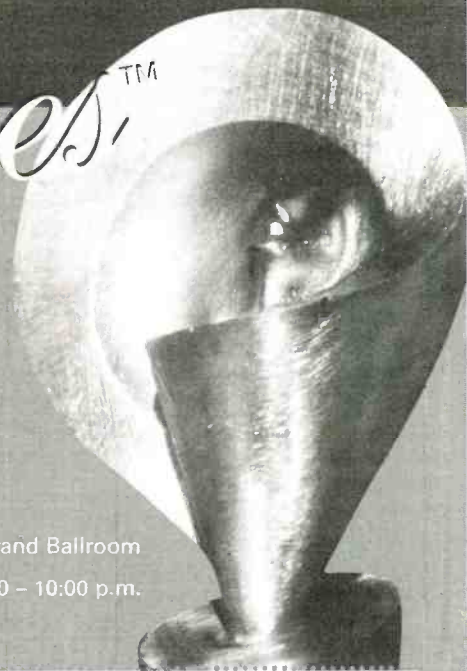


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Coachella's Day In The Sun

Annual two-day festival thrives amid desert heat and musical variety

Two weeks ago, thousands of music fans from the 48 contiguous states and beyond herded toward the Empire Polo Fields in the small but growing desert burg of Indio, CA for the Coachella Valley Music & Arts Festival. Why do so many head to the heat? Apparently, for "the best festival in the world."

At least, that's what venerable British music mag *New Music Express* has called the two-day Coachella event. Interesting, given that England has long been the hard-core festivalgoer's prime destination for blowouts like the Reading Festival. Back in the U.S., *Rolling Stone* has had similar praise for Coachella, calling it the best American festival.

For \$75 a day (\$140 for a two-day pass), concertgoers can experience more than 70 acts in a variety of musical genres. The site itself is a massive, grassy area with two outdoor stages, three music tents, food courts, several beer gardens, ample shade, art installations, a film tent and a host of vendors.

This year the main Coachella stage featured headliners Beastie Boys on Saturday and The Red Hot Chili Peppers on Sunday, along with a bevy of other acts, including hometown heroes Queens Of The Stone Age, girl-powered rock from The Donnas, retro revival from The Hives, real retro from Iggy & The Stooges, Detroit darlings The White Stripes, mellow fare from Ben Harper and Jack Johnson, hip-hop from N*E*R*D, alt-rock flashbacks from Sonic Youth and much more.



Beastie Boys

In the smaller Mojave Tent, hipsters could rock to acts like Idlewild, Hot Hot Heat and Badly Drawn Boy, while the Outdoor Theatre hosted Primal Scream and Blue Man Group, Latin rock from Cafe Tacuba and Kinky and hip-hop from Black Eyed Peas and Talib Kweli.

A Really Big Show

The nexus for the Coachella festival was a 1993 Pearl Jam concert at the site, explains Goldenvoice's Paul Tollett. The company's staff brainstormed a bigger event in the spirit of European festivals. "We thought that America needed something different



Red Hot Chili Peppers

from what they had — the radio shows and the amphitheater shows," Tollett says, "and we looked and found a site that was going to be unique to that specific event."

Now in its fourth year (Goldenvoice skipped 2000 as it moved the festival from a fall to a spring schedule), Coachella has taken on a life of its own. Growing from last year's two-day attendance of 45,000, this year Coachella attracted 53,000 fans. (Another 7,000 were nonpaying V.I.P.s and press.) "It's becoming a little more known in other markets, not just the West Coast," Tollett says. "Each year it's drawing more people. It's normal growth. It's not skyrocketing, but we're OK with that."

Goldenvoice has learned from other large festivals, Tollett says. "The main thing to learn is to go to the other shows as a fan," he explains. "Don't go spend the whole time backstage. Backstage doesn't even matter. Every time I've gone to festivals in other countries or other cities here in the U.S., I just go to the front of the house and look at the food, the restrooms, the amount of shade and things of that nature."

"I just ask myself, 'What am I feeling like right now? Am I feeling like I'm being taken advantage of, or is there someone who actually cares about the comfort?' We really attacked that early with this show. We did that from Day One."

"The parking is free, and concessions are normal. We have drinking fountains, and bottled water is two bucks. Everything else is normally priced on the food. It's not super cheap, but it's not gouging, either. People have to be there for 12 hours. We don't want them to feel like they're captive and have no choices. If you

want to go low-budget on the food, you definitely can. If you want the soy, it's there."

Coachella's 1999 maiden voyage was a challenging one in the wake of Woodstock '99, where fans rioted amid poor restroom facilities, overpriced food and water and little shade over a sweltering three-day event. "Coincidentally, after Woodstock happened, we were going on sale that weekend," Tollett recalls. "We already had all the plans in place. We had submitted the plans to the city, with the picnic tables, the nice restrooms, all the shade and all the different things."

"We'd been to a lot of shows that were horrible. At big festivals, the production staff typically kisses ass on the talent without really caring about the consumer, other than trying to maximize the per-head food and beverage. We went about it in a different way."

"Obviously, we're going to take care of the bands, but that's not the whole story. Bands are pampered enough. What we need to do is take care of the people, so they come back and there will be a good feeling. You do your best. It's not always perfect."



Inland Invasion

Despite the prospect of a local economy boost, many small towns would frown upon the idea of 30,000 music fans a day invading their community. Yet Tollett says Indio and surrounding towns like Palm Springs were not averse to the idea. "We had a little track record with them because of Pearl Jam, so we weren't starting from scratch," he explains. "This is a lot bigger than the Pearl Jam show; we use the whole site, rather than one stage in the corner. It took a lot of meetings with the city to get through all the particulars. They like this show. It helps the economy, and I think they like going to the show too."

And for a show that attracts such an enormous crowd, the Coachella festival's history is surprisingly tranquil. Indio police this year reported relatively incident-free days, with only a few arrests for infractions ranging from public intoxication and narcotics charges to the sale of counterfeit tickets.

In a year in which America is at war, Goldenvoice was vigilant with site security. "We'd already done one



THE PRICE IS ... WHATEVER S-Curve/Astralwerks artist Liam Lynch and R&R Music Editor Frank Correia snuck down to *The Price Is Right* set at CBS following Lynch's performance on *The Late Show With Craig Kilborn*. Unfortunately, they spun the wheel backwards and were disqualified by several large security guards.

show since 9/11," Tollett notes. "We were under such scrutiny the first year that we'd already had all those security issues in place. We were on complete lockdown in terms of safety already. We coordinate our production staff with the city, the police, even the FBI and the Justice Department. There are discussions with them all. It's amazing who weighs in on public gatherings, especially when it comes to controlling drug use. You have a lot of people giving their 2 cents."

The Setup

The first step in setting up is making sure there are no polo matches scheduled at the site, Tollett says. Once the dates are reserved, Goldenvoice begins a simultaneous hunt

for headliners and supporting acts. Scheduling acts is the last task.

"By the time the actual show comes around, a couple of acts have dropped off and a couple of new ones are on," Tollett says. "Also, since there are five stages, we try not to have certain bands conflicting. If we set the schedule too early, it actually makes for a bad show day. We stagger the lineups. Yes, there are artists playing against each other, but for the most part they're not directly related."

At least a two-hour drive from Los Angeles, Coachella's biggest challenge is its location. Tollett says, "Distance is the biggest challenge in two ways. There's getting enough people to go, because if you go to this show you pretty much have to spend the night in the valley. Certain people just want to look at the show but don't really care that much about it. We're not going to get them."

"The people who go are fully committed. That's good and bad. That means you don't get enough people, but the best part is that the people who are there really want to be there. That kind of shows when you're walk-

"At big festivals, the production staff typically kisses ass on the talent without really caring about the consumer. We went about it a different way."

ing around. You can tell it's a good attitude.

"The other thing is that we're in the desert, so everything we rent is coming from somewhere else, pretty much. There's no big staging company down the street. Along with that, the staff has to be housed. The Goldenvoice people run the stages, the production of the show and fencing and all that. Then we obviously hire a security company, we hire the police, and we hire companies for food and beverage. All told, it's a thousand people working, between security, concessions and stage crew."

All in all, Tollett believes Coachella is a standout affair. He explains, "Because there were so many festivals in L.A. already — Ozzfest, Warped Tour, KROQ's Weenie Roast and ones we do, like Hootenanny or This Ain't No Picnic — we just wanted to come up with one that was unique unto itself and had its own feel."

"We tried to go more on the cutting edge of the music side of things. When you create a festival like that, you hope that you can hit on a feeling unique to the show itself. I think we have. A lot of care was put into making this a unique event."

THE INDUSTRY'S NO. 1 RETAIL CHART May 9, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	127,298	-6%
3	2	KELLY CLARKSON	Thankful	RCA	97,093	-26%
-	3	VARIOUS	American Idol Season 2	RCA	93,365	-
6	4	EVANESCENCE	Fallen	Wind-Up	92,054	+7%
5	5	CHER	Very Best Of Cher	WSM	89,055	+1%
7	6	NORAH JONES	Come Away With Me	Blue Note/Virgin	88,546	+9%
4	7	LINKIN PARK	Meteora	Warner Bros.	86,745	-8%
1	8	MADONNA	American Life	Warner Bros.	84,270	-64%
18	9	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	70,922	+45%
12	10	CELINE DION	One Heart	Epic	67,090	+9%
9	11	VARIOUS	Now 12	Capitol	60,113	-21%
8	12	FLEETWOOD MAC	Say You Will	Reprise	59,348	-24%
-	13	BONE CRUSHER	Attenuchun	Arista	58,368	-
15	14	SEAN PAUL	Dutty Rock	VP/Atlantic	53,460	+4%
-	15	LIL' MO	Meet The Girl Next Door	Elektra/EEG	52,029	-
16	16	WHITE STRIPES	Elephant	V2	51,371	0%
14	17	GODSMACK	Faceless	Republic/Universal	51,007	-8%
17	18	R.KELLY	Chocolate Factory	Jive	48,978	-1%
22	19	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	46,400	+8%
-	20	KELLY PRICE	Priceless	Def Soul/IDJMG	46,393	-
11	21	DARRYL WORLEY	Have You Forgotten?	DreamWorks	45,106	-30%
21	22	KID ROCK	Cocky	Atlantic	42,495	-5%
19	23	FABOLOUS	Street Dreams	Elektra/EEG	40,031	-16%
20	24	LISA MARIE PRESLEY	To Whom It May Concern	Capitol	39,418	-15%
10	25	50 CENT	50 Cent The New Breed	Shady/Aftermath/Interscope	37,956	-45%
23	26	LIL' KIM	La Bella Mafia	Atlantic	37,073	+4%
25	27	COLDPLAY	Rush Of Blood To The Head	Capitol	36,852	+7%
24	28	AUDIOSLAVE	Audioslave	Interscope/Epic	36,606	+6%
28	29	GINUWINE	Senior	Epic	33,803	+5%
31	30	CHRISTINA AGUILERA	Stripped	RCA	33,223	+4%
27	31	DIXIE CHICKS	Home	Open Wide/Monument/Epic	32,495	+1%
33	32	SOUNDTRACK	Chicago	Epic	31,715	+2%
30	33	JUSTIN TIMBERLAKE	Justified	Jive	31,587	-1%
34	34	AVRIL LAVIGNE	Let Go	Arista	31,527	+2%
32	35	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	30,495	-4%
29	36	EMINEM	Eminem Show	Aftermath/Interscope	30,219	-6%
36	37	TRAPT	Trapt	Warner Bros.	29,119	+3%
40	38	TOBY KEITH	Unleashed	DreamWorks	29,058	+16%
35	39	JAMES TAYLOR	Best Of James Taylor	WSM	29,034	-1%
39	40	JOHN MAYER	Room For Squares	Aware/Columbia	28,191	+10%
42	41	3 DOORS DOWN	Away From The Sun	Republic/Universal	27,360	+13%
26	42	A.F.I.	Sing The Sorrow	DreamWorks	25,450	-22%
43	43	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	23,990	+16%
38	44	ALL-AMERICAN REJECTS	The All American Rejects	DreamWorks	22,909	-13%
41	45	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	21,759	-12%
-	46	MONKEES	The Best Of The Monkees	Rhino	20,153	-
37	47	PETE YORN	Day I Forgot	Columbia	18,427	-33%
-	48	YEAH YEAH YEAH'S	Fever To Tell	Interscope	18,046	-
46	49	FLOETRY	Floetic	DreamWorks	16,903	-1%
47	50	LUCINDA WILLIAMS	World Without Tears	Lost Highway	15,781	-7%

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ON ALBUMS

Kelly And Idol 2: Fuller House

You thought the mass audience would be sick of this whole *American Idol* thing by now, didn't you, bunky? Wrong. It'll go away eventually, like everything else in pop culture, but for now the franchise has a stranglehold on the tube and the album sales chart.



Kelly Clarkson

American Idol Season 2: All-Time Classic *American Love Songs* (RCA) makes its debut at No. 3 this week, right behind *Idol* alumna Kelly Clarkson (also RCA, natch), and it's getting massive radio and video exposure. Both trail Shady/Aftermath/Interscope's 50 Cent, who returns to the top spot. But then, Fitty has a franchise of his own — we can hardly wait to read his book. His DVD-CD combo comes in at No. 25, by the way.



Hilary Duff

But what Simon Fuller hath wrought isn't the only story this week. There's the enduring appeal of Cher, whose WSM best-of holds at No. 5, and the continued strength of a newer household name, Blue Note's Norah Jones, who's right behind the *grande dame* at No. 6 on a 9% sales increase.

There's also the latest rock resurgence, powered by Wind-up coed band Evanescence (No. 4, +7%), Warner Bros.' Linkin Park (No. 7) and V2's White Stripes, who move another 50,000 while holding at No. 16. Better get used to that red-and-white color scheme 'cause Jack & Meg are going to be around for some time to come.

And let's not forget Disney's Lizzie McGuire soundtrack, which goes 18-9 on a 45% jump, showing momentum comparable to the

Mighty Ducks.

Rounding out the top 10 are dueling divas Madonna (Warner Bros.), at No. 9, and Celine Dion (Epic).

Also making their initial splashes are Arista's Bone Crusher (No. 13), Elektra/EEG's Lil Mo (No. 15), Def Soul/IDJMG's Kelly Price (No. 20), Rhino's *Best of the Monkees* (No. 46) and Interscope's buzzing Yeah Yeah Yeahs (No. 48).

Next week: Look for big debuts from Maverick's *Matrix Reloaded* and Universal's Jack Johnson.



50 Cent

Ridiculously Hot Music

Rhythmic and Urban better get ready to handle some ridiculously hot music as Ludacris returns to the scene with "Act a Fool," the lead single from the soundtrack to the film *2 Fast 2 Furious*. The video, directed by Bryan Barber (OutKast) and Chaka Zulu ("Move Bitch"), was shot a couple of weeks ago in Los Angeles and reportedly will sport a *Cannonball Run*-like feel. As far as the album goes, Luda also joins fellow *2 Fast 2 Furious* co-star Tyrese on "Pick Up the Phone," featuring R. Kelly. Ruff Kyder newcomer Jin, who also stars in the movie, has a track on the CD as well. The soundtrack hits stores later this month, and the film opens nationwide June 6. Also be on the lookout for Ludacris' third solo album, *Chicken & Beer*, this summer.

Hip-hop favorites Black Eyed Peas return as well, presenting "Where Is the Love?" to Pop and Rhythmic outlets. "Love" is from the trio's upcoming June release, *Elephunk*, and features Justin Timberlake on vocals. BEP will open for Timberlake and Christina Aguilera on their Justified and Stripped tour, kicking off June 4 in Phoenix.

Thalia prepares to bring her international fame to the U.S. as she goes for adds with "I Want You," from her forthcoming self-titled album. The Mexican star of television and film gets help on the upbeat track from none other than Fat Joe.

While Ludacris, BEP and Thalia introduce new music, Clipse are still milking *Lord Willin'* for every hit it has to offer. "Hot Damn" is the fourth single from Malice and Pusha T.'s debut album, and, of course, it was produced by The Neptunes. "Hot Damn" is actually a remix of the track "Cot Damn" from their current CD. The video for the cut was directed by Benny Boom and is loosely based on the recently released independent film *City of God*. "Hot Damn" officially hits Rhythmic and Urban next week.

Vivian Green is set to unleash not one, but two singles next week. "Fanatic" is Going for Adds at Rhythmic, Urban and Urban AC, while "Emotional Rollercoaster" rolls into Smooth Jazz. Both tracks are from Green's album *A Love Story*, and she will perform the two songs May 10 on *Soul Train*. Green will also be touring with Musiq this summer, beginning June 3 at the House of Blues in Los Angeles.

Mudvayne are also set to turn up the heat with "World So Cold," the second single from their third CD, *The End of All Things to Come*. The band have a lot coming up this summer. They will embark on the Summer Sanitarium tour, starting July 4 in Pontiac, MI, and they will also release a DVD EP on July 15 titled *Not Falling*. "World So Cold" is Going for Adds at Rock and Active Rock next week.

Over at Triple A, a couple of leading men are going solo. Depeche Mode frontman Dave Gahan hopes to stick to playlists with "Dirty Sticky Floors," the first single from the album *Paper Monsters*. Rhett Miller, of Old 97's fame, also comes to the format with "Our Love" from his major-label solo debut, *The Instigator*, produced by Jon Brion (Fiona Apple, Aimee Mann). Miller is the voice behind the song "Homeward Bound," featured in the latest Mastercard campaign.

Australian singer Jamie O'Neal is Going for Adds at Country with "Every Little Thing," the lead single from her upcoming second album. The song was produced by Keith Stegall and written by O'Neal, Roxie Dean and Sonny Tillis. While the former backup singer for Kylie Minogue, Clay Davidson and Ronnie Milsap is expecting her album to hit stores in September, she's also expecting something else: O'Neal and husband Rodney Good will be welcoming a baby girl into the world this June.



Ludacris



Vivian Green



Jamie O'Neal

R&R Going For Adds™

Week Of 5/12/03

CHR/POP

AMANDA LATONA Do You Still (J)
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)

CHR/RHYTHMIC

BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
CLIPSE Hot Damn (Star Trak/Arista)
GINUWINE In Those Jeans (Epic)
LUDACRIS Act A Fool (Def Jam South/IDJMG)
LUMIDEE Never Leave You — Uh Ooh, Uh Oooh (Universal)
T.I. 24's (Grand Hustle/Atlantic)
VIVIAN GREEN Fanatic (Columbia)

URBAN

CLIPSE Hot Damn (Star Trak/Arista)
LUDACRIS Act A Fool (Def Jam South/IDJMG)
LUMIDEE Never Leave You — Uh Ooh, Uh Oooh (Universal)
SYLEENA JOHNSON Faithful To You (Jive)
T.I. 24's (Grand Hustle/Atlantic)
THALIA f|FAT JOE I Want You (Virgin)
VIVIAN GREEN Fanatic (Columbia)

URBAN AC

LES NUBIANS Temperature Rising (Omtown/Higher Octave)
SYLEENA JOHNSON Faithful To You (Jive)
VIVIAN GREEN Fanatic (Columbia)

COUNTRY

JAMIE O'NEAL Every Little Thing (Mercury)

AC

No adds

HOT AC

ALICE PEACOCK Bliss (Columbia)
LUCINDA WILLIAMS Righteously (Lost Highway)
LUCY WOODWARD Blindsided (Atlantic)
SAM ROBERTS Brother Down (Universal)

SMOOTH JAZZ

CANDY DULFER Finsbury Park, Cafe 67 (Eagle)
DAVID MCMURRAY Detroit 2 Cali (Hip Hop)
VIVIAN GREEN Emotional Rollercoaster (Columbia)

ROCK

MUDVAYNE World So Cold (Epic)

ACTIVE ROCK

MUDVAYNE World So Cold (Epic)
TYPE O NEGATIVE I Don't Wanna Be Me (Roadrunner/IDJMG)

ALTERNATIVE

GOOD CHARLOTTE The Young And The Hopeless (Epic)
MEMENTO Nothing Sacred (Columbia)
THREE DAYS GRACE (I Hate) Everything About You (Jive)

TRIPLE A

DAVE GAHAN Dirty Sticky Floors (Reprise)
ED HARCOURT Watching The Sun Come Up (Astralwerks/EMC)
GEORGE HARRISON Any Road (Capitol)
KENTUCKY HEADHUNTERS Soul (Audium)
RH FACTOR f|STEPHANIE MCKAY Forget Regret (Verve/VMG)
RHETT MILLER Our Love (Elektra/EEG)
RICHARD HAWLEY Lowedges (XL/Beggars)
SONNY LANDRETH All About You (Sugar Hill)
STACEY EARLE & MARK STUART Never Gonna Let You Go (Gearle/Evolver)
STEVE WINWOOD Different Light (Wincraft/SCI Fidelity)

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.



TONY NOVIA
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PART TWO OF A TWO-PART SERIES

The 10 Biggest Mistakes PDs Make

More advice from Mike McVay on what not to do

Now, on with the show. Last week we began our countdown of the "10 Biggest Mistakes PDs Make," a list compiled by longtime consultant Mike McVay with input from his colleagues at McVay Media and radio general managers. This week McVay walks us through the top five.

Don't Disregard The Listeners

You've seen it: You walk into a control room and the phones are flashing, but no one picks them up. Or, even worse, a listener calls and asks about a commercial that just ran advertising a big sale, and the air talent replies, "How the hell am I supposed to know what that is? Can I play a song for you?"

Don't disregard the listeners. That's No. 5 on McVay's list. "I'm not a fan of the rule that a contest winner can win only every 30 days, which most radio stations adhere to," he says. "If I owned a clothing store, would I stop you from coming in to buy a shirt? I can't see myself telling a customer, 'Sorry, Ms. Smith, you can buy one shirt every 30 days.'"

"No, I want that person in my store, and radio should want them as listeners. They are super-users. I believe you keep these people coming in and let them win as often as they can. I believe the request lines should be answered when you are in the studio. It's wrong to just put them on hold and let them flash. If you are going to do that, then get rid of the lines."

McVay points out that it's even worse if the lines are always busy

when listeners call a station. "A radio station in Ft. Wayne, IN created the position of Listener Services Director and hired someone who is now about 70 years old," he relates. "They call her Granny Pat. Pat is retired and was looking for something to do."

"She works from noon-4pm every day. If someone calls the station asking about that jewelry commercial that ran and the air talent doesn't have the time to go through the computer to look for it, they can transfer the listener to the Listener Services Director."

Lack Of Organization, Intrusive Communication

"Great PDs are organized and have a system," says McVay. "Creative people need to be more organized, and today there is no reason not to be, given the availability of PDAs, Blackberrys, Palm Pilots and more. Creative people need more help to stay organized. They are just not wired like accountants or CFOs."

"In my case, I'm kind of a speed bump on the information superhighway. I use a very simple system. I have seven files: one for each day of the week, one for active and one for future. Everything I'm working on right now is in my active file. If I go in the door on a Tuesday morn-

ing, I take what's in that Tuesday file and dump it into my active file.

"The active file may also have a couple of things from a project I didn't complete a day or two before, but that's what I'm working on right now. Future contains the things that I'm going to push to a point down the road and work on as it becomes necessary for me to address them. Some simple systems like that can work, and this works for me. The answer to organization is whatever works for you."

"The other thing you must have is a prioritization scale. Everything can't be a code blue. The only thing that takes a greater priority than this scale is if the station were to go off the air. But many of us will sit down and look at every task in front of us as a linear task that has to be taken care of right now. It's just not true.

"You'd be surprised how much stuff you can get done between 7-9am when there's nobody there."

"Communication can become an intrusion. Phones ring constantly, and now computers are dinging every time an e-mail comes in. Discipline yourself to return calls at a set time each day. Wherever I am and in whatever time zone, I return phone calls at 11am and 4pm. Of course, if there's a crisis, I'm going to jump on it earlier.

"The great thing with caller ID is that I can look at my cell phone and see if it's a message from my office. They'll only bother me if it's a crisis or if I said to some client, 'You've got to get back to me right away about this.' But you have to be organized, and you have to put down the dis-

tractions, or you'll never get your job done."

Poor Work Habits & Communication

When McVay quizzed GMs in top markets throughout America about the mistakes programmers make, No. 3 on their list was poor work habits. "I was never that smart," remarks McVay. "I studied to be a Lutheran minister and quit college after two years to go into radio."

"Once I became a radio programmer, I realized I'm not as smart as the other programmers and I don't have their education, so I used to get into work at 7 every morning. I was smart enough to know that, at that time, my competition wasn't at work yet. You'd be surprised how much stuff you can get done between 7-9am when there's nobody there."

That old lack of communication in the communication business is No. 2 on the list of the biggest mistakes for PDs. Airstaffs are small and getting smaller, so, McVay advises, "Set aside time to communicate with your airstaff."

He goes on, "Communicate upward as well as downward — to your co-workers and, especially, your GM. GMs don't want — or like — surprises. The last thing your GM wants is for his bosses to call him and ask why something's happening on the radio station that they don't know about. As a courtesy, you should keep your GM and key executives in the loop on everything that's going on."

Here's another McVay idea you can steal: At the bottom of the memos he writes to air talent, he puts a line for the talent to sign and return it to him. He likes to know that a person who is armed with a microphone understands what the stated mission is. "Really great PDs hear the radio station in their heads, and they have to communicate their vision to the air talent," he says.

Plagiarism Without Knowledge

We've reached No. 1 on McVay's list. The mistake mentioned most often by GMs was PDs who rip off ideas or put something on the air because they think it sounds good without understanding why it may have worked for another station — and why it may not work for them. He calls the problem "plagiarism without knowledge or understanding."

"Do you remember when New York's WNBC called itself 'W-Nnnn-BC?'" asks McVay. "Soon after WNBC started doing that, I began

hearing stations around the country using imaging like 'W-Jaaa-LO' and 'W-Zeee-ZP.'

"Do you know why WNBC was 'W-Nnnn-BC'? It was because of WABC. WNBC saw in research that because WABC — at 77 — was a music radio station, and they were also an AM radio station — at 66, with a one-call-letter difference between them — people were giving credit to WABC when they were listening to WNBC. So they started emphasizing the 'N.'

"The great radio stations do things for a reason. There's nothing wrong with modeling your radio station after another one, but you should stop and look at every element on your radio station and ask yourself, 'Why do we do this on our radio station? Are we doing it to extend TSL? To make our radio station memorable so people will write down the correct call letters when they fill out an Arbitron diary? Or because we're trying to change the image of the radio station?'"

McVay concludes with this illustration: "There used to be a broadcasting company called Nationwide Communications. At the top of the hour, their stations would give their call letters and city of license, then follow that by saying, 'A service of Nationwide Communications.' We hired a guy who was an Asst. PD of Nationwide's KHMV/Houston and brought him to a station in San Antonio owned by Belo Broadcasting."

"Just weeks after his arrival, I got some airchecks of the station, and at the top of the hour I heard this guy saying, 'KITV, a service of Nationwide Communications.' I immediately thought, 'Were we sold, and did I miss the memo?' So I called the guy and asked, 'Why are we saying, 'A service of Nationwide Communications,' at the top of the hour?' He replied, 'Well, you know, it's something I did in Houston, and I think it's really good.'"

You can reach Mike McVay at McVay Media 2001 Crocker, Suite 260, Cleveland, OH 44145 or at 440-892-1910, or check out www.mcvaymedia.com.

TALK BACK TO R&R!

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

Call me at 310-788-1663 or e-mail: tnovia@radioandrecords.com

"Really great PDs hear the radio station in their head, and they have to communicate their vision to the air talent."



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	JUSTIN TIMBERLAKE Rock Your Body (Jive)	8549	+515	996553	9	129/0
1	2	R. KELLY Ignition (Jive)	8393	+245	928212	10	120/0
4	3	50 CENT In Da Club (Shady/Aftermath/Interscope)	7424	-418	772793	13	121/0
2	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	7283	-805	784401	20	123/0
5	5	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6916	+177	729141	8	121/0
7	6	EVANESCENCE Bring Me To Life (Wind-up)	6475	+695	748747	10	119/0
10	7	SEAN PAUL Get Busy (40/40/VP/Atlantic)	5947	+984	750688	6	120/2
9	8	CHRISTINA AGUILERA Fighter (RCA)	5455	+429	645862	8	127/0
8	9	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5386	+74	600845	11	127/0
6	10	AMANDA PEREZ Angel (Powerhouse/Virgin)	5316	-871	517574	15	121/0
11	11	GOOD CHARLOTTE The Anthem (Epic)	4258	+134	423102	9	121/0
13	12	GINUWINE Hell Yeah (Epic)	3932	+217	386840	11	111/4
16	13	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3854	+416	398680	11	101/8
15	14	STACIE ORRICO Stuck (Forefront/Virgin)	3740	+273	372169	12	125/3
12	15	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3395	-716	288218	19	127/0
25	16	KELLY CLARKSON Miss Independent (RCA)	3343	+1040	366264	3	117/15
18	17	AVRIL LAVIGNE Losing Grip (Arista)	3318	+113	336584	6	120/0
21	18	JENNIFER LOPEZ I'm Glad (Epic)	3253	+615	361237	4	121/7
14	19	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3053	-595	375502	26	114/0
27	20	WAYNE WONDER No Letting Go (VP/Atlantic)	2700	+457	437900	7	93/8
17	21	AALIYAH Miss You (BlackGround/Universal)	2643	-776	262002	16	100/0
19	22	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2567	-465	224738	18	122/0
24	23	COLDPLAY Clocks (Capitol)	2492	+177	247606	8	105/1
29	24	JEWEL Intuition (Atlantic)	2415	+407	246751	4	112/6
26	25	TYRESE How You Gonna Act Like That (J)	2398	+122	272993	7	100/6
34	26	FRANKIE J. Don't Wanna Try (Columbia)	2336	+466	315705	4	95/13
22	27	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2320	-255	232413	20	122/0
33	28	NAS I Can (Columbia)	2078	+203	228152	5	82/4
23	29	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1985	-409	225622	16	108/0
30	30	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1941	-2	156166	9	75/0
38	31	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	1875	+407	209779	4	80/7
37	32	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1849	+329	173206	6	76/7
42	33	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1785	+694	185632	2	95/24
40	34	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1612	+199	172388	4	85/9
39	35	LISA MARIE PRESLEY Lights Out (Capitol)	1509	+63	176217	10	82/1
32	36	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1416	-464	152881	15	104/0
28	37	FIELD MOB Sick Df Being Lonely (MCA)	1378	-678	126044	10	79/0
45	38	LILLIX It's About Time (Maverick/Reprise)	1251	+214	140057	3	83/2
Debut	39	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	1225	+369	138938	1	55/5
49	40	SIMPLE PLAN Addicted (Lava)	1215	+282	207804	2	76/8
43	41	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1215	+144	102605	3	68/2
46	42	AUDIOSLAVE Like A Stone (Interscope/Epic)	1196	+160	113991	4	91/9
31	43	MADONNA American Life (Maverick/WB)	1194	-696	123914	6	88/0
41	44	EMINEM Superman (Shady/Aftermath/Interscope)	1147	-185	106860	17	109/0
50	45	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	1003	+117	116277	2	70/5
44	46	SIMPLE PLAN I'd Do Anything (Lava)	932	-137	98677	20	89/0
Debut	47	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	918	+87	87267	1	55/0
Debut	48	LINKIN PARK Somewhere I Belong (Warner Bros.)	868	+112	90224	1	18/0
48	49	BLU CANTRELL Breathe (Arista)	854	-104	110931	12	36/10
Debut	50	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	831	+292	91960	1	40/19

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 4/27-5/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Where Is The Love? (Interscope)	29
50 CENT 21 Questions (Shady/Aftermath/Interscope)	24
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	19
KELLY CLARKSON Miss Independent (RCA)	15
THALIA FIFAT JOE I Want You (Virgin)	15
ASHANTI Rock Wit U (Murder Inc./IDJMG)	14
FRANKIE J. Don't Wanna Try (Columbia)	13
ATARIS In This Diary (Columbia)	12
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	12
BLU CANTRELL Breathe (Arista)	10
AUDIOSLAVE Like A Stone (Interscope/Epic)	9
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	9
PANJABI MC Beware Of The Boys (Sequence)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Miss Independent (RCA)	+1040
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+984
EVANESCENCE Bring Me To Life (Wind-up)	+695
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+694
JENNIFER LOPEZ I'm Glad (Epic)	+615
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+515
FRANKIE J. Don't Wanna Try (Columbia)	+466
WAYNE WONDER No Letting Go (VP/Atlantic)	+457
CHRISTINA AGUILERA Fighter (RCA)	+429
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+416
JEWEL Intuition (Atlantic)	+407
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+407

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AVRIL LAVIGNE I'm With You (Arista)	2696
NIVEA Don't Mess With My Man (Jive)	2039
CHRISTINA AGUILERA Beautiful (RCA)	1718
J. MAYER Your Body Is A Wonderland (Aware/Columbia)	1468
JUSTIN TIMBERLAKE Cry Me A River (Jive)	1439
EMINEM Lose Yourself (Shady/Interscope)	1320
T.A.T.U. All The Things She Said (Interscope)	1293
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1208
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	1106
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1028
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1018
LINKIN PARK In The End (Warner Bros.)	982
NELLY Hot In Herre (Fo' Reel/Universal)	965
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	931
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	926
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	878
AVRIL LAVIGNE Complicated (Arista)	857
CREED One Last Breath (Wind-up)	809
JC CHASEZ Blowing Me Up (With Her Love) (Jive)	771
DJ SAMMY & YANOU Heaven (Robbins)	747
PINK Just Like A Pill (Arista)	745
PINK Family Portrait (Arista)	735
JENNIFER LOPEZ Jenny From The Block (Epic)	710
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	704

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CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of April 13-19.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AALIYAH Miss You (BlackGround/Universal)	4.01	3.86	3.82	3.87	91.4	19.1	4.07	4.12	3.81	4.11	3.83	3.89	4.11
SEAN PAUL Get Busy (VP/Atlantic)	3.94	3.77	--	--	94.6	20.0	4.08	3.78	3.95	4.23	3.92	3.74	3.86
HP TYRESE How You Gonna Act Like That (J)	3.94	3.83	3.83	3.88	93.	18.3	3.94	4.03	3.83	4.05	3.90	3.97	3.82
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.93	3.86	3.87	3.90	96.9	35.1	3.99	3.97	3.80	4.09	3.90	3.99	3.73
FIELD MOB Sick Of Being Lonely (MCA)	3.91	3.92	3.83	3.76	89.4	17.1	4.00	3.95	3.76	3.91	4.05	3.86	3.83
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.86	3.83	3.74	3.83	95.4	20.9	3.89	3.85	3.83	3.95	3.87	3.72	3.88
NAS I Can (Columbia)	3.83	3.79	3.69	3.73	95.4	25.7	3.88	3.85	3.75	3.80	4.08	3.43	4.00
EMINEM Sing For The Moment (Shady/Interscope)	3.82	3.83	3.86	3.88	92.3	22.9	3.82	3.78	3.86	3.77	4.06	3.80	3.66
JENNIFER LOPEZ ILL COOL J All I Have (Epic)	3.82	3.79	3.71	3.75	95.7	32.0	3.83	3.78	3.85	4.01	3.84	3.83	3.78
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.80	3.84	3.87	3.91	93.1	23.4	3.81	3.88	3.71	3.84	3.96	3.78	3.63
HP JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3.77	3.85	3.88	3.89	90.6	27.4	3.78	3.86	3.65	3.80	3.76	3.78	3.72
GINUWINE Hell Yeah (Epic)	3.76	3.70	3.61	3.68	92.6	27.7	3.81	3.82	3.63	3.70	3.71	3.90	3.71
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.70	3.72	3.68	3.73	91.1	28.7	3.58	3.70	3.81	3.79	3.59	3.88	3.53
HP FRANKIE J I Dont Wanna Try (Columbia)	3.68	3.78	--	--	88.0	16.0	3.64	3.79	3.60	3.64	3.65	3.82	3.62
HP FABOLOUS Cant Let You Go (Elektra/EEG)	3.65	3.56	--	3.95	88.0	24.9	3.70	3.65	3.59	3.77	3.57	3.64	3.60
R. KELLY Ignition (Jive)	3.62	3.61	3.77	3.92	96.6	32.6	3.73	3.53	3.58	3.84	3.28	3.69	3.67
AVRIL LAVIGNE I'm With You (Arista)	3.58	3.51	3.51	3.56	93.1	34.	3.59	3.56	3.58	3.63	3.85	3.44	3.61
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.58	3.57	3.41	3.35	95.1	34.0	3.60	3.60	3.55	3.82	3.41	3.66	3.43
JA RULE fASHANTI Mesmerize (Murder Inc./IDJMG)	3.56	3.60	3.72	3.84	97.7	44.3	3.62	3.55	3.52	3.76	3.50	3.39	3.61
KID ROCK fISHERYL CROW Picture (Atlantic)	3.55	3.57	3.53	3.44	85.7	27.1	3.52	3.65	3.48	3.58	3.79	3.61	3.17
CHRISTINA AGUILERA Fighter (RCA)	3.42	3.34	3.25	3.18	84.0	24.9	3.46	3.39	3.42	3.28	3.61	3.32	3.47
GOOD CHARLOTTE The Anthem (Epic)	3.41	3.44	3.40	3.41	83.7	25.7	3.39	3.46	3.38	3.19	3.43	3.64	3.38
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3.41	3.45	3.37	3.33	75.1	26.0	3.18	3.31	3.71	3.19	3.35	3.64	3.45
STACIE ORRICO Stuck (ForeFront/Virgin)	3.39	3.40	3.36	3.26	79.1	22.0	3.44	3.37	3.35	3.35	3.38	3.38	3.45
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	3.35	3.40	3.30	3.22	78.3	28.1	3.18	3.38	3.48	3.10	3.41	3.32	3.55
MADONNA American Life (Maverick/WB)	3.34	--	--	--	73.4	23.4	3.28	3.37	3.36	3.07	3.52	3.38	3.35
EVANESCENCE Bring Me To Life (Wind-up)	3.31	3.33	3.29	3.23	88.9	22.8	3.33	3.40	3.17	3.21	3.20	3.54	3.29
AVRIL LAVIGNE Losing Grip (Arista)	3.23	3.36	3.52	3.60	69.1	20.0	3.16	3.41	3.10	3.19	3.31	3.23	3.17
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.23	3.29	3.27	3.18	73.4	24.8	3.09	3.32	3.26	3.34	3.35	3.24	2.95

**CalloUT AMERICA®
HOT SCORES**

By ANTHONY ACAMPORA

Sean Paul surges to the No. 2 spot on Callout America this week with "Get Busy" (VP/Atlantic). The song ranks No. 1 with teens and women 25-34 and comes in 11th with women 18-24. It also moves 10-7* on this week's R&R CHR/Pop chart.

Tyrese is tied for No. 2 on Callout America with "How You Gonna Act Like That" (J). The song is researching across all demos: No. 5 with teens, No. 2 with women 18-24 and No. 4 with women 25-34.

Nas moves up to No. 7 with "I Can" (Columbia). "I Can" is now testing across all demos, ranking No. 7 with both teens and women 18-24 and posting a top 10 showing with women 25-34.

"Excuse Me Miss" by Jay-Z (Roc-A-Fella/IDJMG) ranks 11th overall this week and is scoring well with women 18-24, where it comes in sixth.

Newcomer Frankie J ranks 14th overall and top 10 18-24 with "Don't Wanna Try" (Columbia).

Ginuwine posts a top 10 ranking in both the teen and 18-24 cells with "Hell Yeah" (Epic).

A reminder: Every week you can sort Callout America data online, thanks to our partnership with Bullseye Research. Log on to www.bullsi.com. Qualifying readers can look at regional and demo results, beginning each Thursday. This week's password is *catania*.

Also, don't miss R&R's research special in this week's MMS section, with key format breakouts from Interep, including key sales data. The special begins on Page 1.

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'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	3016	+58	84798	8	51/0
1	2	3 DOORS DOWN	When I'm Gone (Republic/Universal)	2911	-124	77566	21	51/0
4	3	R. KELLY	Ignition (Jive)	2658	+99	80020	7	46/0
5	4	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	2584	+78	75439	10	52/0
7	5	EVANESCENCE	Bring Me To Life (Wind-up)	2555	+369	74376	6	53/1
3	6	AMANDA PEREZ	Angel (Powerhouse/Virgin)	2241	-356	61951	14	44/0
8	7	EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	2229	+159	61294	6	51/0
9	8	CHRISTINA AGUILERA	Fighter (RCA)	2127	+125	62584	7	50/1
6	9	50 CENT	In Da Club (Shady/Aftermath/Interscope)	2095	-216	58820	12	46/0
10	10	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	1923	+35	55073	12	49/2
16	11	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	1609	+285	48644	5	45/0
13	12	GOOD CHARLOTTE	The Anthem (Epic)	1498	+48	43182	8	44/1
18	13	COLDPLAY	Clocks (Capitol)	1410	+114	39767	8	42/0
11	14	JENNIFER LOPEZ	FILL COOL J All I Have (Epic)	1395	-275	42099	17	39/0
15	15	AVRIL LAVIGNE	Losing Grip (Arista)	1387	+4	39513	6	44/1
22	16	JEWEL	Intuition (Atlantic)	1299	+206	36182	3	49/1
20	17	STACIE ORRICO	Stuck (Forefront/Virgin)	1269	+42	34293	11	41/1
21	18	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	1178	-23	35339	12	44/0
14	19	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	1140	-297	29123	26	36/0
25	20	JENNIFER LOPEZ	I'm Glad (Epic)	1128	+216	30770	3	45/1
28	21	KELLY CLARKSON	Miss Independent (RCA)	1084	+340	30354	2	42/2
23	22	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	1056	+33	29913	6	46/1
27	23	GINUWINE	Hell Yeah (Epic)	1017	+140	25393	5	36/1
17	24	JA RULE W/ASHANTI	Mesmerize (Murder Inc./IDJMG)	944	-368	23943	16	31/0
19	25	BOWLING FOR SOUP	Girl All The Bad Guys Want (Silvertone/Jive)	842	-402	24707	15	26/0
26	26	AALIYAH	Miss You (Blackground/Universal)	795	-106	21023	12	24/0
31	27	WAYNE WONDER	No Letting Go (VP/Atlantic)	794	+216	21582	3	34/3
30	28	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	681	+95	18391	3	28/1
29	29	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	611	-12	14272	18	19/1
24	30	MAONNIA	American Life (Maverick/WB)	610	-389	17783	5	24/0
34	31	FRANKIE J.	Don't Wanna Try (Columbia)	580	+68	17805	3	24/3
33	32	STACIA	Angel (Raystone)	558	-2	13681	9	19/1
35	33	TYRESE	How You Gonna Act Like That (J)	544	+43	13640	3	22/1
37	34	JOHN MAYER	Why Georgia (Aware/Columbia)	517	+87	14167	4	22/0
Debut	35	SUGAR RAY	Mr. Bartender (It's So Easy) (Atlantic)	463	+314	11522	1	35/8
46	36	NAS	I Can (Columbia)	439	+140	10619	2	22/2
47	37	T.A.T.U.	Not Gonna Get Us (Interscope)	430	+135	12574	2	37/2
Debut	38	50 CENT	21 Questions (Shady/Aftermath/Interscope)	428	+213	11794	1	36/11
39	39	AUDIOSLAVE	Like A Stone (Interscope/Epic)	413	+49	10885	2	23/2
Debut	40	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	369	+228	8906	1	25/12
36	41	FIELD MOB	Sick Of Being Lonely (MCA)	368	-91	8502	4	17/0
Debut	42	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	348	+122	9429	1	21/4
45	43	LINKIN PARK	Somewhere I Belong (Warner Bros.)	335	+28	8699	2	14/2
43	44	TEMMORA	Try'n To Play A Playa (Independent)	329	+12	7437	2	14/2
42	45	LISA MARIE PRESLEY	Lights Out (Capitol)	310	-8	7823	2	15/1
41	46	MISSY ELLIOTT	Gossip Folks (Gold Mind/Elektra/EEG)	306	-54	8220	13	12/0
48	47	SIMPLE PLAN	Addicted (Lava)	300	+45	8703	2	25/4
49	48	LILLIX	It's About Time (Maverick/Reprise)	293	+40	9466	2	22/3
40	49	NO DOUBT	Running (Interscope)	282	-82	7820	16	9/0
Debut	50	THIRD EYE BLIND	Blinded (When I See You) (Elektra/EEG)	278	+67	7621	1	19/2

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3.
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Most Added®

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ARTIST	TITLE LABEL(S)	ADDS
UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	12
50 CENT	21 Questions (Shady/Aftermath/Interscope)	11
SUGAR RAY	Mr. Bartender (It's So Easy) (Atlantic)	8
BLACK EYED PEAS	Where Is The Love? (Interscope)	8
BLU CANTRELL	Breathe (Arista)	7
FABOLOUS FILIL' MD	Can't Let You Go (Elektra/EEG)	5
TRAIN	Calling All Angels (Columbia)	5
ASHANTI	Rock Wit U (Murder Inc./IDJMG)	5
SIMPLE PLAN	Addicted (Lava)	4
BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	4
JULIE WOOD	Open My Eyes (Independent)	4
WAYNE WONDER	No Letting Go (VP/Atlantic)	3
FRANKIE J.	Don't Wanna Try (Columbia)	3
LILLIX	It's About Time (Maverick/Reprise)	3
MERCYME	I Can Only Imagine (INO/Curb)	3
TAMING INGRID	I'll Be (Howard Rosen)	3
MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	2
KELLY CLARKSON	Miss Independent (RCA)	2
T.A.T.U.	Not Gonna Get Us (Interscope)	2
AUDIOSLAVE	Like A Stone (Interscope/Epic)	2

Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE	Bring Me To Life (Wind-up)	+369
KELLY CLARKSON	Miss Independent (RCA)	+340
SUGAR RAY	Mr. Bartender (It's So Easy) (Atlantic)	+314
SEAN PAUL	Get Busy (40/40/VP/Atlantic)	+285
UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	+228
JENNIFER LOPEZ	I'm Glad (Epic)	+216
WAYNE WONDER	No Letting Go (VP/Atlantic)	+216
50 CENT	21 Questions (Shady/Aftermath/Interscope)	+213
JEWEL	Intuition (Atlantic)	+206
EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	+159
GINUWINE	Hell Yeah (Epic)	+140
NAS	I Can (Columbia)	+140
T.A.T.U.	Not Gonna Get Us (Interscope)	+135
CHRISTINA AGUILERA	Fighter (RCA)	+125
BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	+122
COLDPLAY	Clocks (Capitol)	+114
R. KELLY	Ignition (Jive)	+99
JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	+95
JOHN MAYER	Why Georgia (Aware/Columbia)	+87
DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	+78
FABOLOUS FILIL' MD	Can't Let You Go (Elektra/EEG)	+77
FRANKIE J.	Don't Wanna Try (Columbia)	+68
THIRD EYE BLIND	Blinded (When I See You) (Elektra/EEG)	+67
TRAIN	Calling All Angels (Columbia)	+65
BLACK EYED PEAS	Where Is The Love? (Interscope)	+59
JUSTIN TIMBERLAKE	Rock Your Body (Jive)	+58
ASHANTI	Rock Wit U (Murder Inc./IDJMG)	+58
SNDDP	DDG Beautiful (Doggy Style/Priority/Capitol)	+50
AUDIOSLAVE	Like A Stone (Interscope/Epic)	+49
GODD CHARLOTTE	The Anthem (Epic)	+48



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ON THE RECORD

With
Jeff McHugh
PD, WKZL/Greensboro



Class, today we study the *right* way to market a single. Observe how RCA marketed Kelly Clarkson's new CD. First, "Miss Independent" debuted live on *American Idol*. The very next day, radio got the single, and a mere two weeks (not two months) later listeners could find it in stock at Best Buy. Boom! It's No. 1 on Soundscan in Greensboro. • We need more CHR programmers with vaginas! As proof, I give you "Come Away With Me" by Norah Jones. It's a hit, and you dudes are totally missing it. I would have missed it, too, but Terrie Knight and Wendy Gatlin had hissy fits until I gave in and played it. Andie Summers at WDCG/Raleigh gets it too. I feel that one should not let one's penis impede the progress of popular music. • Finally, are you afraid of Jesus? Test your courage with Mercy Me's "I Can Only Imagine." It's that one mention of Jesus in the lyrics that holds the song back. Nikki Nite at WFBC/Greenville, SC (again, female programmers!) told me about the *huge* response to that song. She was right. People cry when they hear it. Big, big, big!

Jive takes control of the R&R CHR/Pop chart this week, with Justin Timberlake's "Rock Your Body" moving from No. 3 into the top spot as labelmate R. Kelly slides 1-2* with "Ignition." 50 Cent's "In da Club" (Shady/Aftermath/Interscope) moves back up 4-3 ... Sean Paul continues to occupy our schedule with "Get Busy," which rises 10-7* ... Kelly Clarkson, Miss *American Idol*, takes on another title as "Miss Independent" (RCA) rockets 25-16* to score this week's Most Increased Plays with an additional 1,040 plays ... Wayne Wonder has a grip on the chart — "No Letting Go" (VP/Atlantic) jumps 27-20* ... Jewel's "Intuition" (Atlantic) proves right as she climbs 29-24* ... Frankie J.'s "Don't Wanna Try" (Columbia) tries for success as it moves 34-26* ... Busta Rhymes featuring Mariah Carey definitely know it — "I Know What You Want" (J) rises 38-31*. Right behind them are Snoop Dogg's "Beautiful" (Doggystyle/Priority/Capitol), which goes up 37-32*, and 50 Cent's "21 Questions" (Shady/Aftermath/Interscope), with a 42-33* move ... Most Added honors this week go to Black Eyed Peas, whose "Where Is the Love?" (A&M/Interscope) gets 29 adds this week ... Debuts this week come from Fabolous, Jay-Z, Linkin Park and Uncle Kracker featuring Dobie Gray.

— Keith Berman, Radio Editor

Class, today we study the *right* way to market a single. Observe how RCA marketed Kelly Clarkson's new CD. First, "Miss Independent" debuted live on *American Idol*. The very next day, radio got the single, and a mere two weeks (not two months) later listeners could find it in stock at Best Buy. Boom! It's No. 1 on Soundscan in Greensboro. • We need more CHR

programmers with vaginas! As proof, I give you "Come Away With Me" by Norah Jones. It's a hit, and you dudes are totally missing it. I would have missed it, too, but Terrie Knight and Wendy Gatlin had hissy fits until I gave in and played it. Andie Summers at WDCG/Raleigh gets it too. I feel that one should not let one's penis impede the progress of popular music. • Finally, are you afraid of Jesus? Test your courage with Mercy Me's "I Can Only Imagine." It's that one mention of Jesus in the lyrics that holds the song back. Nikki Nite at WFBC/Greenville, SC (again, female programmers!) told me about the *huge* response to that song. She was right. People cry when they hear it. Big, big, big!



ON THE RISE

ARTIST: Ataris

LABEL: Columbia

By MIKE TRIAS/ASSISTANT EDITOR



Being grown up isn't half as fun as growing up/These are the best days of our lives/The only thing that matters is just following your heart/And eventually you'll get it right."

Prophetic words from The Ataris' "In This Diary," the lead single off their current album, *So Long, Astoria*. The pop-punk quartet have come a long way since their early days, and all the while they've been growing, giving back to their fans and, most of all, having fun.

Lead vocalist Kris Roe was discovered when he handed his demo tape to Joe Escalante, bassist for The Vandals and owner of Kung Fu Records. Escalante immediately took a liking to Roe, and Roe moved to Santa Barbara, CA from Anderson, IN to assemble what would become known as The Ataris. Along with guitarist Johnny Collura, bassist Mike Davenport and drummer Chris "Kid" Knapp, Roe put together *Anywhere But Here*, The Ataris' first full-length album on Kung Fu.

Many fans and EPs later, The Ataris are back with *So Long, Astoria*, their major-label debut on Columbia. The CD was conceived with the idea that memory can transcend the experience that generated the memory, an idea contained within punk pioneer Richard Hell's novel *Go Now*. "That really hit home with me," says Roe. "That's how I try to structure my life: to try to do what will produce the memories for later."

While creating the CD, Roe visited all the places of his youth, such as his old house and school, and took pictures — even of places where he wasn't allowed. Remarks Roe, "At this point in my life and career I can't very well go back to the house where I used to live and say to the people who live there now, 'Can I sit in my old bedroom?'"

But I could take photographs in the fucking window. I tried to do anything I could to make this record more vivid and detailed, even going to stalker limits."

The result is a solid pop-punk album with a positive spin — an album you can really rock to. Lou Giordano (Goo Goo Dolls) produced the project and, thanks to his experience working with bands outside of The Ataris' normal circuit, has helped the band evolve. "Musically," declares Roe, "we took a back-to-basics, straightforward rock approach. There's no novelty, no silly aspects to this record at all. It's a serious storytelling record. Everything is really personal; every song is about something different. Each song is like a page in a scrapbook of memories, but it's not a dark record at all."

Indeed, the entire album perfectly fits the theme of looking back at memories to move forward, from the CD's title track to "My Reply," a song inspired by a letter written to the band by a girl who has a life-threatening illness. Even the band's cover of "The Boys of Summer" fits perfectly into the theme of *So Long, Astoria*.

As far as their following, The Ataris have always been known as a band who go out of their way for their fans. They answer fan mail personally, run their own website, invite people to visit rehearsals and even ask one kid from the audience to get onstage and play a song on guitar with them every night. "We want this to be known about our band," says Roe. "All we are is a bunch of music fans who got lucky and happen to be living our dream. We are a band who exist solely for the purpose of our fans."

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 5/9/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
EVANESCENCE Bring Me To Life (Wind-up)	4.21	4.24	80%	12%	4.23	4.13	4.20
MATCHBOX TWENTY Unwell (Atlantic)	4.15	4.13	79%	9%	4.06	4.15	4.27
3 ODORS DOWN When I'm Gone (Republic/Universal)	4.09	4.09	95%	29%	4.08	3.98	4.31
STACIE ORRICO Stuck (ForeFront/Virgin)	4.02	3.92	72%	9%	4.06	4.03	3.90
KELLY CLARKSON Miss Independent (RCA)	3.99	-	73%	8%	4.04	4.04	4.22
GOOD CHARLOTTE The Anthem (Epic)	3.96	3.93	87%	24%	4.22	4.04	3.66
CHRISTINA AGUILERA Fighter (RCA)	3.95	3.90	95%	16%	3.89	4.05	3.94
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Live)	3.93	3.97	84%	22%	4.16	3.80	3.65
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.92	3.79	81%	17%	3.94	3.95	3.93
AVRIL LAVIGNE Losing Grip (Arista)	3.90	3.83	84%	17%	4.03	3.78	3.87
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3.76	3.76	94%	30%	3.72	3.83	3.82
AVRIL LAVIGNE I'm With You (Arista)	3.73	3.82	98%	48%	3.62	3.61	3.89
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.71	3.73	97%	32%	3.64	3.91	3.97
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.66	3.68	92%	45%	3.70	3.91	3.75
COLDPLAY Clocks (Capitol)	3.64	3.60	65%	15%	3.58	3.61	3.43
R. KELLY Ignition (Jive)	3.62	3.62	89%	32%	3.81	3.77	3.39
AALIYAH Miss You (BlackGround/Universal)	3.60	3.62	88%	38%	3.60	3.86	3.65
SEAN PAUL Get Busy (40/VP/Arista)	3.59	3.66	78%	26%	3.71	3.59	3.79
KID ROCK/SHERYL CROW Picture (Atlantic)	3.46	3.54	96%	55%	3.35	3.54	3.73
GINUWINE Hell Yeah (Epic)	3.44	3.48	77%	26%	3.32	3.64	3.76
WAYNE WONDER No Letting Go (VP/Arista)	3.43	-	43%	16%	3.30	3.75	3.63
TYRESE How You Gonna Act Like That (J)	3.41	3.37	65%	19%	3.49	3.61	3.61
JA RULE/F ASHANTI Mesmerize (Murder Inc./IDJMG)	3.35	3.38	90%	52%	3.52	3.33	3.36
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.35	3.34	87%	40%	3.42	3.49	3.25
JENNIFER LOPEZ/LL COOL J All I Have (Epic)	3.33	3.41	95%	55%	3.34	3.24	3.58
JENNIFER LOPEZ I'm Glad (Epic)	3.30	3.28	76%	21%	3.21	3.26	3.60
FIELD MOB Sick Of Being Lonely (MCA)	3.29	3.32	49%	19%	3.29	3.58	3.31
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.24	3.29	94%	56%	3.39	3.12	3.66
MADONNA American Life (Maverick/Warner Bros.)	3.00	2.95	80%	30%	3.11	2.81	3.09

Total sample size is 574 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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

- T.A.T.U. Not Gonna Get Us (Interscope)**
Total Plays: 774, Total Stations: 65, Adds: 7
- LIL' KIM The Jump Off (Queen Bee/Arista)**
Total Plays: 759, Total Stations: 21, Adds: 0
- JOHN MAYER Why Georgia (Aware/Columbia)**
Total Plays: 738, Total Stations: 36, Adds: 0
- ASHANTI Rock Wit U (Murder Inc./IDJMG)**
Total Plays: 565, Total Stations: 46, Adds: 14
- STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)**
Total Plays: 521, Total Stations: 30, Adds: 0
- TRAIN Calling All Angels (Columbia)**
Total Plays: 433, Total Stations: 22, Adds: 4
- MERCYME I Can Only Imagine (INO/Curb)**
Total Plays: 407, Total Stations: 17, Adds: 4
- RACHEL FARRIS I'm Not The Girl (Big3)**
Total Plays: 373, Total Stations: 38, Adds: 3
- FOO FIGHTERS Times Like These (Roswell/RCA)**
Total Plays: 370, Total Stations: 36, Adds: 3
- PANJABI MC Beware Of The Boys (Sequence)**
Total Plays: 366, Total Stations: 14, Adds: 9

Songs ranked by total plays



AMERICAN IDOL WWWQ (Q100)/Atlanta's The Bert Show spent time with American Idol's Ricky Smith before his appearances at Mall of Georgia. Seen here are (l-r) The Bert Show's Jenn Hobby, Jeff Dauler and Lindsay Brien; Smith; and The Bert Show's Melissa Carter and Bert Weiss.

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



CLEVELAND ROCKS Reprise Curb recording artist Sixpence None The Richer recently visited with the WQAL/Cleveland crew. Seen here are (back, l-r) Sixpence's Matt Slocum and Justin Carey, WQAL PD Allan Fee, afternoon driver Greg Valentine and Westie the Kangaroo, Sixpence's Leigh Nash, WQAL Promotion Director Brian Conroy, (front, l-r) Sixpence's Sean Kelly and WQAL Marketing Director Kristy Brown, Promotion Assistant Rocky Borkowski and Eva Capron.

Stations and their adds listed alphabetically by market

Table listing radio stations and their advertising spots across various markets including Albany, Cape Cod, Denver, Greensboro, Jacksonville, Kansas City, etc.

Monitored Reporters
182 Total Reporters
129 Total Monitored
53 Total Indicator
49 Current Indicator Playlists
Did Not Report, Playlist Frozen (4):
KDUK/Eugene-Springfield, OR
WAO/Evansville, IN
WQAQ/Morgantown, WV
WIFC/Wausau, WI



DONTAY THOMPSON
dthompson@radioandrecords.com

The Next Independent Label To Go Major?

Interview With ARTISTdirect's Mike Whited

We've all heard about the difficulties of working for independent labels, which are faced with radio programmers overlooking their product in favor of the major-label releases and a lack of people to get their product exposed. But Mike Whited has taken the challenge and run with it: He's Sr. VP/Promotion for ARTISTdirect, an independent record company formed in 1999 by Ted Field after Field left Interscope Records whose artists — such as Smilez & Southstar and Stagga Lee — have had radio success in less than a year. I recently talked to Whited about how he and his promotions staff are ready to make ARTISTdirect the next major player in the music industry.

R&R: Give us info on ARTISTdirect Inc., which previously wasn't a record label with Ted Field, and how it turned into ARTISTdirect Records.

MW: It's kind of hazy, because you're talking about back-office stuff, but my understanding is that Ted Field and Mark Geiger came together after Ted left Interscope because Ted wanted to do something on a smaller scale with more attention to individual artists. I don't like to speak for him, but I think that he felt that maybe his situation had gotten so big with corporate that he had gotten away from the day-to-day dealing with the artists.

ARTISTdirect Inc. had an infrastructure and, of course, a lot of assets in the online area that made it possible to do a lot of in-house marketing, and it had a database in connection to consumers. For example, with Smilez & Southstar we tested three singles with our database three or four different times.

R&R: What is the database made up of?
MW: We tap directly into the Smilez & Southstar fans, the people who re-

sponded online or who are fans of the band and had bought the record. After three different tests, we came back with "Now That You're Gone" as the single.



Mike Whited

We staggered different singles in these tests to see which one would come back. "Now That You're Gone" came back very well. Each time it was clearly the favorite on the album.

A long time ago, when I worked at Elektra, Bob Krasnow, who used to run Elektra, told me that it makes a difference when a song means something. This song definitely hits an emotional chord with a lot of people. That, in itself, is something we all felt with this project. It was our feeling, and it was confirmed through the fans of the band.

R&R: What are some of the biggest struggles you have as an independent record company?

MW: To say we haven't been able to compete would be wrong, because we have. We have been very competitive. The first Smilez single, "Tell Me," was the No. 1 most-played video on BET's 106 & Park for more than eight or nine weeks. It was a top 15

record at Rhythmic, a top 15 record at Urban, and it's something we drove well into the top 20 at Pop.

When we looked on the road, however, independent promotion is a big part of a small record company. We don't have the staff to go out. We've partnered ourselves with independent promotion, and what's happening with it is not a good thing. In fact, it sucks, because, as a small record company with a smaller staff, you need the extra voice out there.

I do not think that independent promotion is a bad thing. In fact, these guys who have helped us — especially some of the companies that are going away from it — have provided a voice for us in places where we didn't have staff, and it does make it very difficult at this point. I don't know how it's going to shake out.

But let me be the first person to say — and I'm not afraid to say it — I like the independent-promotion situation. I don't think that these guys have done anything. To arbitrarily put them out is not a good thing.

R&R: If independent promoters were gone entirely, do you think there could be more of a problem letting programmers know about music? If so, what do you think the solution will be?

MW: Program directors and music directors have been multitasked to the point where they aren't going to be able to return every phone call from every record company. Even if you have a relationship, it's difficult. There are not enough hours in the day for programmers to deal with every rep. Let's be honest — the record-company call isn't high on their priority list to begin with.

Independents made it easier for them as well. Most good independents had information that they shared with the radio station on how a particular record was doing, what was happening with it. They were armed with their BDS, they were armed with Mediabase, and they worked your record.

Is it a double-edged sword? Yeah. When your record was happening, they told the station. When it wasn't, they told the station that too. That's part of life. But trying to do away with it arbitrarily because we've let a bunch of bean counters into the business who can't necessarily explain what it is to their board of directors is a bad thing.

"I've been doing this for 15 years, and I still haven't found a day that's been more difficult than running around the jungles of Central America with an M-16 like I did when I was in the Army."

So the independent promoters have helped us. Is losing them going to make us unable to compete? No! We'll find ways. We're chameleons. I've been doing this for 15 years, and I still haven't found a day that's been more difficult than running around the jungles of Central America with an M-16 like I did when I was in the Army. So I'm not going to cry about it; I just think it's not well thought-out.

R&R: How big is your staff?
MW: We have VP/Crossover Philip Mataragas and Director/Pop Promotion Amy Seiger out of New York City. Then we have people in Atlanta, Chicago and Dallas; Michelle Jacobs here in Los Angeles; and Steve Walker up in Seattle. We can cover our areas with the amount of artists we currently have. When we worked Smilez & Southstar to Pop, we really had to focus on stations that meant something audience-wise, and maybe we missed a few because of that.

R&R: What makes an independent record company such as ARTISTdirect become a major?

MW: Look back at how Interscope started. What you try to do is get a stable of artists you're very comfortable with and at least start it from scratch, which is a little difficult. Using a football analogy, it's like an expansion team that can only draft from college. You're trying not only to market your artist, but also create a base for them. It's not impossible to do, but it's difficult. It would certainly be a lot easier if you had a major artist or two to leverage. But, to be honest, we didn't have that, and in the fourth quarter we took an unknown artist, ran it up the charts and slammed it all over BET with Smilez & Southstar.

So, if nothing else, it was probably the best experience of my life, because conventional wisdom up until that time had told me you don't ever want to go with a brand-new artist in the fourth quarter, because they just won't make it. Everyone is coming with their big guns, and you want to make it. Well, we did it — and we won by a couple of touchdowns.

R&R: What are some of the advantages of being an independent label as opposed to a major label?

MW: The communication is better. The meetings are fewer, and you're not dealing with the throw-it-up-against-the-wall-and-see-what-sticks mentality. We have the ability and attention to detail, and there's also a lot of excellent A&R over here. The late Marc Benesch, God rest his soul, brought Smilez & Southstar in, and our Exec. VP/Sales, Jim Swindale,

brought in Stagga Lee. So it's not as regimented and boring as working for a major label.

R&R: How many artists does ARTISTdirect currently have on its roster?

MW: We have close to 10.

R&R: What genre of music do they mainly consist of?

MW: Most of it right now is hip-hop and R&B. On the alternative and rock sides, we have a band called The Blood Brothers, who, right now, as far as the underground alternative circle, are probably the coolest band in the world. In *Spin* magazine somebody wrote a letter saying, "Please don't write anything else about The Blood Brothers. They're our band, and we don't want them hyped in your magazine." The Blood Brothers remind me of when I was at Elektra, when we started working Metallica projects.

We also have The Cure. Ross Robertson, one of our A&R people and most noted for working and producing Limp Bizkit, is going to produce their record. That will be a very interesting and compelling record.

R&R: With fewer people to promote and market your records, what kind of tactics have been implemented to effectively get your records noticed above the records getting sent to radio from the majors?

MW: The music speaks for itself, and some people in radio still listen to music — people like Pattie Moreno at KBOS/Fresno, Michael Martin and Diana Laird, and Mark Adams at KXJM/Portland, OR. These guys are huge supporters. They still listen to music. What got them to where they are is being in touch with the music. Those people have been bigger supporters of this company than any other I've worked for.

R&R: With many labels merging, do you see that benefiting labels such as yours?

MW: I think so, because if you're a new artist and you're looking to sign — I'll use my football analogy again: You're a great quarterback; you can go to Florida State, get red-shirted and sit on the bench for two years before you might even get an opportunity, or you can go someplace that maybe doesn't have the big program that Florida State has but you get to be on the field.

A new artist doesn't want to be put on the shelf. If the decision is made here for Gary Harris and Ted Field to sign an artist, you know you're going to get your window and you're going to be playing on the field.

R&R: Do you see ARTISTdirect ever merging with a major label and forming an even bigger brand?

Continued on Page 40

"It's time for the record business to circle the wagons and stop airing our dirty laundry in public, and basically start putting our heads down to do what we're supposed to do."

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- 5/26 MTV BEACH HOUSE TRL

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R&R CHR/RHYTHMIC TOP 50

May 9, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
2	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	5686	+462	861111	9	77/0
1	2	SEAN PAUL Get Busy (40/40/VP/Atlantic)	5396	-12	769131	13	80/0
3	3	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	5241	+218	737826	13	76/0
5	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (JJ)	4851	+137	695124	12	77/0
6	5	R. KELLY Ignition (Jive)	4432	-259	550332	21	76/0
4	6	50 CENT In Da Club (Shady/Aftermath/Interscope)	4327	-516	589913	18	78/0
7	7	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3656	-277	497200	16	73/0
8	8	NAS I Can (Columbia)	3369	-286	446380	13	71/0
21	9	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	2349	+717	451981	4	51/13
14	10	DA BRAT In Love Wit Chu (So So Def/Arista)	2292	+234	244243	7	68/1
9	11	GINUWINE Hell Yeah (Epic)	2288	-498	247564	16	65/0
12	12	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2173	+50	272865	8	51/0
10	13	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2063	-473	306113	15	74/0
20	14	WAYNE WONDER No Letting Go (VP/Atlantic)	2035	+375	307885	21	67/4
11	15	AALIYAH Miss You (BlackGround/Universal)	2034	-101	267481	24	69/1
17	16	PANJABI MC Beware Of The Boys (Sequence)	2015	+157	327028	5	48/3
15	17	FRANKIE J. Don't Wanna Try (Columbia)	1957	-91	226986	11	48/0
24	18	R. KELLY Snake (Jive)	1939	+524	301273	4	64/7
13	19	TYRESE How You Gonna Act Like That (JJ)	1923	-187	321758	22	67/1
16	20	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1894	-138	199902	9	51/0
18	21	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1848	-3	149475	12	61/0
26	22	MONICA So Gone (J)	1525	+198	187800	4	63/1
29	23	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1427	+229	234372	5	70/1
25	24	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1421	+48	186595	10	54/1
22	25	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1376	-239	239371	14	65/0
19	26	B2K Girlfriend (Epic)	1361	-459	170406	12	63/0
27	27	TALIB KWELI Get By (Rawkus/MCA)	1276	-29	131260	8	59/1
33	28	JENNIFER LOPEZ I'm Glad (Epic)	1218	+153	156974	4	44/0
40	29	ASHANTI Rock Wit U (Murder Inc./IDJMG)	1205	+561	226055	2	8/2
23	30	NELLY Pimp Juice (Fo' Reel/Universal)	1176	-310	123090	9	62/0
35	31	HITMAN SAMMY SAM Step Daddy (Universal)	1109	+157	78004	5	44/3
28	32	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	1105	-131	120646	20	62/0
37	33	BONECRUSHER Never Scared (Arista)	1070	+251	157718	6	46/6
31	34	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	983	-117	150158	12	44/0
32	35	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	964	-102	134751	15	38/0
30	36	JA RULE FIASHANTI Mesmerize (Murder Inc./IDJMG)	919	-260	70759	20	57/0
41	37	FABOLOUS Into You (Elektra/EEG)	917	+297	110174	2	14/3
38	38	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	913	+119	91415	6	51/0
34	39	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	909	-143	85377	19	58/0
42	40	KILEY DEAN Make Me A Song (Beatclub/Interscope)	907	+338	117472	2	58/6
45	41	CHINGY Right Thurr (Priority/Capitol)	831	+309	94794	2	47/13
36	42	EMINEM Superman (Shady/Aftermath/Interscope)	744	-85	89962	18	48/0
Debut	43	EMINEM F/50 CENT/B. RHYMES Hail Mary (Shady/Aftermath/Interscope)	700	+270	80684	1	2/0
43	44	JAEHEIM Put That Woman First (Divine Mill/WB)	660	+110	137411	5	18/1
Debut	45	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	626	+270	49008	1	47/1
39	46	MISSY ELLIOTT Pussycat (Elektra/EEG)	624	-30	92226	3	6/0
49	47	FLOETRY Say Yes (DreamWorks)	579	+96	61088	2	39/3
Debut	48	LUDACRIS Act A Fool (Def Jam South/IDJMG)	535	+252	50214	1	2/1
Debut	49	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	526	+68	74307	1	9/2
-	50	DRU HILL I Love You (Def Soul/IDJMG)	490	+32	70272	2	25/1

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 4/27-5/3. 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
LOON F/KELIS How You Want That (Bad Boy/Universal)	50
THALIA F/FAT JOE I Want You (Virgin)	29
FOXY BROWN I Need A Man (Violator/IDJMG)	23
SARAI Ladies (Epic)	17
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	13
CHINGY Right Thurr (Priority/Capitol)	13
SEAN PAUL Like Glue (VP/Atlantic)	8
R. KELLY Snake (Jive)	7
BLACK EYED PEAS Where Is The Love? (Interscope)	7
KILEY DEAN Make Me A Song (Beatclub/Interscope)	6
BONECRUSHER Never Scared (Arista)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+717
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+561
R. KELLY Snake (Jive)	+524
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+462
WAYNE WONDER No Letting Go (VP/Atlantic)	+375
KILEY DEAN Make Me A Song (Beatclub/Interscope)	+338
CHINGY Right Thurr (Priority/Capitol)	+309
FABOLOUS Into You (Elektra/EEG)	+297
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	+270
EMINEM F/50 CENT/B. RHYMES Hail... (Shady/Aftermath/Interscope)	+270

New & Active

LATIF I Don't Want To Hurt You (Motown)	Total Plays: 449, Total Stations: 34, Adds: 0
DA ENTOURAGE Bunny Hop (Universal)	Total Plays: 351, Total Stations: 20, Adds: 0
AALIYAH Come Over (BlackGround)	Total Plays: 308, Total Stations: 13, Adds: 1
CHOPPA Choppa Style (No Limit/Universal)	Total Plays: 263, Total Stations: 17, Adds: 1
GINUWINE In Those Jeans (Epic)	Total Plays: 233, Total Stations: 12, Adds: 2
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	Total Plays: 220, Total Stations: 10, Adds: 0
E-40 One Night Stand (Sick Wid' It/Jive)	Total Plays: 210, Total Stations: 12, Adds: 0
THALIA F/FAT JOE I Want You (Virgin)	Total Plays: 198, Total Stations: 37, Adds: 29
LOON F/KELIS How You Want That (Bad Boy/Universal)	Total Plays: 181, Total Stations: 51, Adds: 50
FREEWAY Flipside (Roc-A-Fella/IDJMG)	Total Plays: 180, Total Stations: 11, Adds: 3

Songs ranked by total plays

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

FLOETRY "Say Yes"

- 47 Rhythmic chart
- 8 Urban Mainstream chart
- 1 Urban AC chart

Video Added to



Phones and call-out stories at the following station:
WPGC, KMEL, WWBZ, KXHT, 92Q

Stations already on:

WPGC KMEL KBMB WPHI KTTB WHHH WPYO
WJHM KXHT KQBT WCHH WWKX WMBX WZMX
WWBZ KNDA WDHT WBHJ WXIS and many more...

Album Gold



May 9, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/27-5/3/03. ©2003, R&R, Inc.



PHAT MIX SIX

- PHARRELL f/JAY-Z** Frontin' (*Star Trak/Arista*)
- LOON f/KELIS** How You Want That (*Bad Boy/Universal*)
- LIL JON & THE EASTSIDE BOYZ f/YING YANG TWINS** Get Low (*TVT*)
- LUMIDEE** Never Leave You... (*Straight Face/Universal*)
- FREEWAY f/CAODILLAC TAH** Flipside (*Roc-A-Fella/IDJMG*)
- SEAN PAUL** Like Glue (*VP/Atlantic*)



We just added Freeway's "Flipside" (Roc-A-Fella/IDJMG) record, and I like it a lot. We also just added Bubba Sparxxx's "Jimmy Mathis" (Beatclub/Interscope). I know I picked this once before, but it's a record that I'm really behind and feeling. I think it will be huge. "Frontin'" (Star Trak/Arista) by Pharrell and Jay-Z is getting a great response for us, and I'm feeling the record. It's smooth and definitely a female record. Real hot — real hot! I really like Lumidee's "Never Leave You" (Straight Face/Universal). Our listeners eat up reggae out here, and I think it will be huge for us. Lil Jon and the Ying Yang Twins' "Get Low" (TVT) is like an anthem for us out here and is huge in the South. It's the biggest street anthem, and I get about 50 requests for it each night.



— DJ X-Cel, WMBX/West Palm Beach



The No. 1 club banger in Baltimore is Bonecrusher's "Never Scared" (Star Trak/Arista). The remix with Cam'ron, Busta and Jadakiss is the one. Paula Campbell's "How Does It Feel" (Independent) is an R&B joint with a hip-hop feel. It's the No. 1 joint from a B-more artist. Lil Kim and 50 Cent's "Magic Stick" (Queen Bee/Atlantic) is the No. 1 requested record in B-more, and everyone is lovin' it! And I love Panjabi MC and Jay-Z's "Beware of the Boys" (Sequence). It's different and unique. I want to give a big shout-out to the Tech Nittions crew, DJ Ran, my radio station — WERQ (92Q Jams) — and my Club Queen Entertainment company.

— DJ K-Swift, WERQ/Baltimore

The Next Independent Label....

Continued from Page 37

MW: It's very possible. I think the environment we're in is the worst the record business has seen since I've been in it. You can't wake up and open the newspaper without seeing piracy online.

There has been a lot of negative press about the record business. A lot of it has been perpetuated by people within the record business, which makes no sense to me whatsoever. There is a time to shut the fuck up, OK? It's not the time right now to be talking and blabbing to the public about what our internal affairs are. It's time for the record business to circle the wagons and stop airing their dirty laundry in public and basically start putting our heads down to do

what we're supposed to do.

R&R: Ted Field and Jimmy Iovine created Interscope Records in 1990, and Field also has his hand in producing movies. What is it like working for him?

MW: Ted is the most accessible record-company owner. He's very pro-promotion, he understands what promotion does, and he understands reality when it comes to where we're at and what we're trying to do. He's been very supportive, and he certainly has a lot of experience.

R&R: In three to five years from now, where do you see ARTISTdirect Records? Do you feel it will eventually be considered a major by industry standards?

MW: It's difficult to see the future. Could it become a part of a bigger company? Absolutely. Could it remain a standalone independent label? Absolutely. In this environment, it's very difficult to tell. But we'll see.



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ON THE RECORD

This Week's Hottest Music Picks

Lauren Michaels
MD, KKXX/Bakersfield

6 Zero's "Stay" (Independent): If you haven't heard it yet, look it up, find it, e-mail me — I'll get it to you! The song gets phones!

Lil Kim featuring 50 Cent's "Magic Stick" (Queen Bee/Atlantic): The hook will stick in your head for hours! I love this song!

Kiley Dean's "Make Me a Song" (Beatclub/Interscope): This is a great summer song! My phones keep asking, "Who is that?" No, it's not Aaliyah — it's Kiley Dean. I think this record can do big things!

Preston Lowe
MD, KQBT/Austin

Lil Kim featuring 50 Cent's "Magic Stick": Just like magic, this record will stick.

Bonecrusher's "Never Scared" (So So Def/Arista): Don't be scared to play this one. It's good.

Aaliyah's "Come Over" (BlackGround/Universal): Come over? I'm already there. Another great record from the late, and forever great, Aaliyah.

Zac Davis

PD, WBVD/Melbourne

Sarai's "Ladies" (Epic): Good response in



Sarai

the clubs. She did a show for us here in Melbourne, and the audience has been all about it ever since. Good female anthem.

50 Cent featuring The Notorious B.I.G. & Eminem's "The Realist" (Shady/Aftermath/Interscope): Wow! This is

great for us!

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?" (Interscope): Might have something with this record. Good hook; sounds a little like City High. Where's Claudette?!

Beata

MD, WLLD/Tampa

Blaque featuring Missy Elliott's "Ugly" (Columbia): The beat is sick, and the lyrics are too funny. It's going to be a huge female anthem this summer. It's the "No Scrubs" of '03.

Lil Jon featuring Ying Yang Twins' "Get Low" (TVT): This record is huge! The phones won't stop!

Karen Wild

MD, KUBE/Seattle

Chingy's "Right Thurr" (Priority/Capitol): It's been winning on our "Showdown" for seven nights! We also put it in the mix shows. I know that he is part of Ludacris' D.T.P. crew, and that Ludacris helped produce it, but it definitely has a Nelly/St. Lunatics sound about it!

Monica's "So Gone" (J): I am feelin' this one as a woman. I not gonna get all crazy and smack his chick like she said in the song, but, girl, I feel ya!

Thalia featuring Fat Joe's "I Want You" (Virgin): It's all kind of familiar! Sounds like a classic J. Lo/Ja Rule-type song and uses the same sample as Big Pun's "Still Not a Player." Very catchy. I like it!

Nick Elliott

PD, KKXX/Bakersfield

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": Great message! Great hook!

Sarai's "Ladies": Tested it at night and got a 100% positive reaction!

Jill Strada

MD, WPYO/Orlando

Lasgo's "Alone" (Robbins): Hot and developing dance record.

Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J): Reseaching top five!

Talib Kweli's "Get By" (Rawkus/MCA): I love his whole CD! I think this song will develop well on the station.

Lil Kim featuring 50 Cent's "Magic Stick": Hot s**t!

Anddog

PD, KKUU/Palm Springs, CA

Thalia featuring Fat Joe's "I Want You": Man, this is why I drink Dr. Pepper.

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love": Talk about crossover — this s**t is phat!

Pharell featuring Jay-Z's "Frontin'" (Star Trak/Arista): OK, I said it first: This is the next level. Man, I called my mama and played it for her, and she loved it!



Ashanti

Big Al

MD, WILD/Green Bay, WI

Bubba Sparxxx's "Jimmy Mathis" (Beatclub/Interscope): Yo, he likes to hunt, likes to watch NASCAR and is a bonafide alcoholic — that's 50% of our listeners. Loving it!

Choppa's "Shake It Like That" (No Limit/Universal): This joint is hot! Sounds great in this mix and in the clubs!

Fat Joe & Huey Dunbar's "Chasing Papi" (Sony Discos): This is my favorite right now. It sounds so good on the air. The ladies are loving it, and it's beating up all the competition in "Battle of the New Jamz"!



Black Eyed Peas

David Simpson

MD, WZMX/Hartford

Debreca's "21 Questions" (Mass Appeal): Smoking hot.

Jay-Z's "Excuse Me Miss (Remix)" (Roc-A-Fella/IDJMG): I don't think we're supposed to have this, but you can't keep a good hit down.

Lil Mo featuring Free's "21 Answers" (Independent): Huge in the mix show.

Scooter B. Steven

PD, KQBT/Austin

Ashanti's "Rock Wit U" (Murder Inc./IDJMG): I'm digging this record.

Chingy's "Right Thurr": A really nice cut.

Carmen Contreras

MD, KBXX/Houston

Ginuwine's "In Those Jeans" (Epic): This joint makes me wanna make room for him in my jeans. His album is blazing!

Eminem, 50 Cent and Busta Rhymes' "Hail Mary 2003" (Independent): Another blazing joint. The battle is on between artists 50 Cent, Busta and Eminem. That's on fire.

Hawk's "You Already Know" (Independent): Don't sleep on this Houston artist. If you're creeping, this is your song. Everyone is feeling this joint.

Lil Kim featuring 50 Cent's "Magic Stick": It's one of my No. 1 joints.

JoJo Collins

MD, KDGS/Wichita

Hitman Sammy Sam's "Step Daddy" (Universal): Hot off the phones when we first added it. Love the "Double Dutch Bus" sample for my old-skool heads.

Smilez & Southstar's "Now That You're Gone" (ARTISTdirect): Nice followup to "Tell Me." Very touching — they are definitely real!

LL Cool J's "Amazin'" (Def Jam/IDJMG): Enough said.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 5/9/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs and artists like 50 Cent, Sean Paul, Justin Timberlake, etc.

Total sample size is 514 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Chingy LABEL: Priority/Capitol By MIKE TRIAS/ASSISTANT EDITOR



St. Louis's Chingy learned a lot while he was the opening act on Nelly's 2002 tour. One of his most valuable lessons was learning how to promote himself by studying the rap superstar on the road.

"Right Thurr" is about the type of girl who always gets a man's attention. "Say you're riding, doing well, and you see a girl who blows your mind," explains Chingy.

Trak Starz actually produced Chingy's entire debut album, Jackpot. Says the up-and-coming rapper about the producers, who were discovered by DTP executive Chaka Zulu.

Like the lead single, the content of the album centers on two things — fun and beautiful women. Guests galore join Chingy on the CD, ranging from Murphy Lee of St. Lunatics to Disturbing Tha Peace members I-20 and Titty Boy.

Reporters

Grid of reporter assignments for various markets including Albuquerque, Charlotte, Chicago, Dallas, Denver, Detroit, Houston, Kansas City, Las Vegas, Los Angeles, Miami, Minneapolis, Nashville, New York, Phoenix, Portland, Raleigh, Sacramento, San Antonio, San Diego, San Francisco, San Jose, Salt Lake City, Springfield, St. Louis, Tampa, Tulsa, and Wichita.

* Monitored Reporters 91 Total Reporters 81 Total Monitored 10 Total Indicator

Urban: Inside The Numbers

Jackson, MS most current-based market

By Anthony Acampora
R&R Director/Charts

We got a lot of positive feedback about our column last week that looked inside the numbers at the Urban AC format, so this week we've done a similar exercise for Urban.

Calls/City	Current %	Recurrent %	Gold %	Owner
WJMI/Jackson, MS	90	8	2	Inner City
WBTF/Lexington, KY	89	6	5	L.M.
WRJH/Jackson, MS	89	9	2	On Top
KIPR/Little Rock	88	6	6	Citadel
WPEG/Charlotte	88	4	8	Infinity
WTMG/Gainesville	87	3	9	Pamal
WWWZ/Charleston, SC	87	6	7	Citadel
WBHH/Norfolk	86	3	11	Clear Channel
WJUC/Toledo	86	6	8	Welch
WEMX/Baton Rouge	83	9	9	Citadel
KKDA/Dallas	83	10	7	Service
WDTJ/Detroit	82	9	9	Radio One
WPRW/Augusta, GA	81	15	4	Clear Channel
WHXT/Columbia, SC	81	7	12	Rainbow
KRRQ/Lafayette	79	10	11	Citadel
WPHR/Syracuse	79	12	9	Clear Channel
WDDM/Columbia, SC	78	10	12	Inner City
WJTT/Chattanooga, TN	78	10	12	Brewer
WHRK/Memphis	78	14	8	Clear Channel
WGZB/Louisville	78	10	13	Radio One
KNOU/New Orleans	77	19	4	On Top
WCKX/Columbus, OH	77	8	15	Radio One
WPWX/Chicago	76	12	12	Crawford
KJMM/Tulsa	76	4	20	Perry
WHAT/Atlanta	75	16	8	Radio One
WOWI/Norfolk	74	10	16	Clear Channel
WJBT/Jacksonville	74	10	16	Clear Channel
WJLB/Detroit	74	9	17	Clear Channel
WAJZ/Albany, NY	73	13	14	Pamal
WBLX/Mobile	73	9	18	Cumulus
WFXA/Augusta, GA	73	24	3	Radio One
KVSP/Oklahoma City	73	3	24	Perry
KATZ/St. Louis	73	16	11	Clear Channel
KMJJ/Shreveport, LA	73	13	14	Cumulus
WKYS/Washington	73	13	15	Radio One
WJZD/Biloxi, MS	72	8	20	WJZD Inc.
WFUN/St. Louis	72	17	11	Radio One
WUBT/Nashville	72	20	8	Clear Channel
WUSL/Philadelphia	72	8	20	Clear Channel
WIZF/Cincinnati	71	11	18	Radio One
WBOT/Boston	71	21	8	Radio One
KPRS/Kansas City	71	15	14	Carter
WQOK/Raleigh	70	26	4	Radio One
WKKV/Milwaukee	70	19	11	Clear Channel
WRHH/Richmond	70	27	3	Radio One
WGCI/Chicago	70	10	20	Clear Channel
WAMO/Pittsburgh	70	14	17	Sheridan
WBTJ/Richmond	69	16	15	Clear Channel
KKBT/Los Angeles	69	16	15	Radio One
WENZ/Cleveland	68	25	7	Radio One
WEDR/Miami	68	15	17	Cox
WQHH/Lansing, MI	67	14	18	Mid Michigan FM
WWPR/New York	67	6	26	Clear Channel
WCDX/Richmond	67	16	17	Radio One
WZFX/Fayetteville, NC	67	18	15	Beasley
KDKS/Shreveport, LA	66	7	27	Access.1
WBLK/Buffalo	65	17	18	Infinity
WQUE/New Orleans	64	26	10	Clear Channel
WDKX/Rochester	63	11	26	Monroe County
WEUP/Huntsville, AL	62	19	18	Batts, H. & Caples, V.
WERQ/Baltimore	61	23	16	Radio One
WVEE/Atlanta	61	22	17	Infinity
KTCX/Beaumont, TX	60	13	27	Cumulus
WBLS/New York	60	11	29	Inner City
WJMZ/Greenville, SC	54	21	25	Cox
WTLZ/Saginaw, MI	47	21	32	Wilks
WIKS/Greenville, NC	34	23	43	Beasley

Urban Winter Scoreboard

Hot off the presses, here are the 12+ results from the winter 2003 ratings period according to Arbitron, for R&R reporters only. Please note that St. Louis; Cleveland; Cincinnati; Rochester, NY; Augusta, GA; and Lansing, MI were embargoed for this book. Ten stations were tops in their markets 12+. Stations are listed in market order.

Market Rank	Calls/City	Owner	Fa '02	Wi '03	Rank
1	WBLS/New York	Inner City	3.7	3.7	9*
1	WWPR/New York	Clear Channel	3.7	3.8	7*
2	KKBT/Los Angeles	Radio One	3.6	3.1	9
3	WGCI-FM/Chicago	Clear Channel	6.1	5.9	2
3	WPWX/Chicago	Crawford	3.4	2.7	12*
5	KKDA-FM/Dallas	Service	6.8	6.3	1
6	WUSL/Philadelphia	Clear Channel	6.2	5.8	3
8	WKYS/Washington	Radio One	4.9	4.9	5
9	WBOT/Boston	Radio One	1.9	1.5	19
10	WDTJ/Detroit	Radio One	4.1	4.5	6
10	WJLB/Detroit	Clear Channel	5.3	5.8	3
11	WHTA/Atlanta	Radio One	4.3	4.3	4*
11	WVEE/Atlanta	Infinity	8.7	8.6	2
12	WEDR/Miami	Cox	6.3	5.7	1
19	WERQ/Baltimore	Radio One	6.7	7.5	2
23	WAMO/Pittsburgh	Sheridan	2.9	2.8	13
29	KPRS/Kansas City	Carter	7.9	7.9	1
33	WKKV/Milwaukee	Clear Channel	8.1	6.0	4
35	WCKX/Columbus, OH	Radio One	6.2	7.6	3
37	WPEG/Charlotte	Infinity	8.2	7.7	2
38	WBHH/Norfolk	Clear Channel	1.6	1.9	17
38	WOWI/Norfolk	Clear Channel	6.9	6.9	1
44	KNOU/New Orleans	On Top	2.1	2.2	14
44	WQUE/New Orleans	Clear Channel	12.2	12.7	1
45	WUBT/Nashville	Clear Channel	4.7	5.2	8
46	WQOK/Raleigh	Radio One	7.6	8.0	2
47	WHRK/Memphis	Clear Channel	8.6	8.7	1
50	WBLK/Buffalo	Infinity	6.9	6.4	5
52	WJBT/Jacksonville	Clear Channel	5.9	5.8	6
53	KVSP-AM/Oklahoma City	Perry	2.6	3.2	14
55	WGZB/Louisville	Radio One	5.1	4.8	4*
56	WBTJ/Richmond	Clear Channel	5.5	6.4	3
56	WCDX/Richmond	Radio One	6.9	6.2	5
56	WRHH/Richmond	Radio One	3.0	1.7	14
59	WJMZ/Greenville, SC	Cox	7.4	7.4	2
61	WAJZ/Albany, NY	Pamal	2.5	3.7	11
65	KJMM/Tulsa	Perry	3.1	2.1	17
79	WPHR/Syracuse	Clear Channel	3.8	3.6	10
82	WJUC/Toledo	Welch	3.7	4.1	8
83	WEMX/Baton Rouge	Citadel	7.1	6.8	3
84	WIKS/Greenville, NC	Beasley	8.9	7.1	3
85	KIPR/Little Rock	Citadel	7.2	7.7	3
86	WTMG/Gainesville	Pamal	6.0	4.8	7
88	WWWZ/Charleston, SC	Citadel	11.1	8.5	1
90	WHXT/Columbia, SC	Rainbow Radio	7.9	8.2	3
90	WDDM/Columbia, SC	Inner City	5.7	8.5	2
92	WBLX/Mobile	Cumulus	11.4	14.4	1
98	KRRQ/Lafayette, LA	Citadel	8.3	8.9	1
103	WBTF/Lexington, KY	L. M.	6.7	7.2	4
104	WJTT/Chattanooga, TN	Brewer	7.4	8.3	3
117	WEUP/Huntsville, AL	Batts, H. & Caples, V.	9.2	10.4	2
122	WJMI/Jackson, MS	Inner City	10.6	11.3	1
122	WRJH/Jackson, MS	On Top	3.4	4.0	5
131	KDKS/Shreveport, LA	Access.1	11.5	13.5	1
131	KMJJ/Shreveport, LA	Cumulus	10.2	10.4	2



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3498	+222	555539	9	66/0
2	2	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3191	+126	458521	13	65/0
3	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)	2985	-69	468390	13	65/0
4	4	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2873	-152	451448	15	63/0
5	5	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	2707	+145	424680	12	62/0
7	6	NAS I Can (Columbia)	2416	-58	347481	13	62/0
6	7	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2233	-259	335147	15	63/0
11	8	FLOETRY Say Yes (DreamWorks)	2198	+250	349424	14	63/0
12	9	MONICA So Gone (J)	2164	+338	330065	6	66/2
10	10	JAHEIM Put That Woman First (Divine Mill/WB)	2149	+184	320048	10	61/0
9	11	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2026	-230	264630	14	65/0
8	12	50 CENT In Da Club (Shady/Aftermath/Interscope)	1909	-409	290099	18	64/0
18	13	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1630	+99	281910	9	57/1
19	14	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1597	+163	207160	10	58/1
14	15	TYRESE How You Gonna Act Like That (J)	1581	-138	274821	25	63/0
17	16	WAYNE WONDER No Letting Go (VP/Atlantic)	1503	-41	213638	20	61/0
15	17	AALIYAH Miss You (BlackGround/Universal)	1483	-211	223431	24	17/2
20	18	BONECRUSHER Never Scared (Arista)	1468	+152	206332	9	62/4
13	19	R. KELLY Ignition (Jive)	1449	-327	240255	28	63/0
16	20	B2K Girlfriend (Epic)	1363	-237	175550	11	56/0
26	21	R. KELLY Snake (Jive)	1354	+418	228729	4	62/2
23	22	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1157	+78	170088	6	53/1
21	23	MISSY ELLIOTT Pussycat (Elektra/EEG)	1114	+24	197690	7	2/0
22	24	HITMAN SAMMY SAM Step Daddy (Universal)	1112	+27	105545	5	46/1
28	25	HEATHER HEADLEY I Wish I Wasn't (J)	1034	+128	141966	8	54/1
25	26	DRU HILL I Love You (Def Soul/IDJMG)	1020	+75	153748	7	56/1
29	27	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	905	+6	111009	6	45/3
30	28	DA BRAT In Love Wit Chu (So So Def/Arista)	898	+117	109304	4	49/0
24	29	NELLY Pimp Juice (Fo' Reel/Universal)	890	-156	106570	8	48/0
32	30	TALIB KWELL Get By (Rawkus/MCA)	854	+96	129313	7	46/0
37	31	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	832	+222	150162	3	2/1
27	32	GINUWINE Hell Yeah (Epic)	741	-168	78886	15	56/0
44	33	ASHANTI Rock Wit U (Murder Inc./IDJMG)	737	+295	170758	2	1/0
40	34	CHINGY Right Thurr (Priority/Capitol)	731	+146	92618	4	49/7
Debut	35	GINUWINE In Those Jeans (Epic)	713	+357	101929	1	52/1
35	36	PANJABI MC Beware Of The Boys (Sequence)	698	+42	127864	3	0/0
33	37	702 I Still Love You (Motown)	662	-61	122142	7	32/0
38	38	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	657	+53	103101	3	5/0
39	39	JUSTIN TIMBERLAKE Rock Your Body (Jive)	575	-15	90198	3	36/0
31	40	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	564	-196	76876	19	51/0
Debut	41	AALIYAH Come Over (BlackGround)	550	+195	115310	1	49/2
34	42	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	526	-135	73243	19	52/0
49	43	EMINEM F/50 CENT/BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	511	+141	74150	2	0/0
43	44	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	493	+27	38749	5	34/0
42	45	CHOPPA Choppa Style (No Limit/Universal)	481	-45	57957	16	23/0
36	46	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	472	-157	58321	18	47/0
Debut	47	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	461	+111	119596	1	1/0
Debut	48	FIELD MOB All I Know (MCA)	443	+89	34892	1	34/1
47	49	PAYBACK Things U Do (Innovative)	418	+23	41310	4	27/0
41	50	JUSTIN TIMBERLAKE Cry Me A River (Jive)	405	-138	58596	17	38/0

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 4/27-5/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
LOON F/KELIS How You Want That (Bad Boy/Universal)	46
FOXY BROWN I Need A Man (Violator/IDJMG)	40
NIVEA 25 Reasons (Jive)	34
LES NUBIANS Temperature Rising (Omtown/Higher Octave)	14
KILEY DEAN Make Me A Song (Beatclub/Interscope)	11
JS Ice Cream (DreamWorks)	9
CHINGY Right Thurr (Priority/Capitol)	7
BONECRUSHER Never Scared (Arista)	4
TYRESE Signs Of Love Makin' (J)	4
THREE 6 MAFIA F/LIL' FLIP Fidin' Spinners (Loud/Columbia)	4
DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	3
TAMIA Officially Missing You (Elektra/EEG)	3
E-40 One Night Stand (Sick Wid' It/Jive)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Snake (Jive)	+418
GINUWINE In Those Jeans (Epic)	+357
MONICA So Gone (J)	+338
ASHANTI Rock Wit U (Murder Inc./IDJMG)	+295
FLOETRY Say Yes (DreamWorks)	+250
TYRESE Signs Of Love Makin' (J)	+237
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+222
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+222
AALIYAH Come Over (BlackGround)	+195
JAHEIM Put That Woman First (Divine Mill/WB)	+184

New & Active

TYRESE Signs Of Love Makin' (J)	1/0
Total Plays: 365, Total Stations: 46, Adds: 4	
KILEY DEAN Make Me A Song (Beatclub/Interscope)	4/9/7
Total Plays: 312, Total Stations: 26, Adds: 11	
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)	3/2/1
Total Plays: 296, Total Stations: 18, Adds: 0	
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	5/0
Total Plays: 279, Total Stations: 33, Adds: 1	
DA ENTOURAGE Bunny Hop (Universal)	2/0/0
Total Plays: 270, Total Stations: 20, Adds: 0	
JS Ice Cream (DreamWorks)	49/2
Total Plays: 264, Total Stations: 37, Adds: 9	
FREEWAY Flipside (Roc-A-Fella/IDJMG)	0/0
Total Plays: 264, Total Stations: 24, Adds: 1	
LATIF I Don't Want To Hurt You (Motown)	23/0
Total Plays: 224, Total Stations: 27, Adds: 0	
MOBB DEEP Double Shots (Loud/Columbia)	47/0
Total Plays: 213, Total Stations: 19, Adds: 1	
LOON F/KELIS How You Want That (Bad Boy/Universal)	1/0
Total Plays: 192, Total Stations: 47, Adds: 48	

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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www.radioandrecords.com.



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

TAMIA

officially missing you

NEW THIS WEEK	WKYS	WAMO	WCKS
	WDAS	KMJQ	WBAV
	KJMS	WLOV	WFLM

Produced by 7 for 7th Sign Management: Chris Smith Management

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Reporters

Stations and their adds listed alphabetically by market

<p>WJAZ/Albany, NY * PD/MD: Sugar Bear APD: Mane Cristal 2 LOON FIKELIS "That" 1 KYLEE DEAN "Song" 1 FOX Y BROWN "Man" JS "Cream" NIVEA "Reasons"</p>	<p>KTCX/Beaumont, TX * OM: Jim West PD: Al Payne 7 NIVEA "Reasons" 1 LOON FIKELIS "That" FOX Y BROWN "Man" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WPWX/Chicago, IL * PD: Jay Alan MD: Tracy Reynolds 2 LOON FIKELIS "That"</p>	<p>WJUN/Duluth, AL OM/PO: JR Wilson MD: Lamar Wilson 10 TYRESE "Signs" 5 LES NUBIANS "Rising" 5 LOON FIKELIS "That"</p>	<p>KPRS/Kansas City, MO * APD/MD: Myron Fears 1 LOON FIKELIS "That" FOX Y BROWN "Man" NIVEA "Reasons" THREE 6 MAFIA "Spinners"</p>	<p>WBBJ/Macon, GA PD: Chris Williams APD: Ava Black 2 FOX Y BROWN "Man"</p>	<p>WBLN/New York, NY * PD: Vinny Brown MD: Deneen Womack 1 LOON FIKELIS "That"</p>	<p>WDCX/Richmond, VA * PD: J. D. Kunes MD: Alvin "Big Man" Smalls HTMAN SANNY/SAM "Daddy" MONIKA "Gone" No Adds</p>	<p>KATZ/SL Louis, MO * APD: Craig Black MD: Koa Koa Thai 4 LES NUBIANS "Rising" FOX Y BROWN "Man" TYRESE "Signs"</p>	
<p>KBCB/Alexandria, LA APD/MD: Dell Banks No Adds</p>	<p>WJZO/Biloxi-Gulfport, MS * OM/PO: Rob Neal MD: Tabari Daniels 4 E-40 "Sant" FOX Y BROWN "Man" LES NUBIANS "Rising" LOON FIKELIS "That" NIVEA "Reasons"</p>	<p>WIZF/Cincinnati, OH * PD/MD: Tom Thomas No Adds</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 3 NIVEA "Reasons" 2 LOON FIKELIS "That" 1 FOX Y BROWN "Man"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire NIVEA "Reasons" 14 LOON FIKELIS "That" 12 LIL' MO 21 "Answers" 10 LES NUBIANS "Rising"</p>	<p>WHRK/Memphis, TN * OM/PO: Nate Bell APD: Eileen Collier MD: Devin Steel CHINGY "Right" LOON FIKELIS "That" NIVEA "Reasons" FOX Y BROWN "Man"</p>	<p>WWPR/New York, NY * PD: Michael Saunders MD: Mara Melendez 43 R. KELLY "Sane" 3 BONECRUSHER "Never" 1 KYLEE DEAN "Song"</p>	<p>WRHH/Richmond, VA * PD: J. D. Kunes MD: Alvin "Big Man" Smalls HTMAN SANNY/SAM "Daddy" MONIKA "Gone"</p>	<p>WFUN/SL Louis, MO * APD: Butch Charles MD: Kenny Dees 10 FOX Y BROWN "Man" 5 LOON FIKELIS "That" NIVEA "Reasons"</p>	
<p>KEDG/Alexandria, LA OM/PO: Jay Stevens MD: Wade Hampton 5 LOON FIKELIS "That" 702 "Sant" DEBORAH COX "Part" MISSY ELLIOTT "Gossip"</p>	<p>WBOT/Boston, MA * PD: Steve Cousby APD: Lamar Robinson MD: T. Clark 25 AALIYAH "Mes" 2 LOON FIKELIS "That" 2 SAMUEL L. DUNN/SOUTHSTAR "Gone"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 8 DAVID BANNER "Like" FIELD MOB "Know"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/PO: Chris Ryan 7 FOX Y BROWN "Man" 1 LOON FIKELIS "That" NIVEA "Reasons"</p>	<p>KRRQ/Lafayette, LA * PD/MD: John Kiniff 7 FOX Y BROWN "Man" NIVEA "Reasons" LOON FIKELIS "That"</p>	<p>WEDR/Miami, FL * DM/PO/MD: Cedric Hollywood 24 FOX Y BROWN "Man" 4 LOON FIKELIS "That" 1 KYLEE DEAN "Song" JS "Cream" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WBHN/Norfolk, VA * PD/MD: Heart Attack 15 FREEMAN "Phish" 2 LOON FIKELIS "That"</p>	<p>WDXK/Rochester, NY * DM/PO: Andre Marcel MD: Kala O'Neal FOX Y BROWN "Man" KYLEE DEAN "Song" LES NUBIANS "Rising" LES NUBIANS "That"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 10 FOX Y BROWN "Man" 5 LOON FIKELIS "That" NIVEA "Reasons"</p>	
<p>WHTA/Atlanta, GA * PD: Jerry Smolton APD: Ryan Cameron MD: Ramona Debraux No Adds</p>	<p>WBKJ/Buffalo, NY * PD/MD: Chris Reynolds APD: Veressa Pendergrass LOON FIKELIS "That" FOX Y BROWN "Man"</p>	<p>WHTY/Columbia, SC * PD: Chris Conors APD: Harold Banks MD: Shanik Minnie 3 LOON FIKELIS "That" FOX Y BROWN "Man"</p>	<p>WIKS/Greenville, SC * PD/MD: Brand Johnson MD: B.K. Kirkland 20 DR. HILL "Love" 1 FOX Y BROWN "Man" TYRESE "Signs"</p>	<p>WDDH/Lansing, MI * PD/MD: Brent Johnson NIVEA "Reasons" 23 NIVEA "Reasons" 1 LOON FIKELIS "That" 1 FOX Y BROWN "Man"</p>	<p>WKWJ/Milwaukee, WI * PD: Ronn Scott MD: Doc Love 4 NIVEA "Reasons" 3 AALIYAH "Come" 1 GUNWAVE "Jeans" TYRESE "Signs"</p>	<p>WDFW/Norfolk, VA * OM/PO: Darby Davis APD/MD: Michael Hutstone 4 FOX Y BROWN "Man" 2 KYLEE DEAN "Song" 2 DAVID BANNER "Like" 1 LOON FIKELIS "That" TYRESE "Signs"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown FOX Y BROWN "Man" KYLEE DEAN "Song" LOON FIKELIS "That"</p>	<p>HTMP/Tampa, FL MD: Big Money Ced MD: Nido G 12 LOON FIKELIS "That" 10 FOX Y BROWN "Man" 9 AALIYAH "Come" 9 LES NUBIANS "Rising" 7 BONECRUSHER "Never"</p>	
<p>WVEE/Atlanta, GA * OM/PO: Tony Brown APD/MD: Tasha Love 34 RON KLEYER FOR KELLY "What"</p>	<p>WWJZ/Charleston, SC * OM/PO: Terry Base MD: Yonni O'Donohue 1 LOON FIKELIS "That" FOX Y BROWN "Man" JS "Cream" NIVEA "Reasons" THREE 6 MAFIA "Spinners"</p>	<p>WJMK/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander 25 LOON FIKELIS "That" 25 FOX Y BROWN "Man" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WBLX/Mobile, AL * PD/MD: Myronda Reuben 6 KYLEE DEAN "Song" 2 LOON FIKELIS "That" FOX Y BROWN "Man" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WZLH/Montgomery, AL PD: Darryl Elliott MD: Michael Long 32 FOX Y BROWN "Man" 5 LOON FIKELIS "That"</p>	<p>KVSP/Oklahoma City, OK * OM/PO: Terry Monday MD: Eddie Rees 1 LOON FIKELIS "That" FOX Y BROWN "Man" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carler FOX Y BROWN "Man" LOON FIKELIS "That" NIVEA "Reasons" PAYBACK "Thugs"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nido G 2 LOON FIKELIS "That" 2 FOX Y BROWN "Man" LES NUBIANS "Rising" NIVEA "Reasons"</p>	
<p>WFXA/Augusta, GA * OM/PO: Ron Thomas APD: Mojo 3 KYLEE DEAN "Song" 2 R. KELLY "Sane" FOX Y BROWN "Man"</p>	<p>WPED/Charlotte, NC * OM/PO: Tom Avery APD/MD: Nate Quick 20 JS "Cream" 2 LOON FIKELIS "That" NIVEA "Reasons" MOBB DEEP "Shots"</p>	<p>WJMJ/Jackson, MS * DM/PO/MD: Stan Branson 16 FOX Y BROWN "Man" 1 LES NUBIANS "Rising" JS "Cream" LOON FIKELIS "That" NIVEA "Reasons"</p>	<p>KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Ralder 6 KYLEE DEAN "Song" 4 BONECRUSHER "Never"</p>	<p>WZHT/Montgomery, AL MD: Michael Long 32 FOX Y BROWN "Man" 5 LOON FIKELIS "That"</p>	<p>WUWT/Philadelphia, PA * PD: Glenn Cooper MD: Coka Leni AMD: Cosmic Key No Adds</p>	<p>WAMO/Pittsburgh, PA * PD: Sam Nelson MD: DJ Boogie CHINGY "Right" FOX Y BROWN "Man" LOON FIKELIS "That" TAMIA "Missing" NIVEA "Reasons"</p>	<p>WKKS/Shreveport, LA * PD/MD: Quenn Echols FOX Y BROWN "Man" LES NUBIANS "Rising" LOON FIKELIS "That" NIVEA "Reasons"</p>	<p>KJMM/Tulsa, OK * OM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 7 NIVEA "Reasons" 2 LOON FIKELIS "That" 1 FOX Y BROWN "Man" LES NUBIANS "Rising"</p>	
<p>WWRW/Augusta, GA * PD: Tim Shell MD: Nighttrain 9 LOON FIKELIS "That" TYRESE "Signs" AALIYAH "Come"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 3 THREE 6 MAFIA "Spinners" 3 LES NUBIANS "Rising" 1 LOON FIKELIS "That" FOX Y BROWN "Man" NIVEA "Reasons" THALIA FRAT JOE "Want"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lili Home FOX Y BROWN "Man" JS "Cream" KYLEE DEAN "Song" LOON FIKELIS "That" NIVEA "Reasons"</p>	<p>WCGZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 31 AALIYAH "Mes" 1 JOE BUDDEN "Pump" NIVEA "Reasons"</p>	<p>WUWT/Nashville, TN * 1 LOON FIKELIS "That" FOX Y BROWN "Man" CHINGY "Right" NIVEA "Reasons" FOX Y BROWN "Man"</p>	<p>WUOL/New Orleans, LA * PD: Lamonda Williams 2 LOON FIKELIS "That" FOX Y BROWN "Man" NIVEA "Reasons"</p>	<p>WQOK/Raleigh-Durham, NC * PD: Sean Alexander MD: Sean Alexander 7 LOON FIKELIS "That" 1 FOX Y BROWN "Man"</p>	<p>WKUJ/Shreveport, LA * PD: Long John 3 LOON FIKELIS "That" FOX Y BROWN "Man" KYLEE DEAN "Song" NIVEA "Reasons"</p>	<p>WKYS/Washington, DC * PD: Darryl Huxsaby MD: P-Slew 2 CHINGY "Right" 2 LOON FIKELIS "That" TAMIA "Missing"</p>	
<p>WERQ/Baltimore, MD * APD/MD: Neke A Night 32 LIL' MO 21 "Answers" 3 BONECRUSHER "Never" MONIKA "Gone"</p>	<p>WGIC/Chicago, IL * OM/PO: Eroy Smith APD/MD: Tiffany Green 1 DAVID BANNER "Like" CHINGY "Right"</p>	<p>WDTJ/Detroit, MI * PD: Lance Patton MD: Spudd 5 LOON FIKELIS "That" 2 CHINGY "Right" JS "Cream" NIVEA "Reasons"</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MD: G. Wiz 2 LOON FIKELIS "That" HEATHER HEADLEY "What"</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner MD: Angela Watson No Adds</p>	<p>WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street No Adds</p>	<p>WEMX/Baton Rouge, LA * OM: Don Gosselin PD: J. Tweedy 2 FOX Y BROWN "Man" 1 E-40 "Sant" 1 LOON FIKELIS "That" LES NUBIANS "Rising" NIVEA "Reasons"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kns Kelley 8 E-40 "Sant" 3 JS "Cream" 1 LOON FIKELIS "That" FOX Y BROWN "Man" NIVEA "Reasons"</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner MD: Angela Watson No Adds</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner MD: Angela Watson No Adds</p>

* Monitored Reporters
 78 Total Reporters
 67 Total Monitored
 11 Total Indicator
 10 Current Indicator Playlists
 Did Not Report, Playlist Frozen (1):
 WESE/Tupelo, MS



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VIVIAN GREEN Emotional Rollercoaster (Columbia)	859
FIELD MOB Sick Of Being Lonely (MCA)	523
ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	411
50 CENT Wanksta (Shady/Interscope)	347
JAHEIM Fabulous (Divine Mill/WB)	330
LL COOL J Luv U Better (Def Jam/IDJMG)	326
MUSIQ Donchange (Def Soul/IDJMG)	320
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	316
SEAN PAUL Gimme The Light (40/40/VIP/Atlantic)	266
NELLY Air Force Ones (Fo' Reel/Universal)	265
DRU HILL I Should Be... (Def Soul/IDJMG)	250
LUDACRIS Move Bitch (Def Jam South/IDJMG)	246
NELLY FIKELLY ROWLAND Dilemma (Fo' Reel/Universal)	235
AALIYAH I Care 4 U (BlackGround)	228
BUSTA RHYMES Make It Clap (JJ)	204
BIG TYMERS Still Fly (Cash Money/Universal)	192
NELLY Hot In Herre (Fo' Reel/Universal)	192
N.O.R.E. Nothin' (Def Jam/IDJMG)	187
ASHANTI Baby (Murder Inc./IDJMG)	184
GINUWINE Singy (Epic)	179
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	177

Indicator

Most Added*

LOON FIKELIS How You Want That (Bad Boy/Universal)
FOX Y BROWN I Need A Man (Violator/IDJMG)
LES NUBIANS Temperature Rising (Omtown/Higher Octave)
NIVEA 25 Reasons (Jive)
TYRESE Signs Of Love Makin' (JJ)
AALIYAH Come Over (BlackGround)
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
702 I Still Love You (Motown)
BOXXSIR Please Help Me (Independent)
CLIPSE Cot Damn (Star Trak/Arista)
DEBORAH COX Play Your Part (JJ)
LIL' MO 21 Answers (Elektra/EEG)
PAYBACK Things U Do (Innovative)
SONNY SPOON The Game (Independent)

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

R&R URBAN AC TOP 30

May 9, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	FLOETRY Say Yes (DreamWorks)	1179	+57	171125	14	42/0
	2	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1103	+100	154203	12	43/0
	3	TYRESE How You Gonna Act Like That (J)	979	-116	140794	25	42/0
	4	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	939	-41	130803	11	40/0
	5	SYLEENA JOHNSON Guess What (Jive)	924	-77	120033	24	40/0
	6	VIVIAN GREEN Emotional Rollercoaster (Columbia)	886	-53	136667	26	39/0
	7	HEATHER HEADLEY I Wish I Wasn't (J)	849	+35	135503	8	42/1
	8	JAHEIM Put That Woman First (Divine Mill/WB)	785	+66	114418	9	39/1
	9	KEM Love Calls (Motown/Universal)	666	+6	96760	15	30/0
	10	GERALD LEVERT Closure (Elektra/EEG)	609	-36	56435	16	35/0
	11	JAHEIM Fabulous (Divine Mill/WB)	571	+18	98453	28	40/0
	12	MUSIQ Dontchange (Def Soul/IDJMG)	560	-45	93017	35	39/0
	13	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	528	+88	83168	9	30/5
	14	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	452	-64	66388	32	26/0
	15	KELLY PRICE He Proposed (Def Soul/IDJMG)	411	+31	38531	8	31/2
	16	R. KELLY I'll Never Leave (Jive)	359	+91	71424	2	25/2
Debut	17	LUTHER VANDROSS Dance With My Father (J)	305	+305	45422	1	3/3
	18	GEORGE DUKE Guess You're Not The One (BPM)	255	+18	22845	4	24/1
	19	CHICO DEBARGE Not Together (In The Paint/Koch)	252	-24	24704	9	22/0
	20	EARTH, WIND & FIRE All In The Way (Kalimba)	242	+6	23641	3	25/1
	21	AALIYAH Miss You (BlackGround/Universal)	225	-43	45773	16	8/0
	22	WHITNEY HOUSTON Try It On My Own (Arista)	218	+23	25281	3	25/1
	23	SMOKE NORFUL I Need You Now (Priority)	203	0	23364	5	19/1
	24	R. KELLY Ignition (Jive)	203	-11	37925	11	2/1
	25	LSG F/LOON Just Friends (Elektra/EEG)	197	-7	26520	3	21/0
	26	INDIA.ARIE The Truth (Motown)	193	-31	21071	7	19/0
	27	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	192	+43	20834	2	25/3
	28	KENNY LATTIMORE/CHANTE' MOORE You Don't Have To Cry (Arista)	154	+22	12403	5	16/0
Debut	29	DRU HILL I Love You (Def Soul/IDJMG)	145	+55	18818	1	19/1
Debut	30	DONNIE Cloud Nine (Universal)	144	+20	21446	1	14/0

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 4/27-5/3. 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

TAMIA Officially Missing You (Elektra/EEG)
Total Plays: 109, Total Stations: 24, Adds: 6

D'MELLO F/MOBB DEEP Best Love Story (Warner Bros.)
Total Plays: 60, Total Stations: 8, Adds: 0

SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)
Total Plays: 44, Total Stations: 4, Adds: 0

STREETWIZE Dilemma (Shanachie)
Total Plays: 31, Total Stations: 10, Adds: 4

JAVIER Crazy (Priority/Capitol)
Total Plays: 10, Total Stations: 10, Adds: 10

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAVIER Crazy (Priority/Capitol)	10
TAMIA Officially Missing You (Elektra/EEG)	6
KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	5
STREETWIZE Dilemma (Shanachie)	4
JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	3
LUTHER VANDROSS Dance With My Father (J)	3
KELLY PRICE He Proposed (Def Soul/IDJMG)	2
R. KELLY I'll Never Leave (Jive)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Dance With My Father (J)	+305
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+100
R. KELLY I'll Never Leave (Jive)	+91
KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	+88
TAMIA Officially Missing You (Elektra/EEG)	+86
GINUWINE Hell Yeah (Epic)	+70
MARQUES HOUSTON That Girl (Interscope)	+69
JAHEIM Put That Woman First (Divine Mill/WB)	+66
FLOETRY Say Yes (DreamWorks)	+57
MAXWELL Lifetime (Columbia)	+56

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS I'd Rather (J)	348
GERALD LEVERT Funny (Elektra/EEG)	344
WHITNEY HOUSTON One Of Those Days (Arista)	344
LUTHER VANDROSS Take You Out (J)	304
MAXWELL Lifetime (Columbia)	290
RUFF ENDZ Someone To Love You (Epic)	277
YOLANDA ADAMS The Battle Is The Lords (Verity)	212
INDIA.ARIE Little Things (Motown)	212
HEATHER HEADLEY He Is (RCA)	196
YOLANDA ADAMS Open My Heart (Elektra/EEG)	194
MUSIQ Halfcrazy (Def Soul/IDJMG)	178
JAHEIM Anything (Divine Mill/WB)	169
GERALD LEVERT Made To Love Ya (EastWest/EEG)	164
MARY MARY In The Morning (Columbia)	161
ALICIA KEYS Fallin' (J)	158
AALIYAH I Care 4 U (BlackGround)	156
ASHANTI Foolish (Murder Inc./IDJMG)	156

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



IMPACTING THIS JUNE FOR BLACK MUSIC MONTH!!!

For the first time ever in the history of radio — from American Urban Radio Networks come three radio series celebrating Black Music Month.

Each special is market exclusive, provides eight unforgettable hours of the most amazing urban music ever recorded, written and performed, and contains 5 minutes of local commercial time every hour so that your station can share this experience with your best advertisers.

Make your station the music leader in your market and keep your listeners hooked for the month of June.

Hosted by Chuck D from Public Enemy Hip Hop features commentary from all the stars that Keep It Real... Tupac, Grand Master Flash, The Sugar Hill Gang, Notorious B.I.G., Dr. Dre, Snoop Dog, Run DMC, Queen Latifah, P-Diddy and more. It is designed to run in (4) two hour segments, every weekend of June.



Hip Hop host Chuck D

REFLECTIONS

A Journey Through America's Soul/R&B Music Scenes

A celebration of memories produced in (4) easy to use two hour segments for every weekend of June. Each segment has its own special theme. Featuring such artists as Chaka Khan, Marvin Gaye, Diana Ross, Gladys Knight, Patti LaBelle, Aretha Franklin, Isaac Hayes, Stevie Wonder, Prince, Curtis Mayfield and many more.



Reflections host John Monds

Grammy Award-winning gospel artist Yolanda Adams hosts this musical retrospective of Gospel's best loved artists including Mahalia Jackson, Albertina Walker, BeBe and CeCe Winans, Kirk Franklin, Donnie McClurkin and many more. This eight hour special is designed to run in two (4) hour segments each weekend. Soulful Praise will uplift music lovers nationwide and make them tune in and stick with you each weekend.



Soulful Praise host Yolanda Adams

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Getcher Jeans, Bring Yer Balls — It's The Redneck Open

WQYK/Tampa's tournament to end all tournaments

WQYK/Tampa's Redneck Open is a golf tournament you have to see to believe. Well, now that I think about it, it's actually a tournament you have to play to believe, because it resembles nothing you've ever done on a golf course before.

The first thing that strikes you upon arriving at the Redneck Open — the brainchild of CMA-award-winning WQYK morning sadist Skip Mahaffey — is the lack of proper golfing attire and decorum.

The Official Rules

That's part of the plan, according to WQYK & WYUU OM Mike Culotta. "We take all things that are normal about golf — all the things you're supposed to do — and ban them," he says. "You're supposed to wear collared shirts; we require shirts without collars. In fact, anything but T-shirts bearing your favorite redneck slogan is discouraged."

No need for Tommy Bahama shorts here, either. Blue jean shorts are clearly the duffers' choice for this round. Another thing you won't need is an expensive set of clubs. At the Redneck Open you're only allowed to bring three sticks, so choose wisely.

Know in advance, however, that one of the three will not be your \$300 Scotty Cameron putter. WQYK supplies everybody with flat sticks. Literally. They're made of wood and closely resemble small hockey sticks.

You also don't have to sweat losing any of those \$55-a-dozen Titled

Pro V1s, either. WQYK graciously supplies all hackers with a generous stash of range balls for their afternoon outing.

Now that you've got the dress code down, you're ready for the rules. Each participant can buy the very-much-needed Hillbilly Bucks — \$10 gets you a hundred, and you're allowed a max of 1,000. You need all of

these you can get, because they are the currency you need to buy your way out of all kinds of trouble.

On to the tourney itself. The Redneck Open features far more serious challenges than anything the Augusta National could serve up. Farm implements and used appliances — plus the occasional marauding redneck — make even the Amen Corner look like child's play.

Oh, one more thing: If you play here, plan for a long day. No four-somes allowed here — that's real golf. At the Redneck Open you get to bring along five of your good buddies. Ya ain't played golf till you've played in a six-some.

Hole By Hole

If you're looking for a tip-off as to what kind of wackiness you're about to endure, just check the sponsorship sign as you walk up to the tee. You'll understand what I mean as you read these hole descriptions.

- **The Daytona 150:** This Par 3 127-yard hole must be completed in less than six minutes. It features drag-strip-style "Christmas tree" lights on the tee box. When the lights hit green, all six golfers in the group tee off simultaneously. All players have to run down the fairway, where they will find a car (on blocks) planted in the middle. Before sprinting to the green to finish the hole, contestants have to make a pit stop and rotate the car's tires. The ever-considerate folks at

WQYK actually have one pink tire on the car, a concession to the team's weakest member. The sponsor for this hole is Ferman Chevrolet.

- **Neon Moon Farms:** Farm equipment — tractors, bailers, tillers and such — litter the fairway. Hit one with a ball, and it'll cost you some Hillbilly Bucks, or you can take a three-stroke penalty for each bit of damage you cause. The sponsor for this hole: Gulf Coast Tractor, naturally.

- **Gas Leak Hill:** There's no smoking allowed near this hole, where, uh, passing gas on the tee automatically nets you a hole-in-one. But be-



ware: There is a penalty assessed if the gas-letting results in, er, anything more than that, if you get my drift. Paying to put its name on this hole is Sunrise Propane.

- **Redneck Run:** Ten feet from the tee box is a target. A selected golfer from the group turns archer, with one arrow. Hit the center, drop your ball on the green. Hit the second ring, drop in the fairway. Put it in the third ring, tee off from the ladies tee. Miss the target, go all the way back to the tips (the furthest tee from the green) for your tee shot.

- **You's'd Tireville:** Hole No. 7 has used tires scattered about. If your ball lands inside one, you lose a stroke. George's Wholesale Tires is the sponsor.

- **Apply'ants Gardens:** Similar to "Neon Moon Farms," except this hole is filled with old appliances. Hit a washer, dryer or dishwasher, add a stroke. This challenge made possible by Famous Tate Appliances & Bedding Centers.

- **Bear Ass Bluffs:** Just a tad tamer than the name implies. Your tee shot on this hole comes not from a golf club, but from a huge slingshot. And no need for a golf ball — a selection of fruits and vegetables serve as your projectiles. After the launch, you find the splatter spot, place your



DELIVERANCE DRIVE Hit a shot onto the private property of these hillbilly squatters, and prepare to pay the Redneck Open price.

ball in the center, and continue your game.

That is, of course, unless your airborne produce has landed in a painted smiley-face circle, a.k.a. "Bear Ass Bluffs." That's the hell on earth where locals run in and out of the woods, perpetrating all kinds of atrocities upon your golf ball the rest of the way in.

- **Bull's-Eye Green:** The local Army-Navy store sponsors this hole and contributes the turkey and deer decoys that dot the fairway. Hit one, and it's an automatic hole-in-one. You also get credited with an ace if you land in the center of the bull's-eye painted on the green.

- **Heckler's Lake:** There are a couple of hazards on this hole, sponsored by Budweiser and Bud Light: Tapping the keg on the tee costs you a stroke. (Cheap, by my way of thinking.) My advice is go for it, since you will need the fortification as you meander down this water-flanked hole. You see, you'll pass by a bullhorn-equipped fisherman in a boat who is wont to hurl epithets, especially in your backswing. When you're unaware it's coming, it definitely causes a hitch in your swing.

- **Power Alley Plains:** As you step up to this elevated tee, you'll notice a number of items in the fairway at the bottom of the hill. There are four giant bowling pins and — heh, heh — morning show producer Lips dressed in an inflatable suit. Leave your clubs in the bag, because instead of launching little white pellets at the pins, you will be given a tire, which you'll roll toward the targets.

Knocking over the inanimate pins nets you favorable ball-drop positions, but the real payoff comes if you can leave tread marks on Lips. Knock him over, get \$40; cause a blow-out (flatten the suit), get \$100; miss all the pins, drop in the dreaded "drop zone zero."

- **Deliverance Drive:** This is the crown jewel "signature hole" of the Redneck Open. Hillbillies from surrounding states, including Alabama, Georgia and the Carolinas, have been bussed to the course, where they have set up homesteads. Pity the poor duffer whose shot comes to rest on their private property. The course superintendent has issued a

strong advisory urging golfers to, uh, watch their backside whenever bending over to pick up a ball. Aquatic Creations sponsors this one.

More Hazards To Your Health

One more thing: There are a few other hazards on the course to watch out for. There's a chance you'll have to dodge water balloons dropped from a hovering helicopter. There's that pesky camouflaged sniper perched in a tree, firing paintballs at everything that moves.

And then there's teeing off from a mud hole. Even if you cough up the Hillbilly Bucks to keep your feet out of the goo, the ball still remains in the slime — that is, until you hit it and the slime jumps out of the pit and onto you. And you don't want to get too close to the wall of fire that you have to drive your ball through.

As you might imagine, everyone had a great day raising over \$30,000 for the Angelus charity. Among those braving the elements were Montgomery Gentry's Eddie Montgomery and Tampa Bay Buccaneers running back Mike Alstott.

If this sounds like fun — and, by all accounts, it's a riot — and you're thinking about doing something similar, be forewarned that it's a lot of work to set up and execute. For instance, you can't begin tricking out the golf course until late the day before, because you probably won't find a course willing to give up an entire day's play to allow you in earlier.

The most interesting aspect of this whole shebang will be finding a course willing to let you roll used appliances and farm equipment onto their manicured fairways. Culotta says, however, that it wasn't as tough as he thought it would be. And, he says, after last year's tourney, even the golf course folks were surprised at the course's condition after clean up. "They told me it looked better than it does after member tournaments," he says.

If you're still interested, contact Culotta at mculotta@cbs.com. He'll be glad to give you some tips and provide the number of a golf course manager who will testify that the Redneck Open didn't totally destroy his links.



ONE REDNECK TO ANOTHER

Montgomery Gentry's Eddie Montgomery (l) gave up a day off to play in the Redneck Open, where he says he felt right at home. Debriefing Eddie is WQYK morning sadist and Redneck Open innovator Skip Mahaffey.



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Giving Voices Time Out

Doctor urges Nashville community to give singers more time between performances

Mark Courey, M.D., Medical Director of the Vanderbilt Voice Center in Nashville, is reaching out to educate the label community about the warning signs of vocal injury and the need for rest.

To even a casual observer, it would seem that the number of country music stars with vocal-cord injuries has risen dramatically in the last several months. Since the start of the year, stars like Trick Pony's Heidi Newfield, Keith Urban, Pam Tillis, Randy Travis, Alison Krauss and Sara Evans have been placed on vocal rest.

Some, like Urban and Evans, have required surgery to repair damage from overtaxing their vocal cords. Of course, this kind of injury can also be a danger for radio professionals, who are also taught to project their voices, but problems occur most often in professional singers.



Sara Evans

Courey compares new artists to fledgling runners who want to train for a marathon. He explains, "I want to run a marathon, and I want to train for a year. Experienced runners tell me that is not an appropriate goal. They say, 'If it was that simple, everyone would do it.'" In the same way, he believes, singing stamina must be built over time.

He continues, "Maybe because of our shift — our new desire to push people faster because of greater publicity capabilities — we tend not to let our younger performers develop skills they need to maintain the performance schedule.

"They need to build endurance slowly. We don't give our singers that luxury. They are rushed into overperformance once they have a hit. We have a demand on our singers to perform on the road in shows, and frequently we don't give them time to rest in between."

But these problems don't just occur in younger or less experienced singers. Courey says, "Vocal problems occur in all singers, regardless of style. The main cause is voice overuse. Using the voice is just like any other coordinated physical activity. When a runner runs too much, even if he runs with good form, he'll get into problems. The same is true even if a singer sings with good form."

Prevention Over Treatment

Courey believes changes in the way the industry works could be one of the causes of more reports of vocal problems. "Maybe we are seeing more injuries lately because of the societal attitude toward pushing, pushing, pushing," he says. "We can't expect that from performers. With some of our younger performers, we expect a mature voice and concert schedule without time for them to build their endurance and travel skills."

While having good form helps, it is not a cure-all, according to Courey. He says, "The more efficient they are with technique, the less likely they are to have problems. But if they overdo it, good singers with good form can have problems."

So how can singers avoid vocal-cord trouble? Courey says, "We do regular outreach with the different labels to try and tell them about this. Preventive medicine is our No. 1 goal. We have new-artist programs

to get them in here. Not to change their style — that's not what we're about — but to help them think about what they are doing and give them early warning signs of problems, so they can be their own best advocates. It's great when their road managers come with them. We have been striving to get preventive medicine in the industry."

"Vocal problems occur in all singers, regardless of style. The main cause is voice overuse."

The warning signs of vocal-cord problems are episodic hoarseness — especially after a performance — loss of vocal clarity and loss of vocal range.

"Often, artists come in and don't even realize that there are the beginnings of problems," Courey says. He

recommends that artists have plenty of physical rest, use normal speaking voices whenever possible, avoid public places that force them to speak loudly to be heard and avoid dry, smoky places. "If the voice is irritated, it's more likely to be injured," he says. "Certainly, if you are entertaining people with your singing voice, it is very physically demanding on the whole body."

In some cases, singers need to make sure they drink more water. Courey notes, "The vocal cords vibrate more than 100 times each second. If you think about that, can you imagine rubbing your hands together 100 times per second? The skin needs to be soft and pliable. Vocal cords will dehydrate, and each time they rub together it will be more traumatic."



MARTY'S PARTY Teaming up in the studio recently to record a duet called "Farmer's Blues" for Marty Stuart's new CD were (l-r) Merle Haggard and Stuart. The song was penned by Stuart and his wife, Connie Smith. The CD will hit stores July 1. Haggard and Stuart may also perform some concert dates together this summer.

Surgical Decisions

"Surgery is always the last resort," Courey says. "The main option for public performers is to learn to use the voice with an efficient technique and try not to overuse the voice. We try to help patients find that balance. Sometimes that, in and of itself, will result in significant reduction of problems."

Artists sometimes do need surgery, though, and Courey says, "I don't want to say surgery is more of an option, but the results are more predictable. We have a better understanding of vocal-fold vibratory patterns and the way the voice box works to help us design better instruments and operate under higher magnification."

Because of better technology and understanding, there is less risk involved in having surgery than in former years. Once a performer has had surgery and recovered, he or she does not have a greater chance of problems in the future, Courey says. "Once the body has healed from the surgery, the surgery itself poses no more risk to their performance levels," he says. "What I think of as a physician, not just as a surgeon, is how I can get these patients to use their voices more efficiently, so they are less likely to stimulate this process again."



Keith Urban

What exactly needs to be repaired during surgery? "I tell patients it's like a callus," Courey says. Vocal-cord lesions have also been described as blisters, but those terms are just to provide the patient with an analogy he or she can relate to.

Technique

Courey stresses to singers that he will not try to change their distinctive vocal style. "Your vocal signature, you can produce with most techniques," he explains. "We try to get them to produce it using the least amount of effort."

Sometimes artists run into trouble when they are forced to change their

technique because of other changes in their bodies, like the hormonal changes that occur during pregnancy. Courey notes, "If you are having a baby and you don't have the respiratory support you once had, you are going to change your technique to help you sound the way you want to sound. But that technique could be less efficient."

"Maybe we are seeing more injuries lately because of the societal attitude toward pushing, pushing, pushing. We can't expect that from performers."

Courey says pregnant women could also face other risks: "Hormonal changes can make blood vessels more leaky. That, combined with changes in the body's ability to move around, does put you at more risk."

How professionals adapt and use their voices is of utmost importance, and Courey believes the way the industry looks at performers and their roles must change. "There has been a paradigm shift in our culture. It's become performance for fame's sake rather than performance for the love of what you are doing. That's a dangerous thing for everybody. Good things take time."

TALK BACK TO R&R!

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

Call me at

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aking@radioandrecords.com

R&R COUNTRY TOP 50

May 9, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	TIM MCGRAW She's My Kind Of Rain (Curb)	15965	18	148/0
1	2	DARRYL WORLEY Have You Forgotten (DreamWorks)	15863	11	148/0
3	3	KENNY CHESNEY Big Star (BNA)	14124	18	148/0
4	4	DIAMOND RIO I Believe (Arista)	13910	22	145/0
5	5	KEITH URBAN Raining On Sunday (Capitol)	13700	21	147/0
6	6	CHRIS CAGLE What A Beautiful Day (Capitol)	13608	24	148/0
7	7	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	13564	21	143/1
8	8	RASCAL FLATTS Love You Out Loud (Lyric Street)	11307	16	146/0
9	9	LONESTAR My Front Porch Looking In (BNA)	11091	10	146/1
10	10	TOBY KEITH Beer For My Horses (DreamWorks)	10478	19	148/3
11	11	JIMMY WAYNE Stay Gone (DreamWorks)	9560	13	145/0
12	12	JEFF BATES The Love Song (RCA)	8310	18	146/1
13	13	MONTGOMERY GENTRY Speed (Columbia)	8282	18	145/0
14	14	CRAIG MORGAN Almost Home (Broken Bow)	7790	27	128/0
15	15	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	7686	18	138/1
16	16	TRACY BYRD The Truth About Men (RCA)	7453	9	135/3
17	17	JO DEE MESSINA Was That My Life (Curb)	6534	17	140/1
19	18	GEORGE STRAIT Tell Me Something Bad About... (MCA)	6252	6	139/6
18	19	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6197	29	97/3
21	20	BRAD PAISLEY Celebrity (Arista)	5788	8	129/10
20	21	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	5595	10	129/5
26	22	BROOKS & DUNN Red Dirt Road (Arista)	5573	4	130/11
24	23	SHANIA TWAIN Forever And For Always (Mercury)	5290	5	127/13
22	24	GARTH BROOKS Why Ain't I Running (Capitol)	4769	11	119/0
23	25	TRAVIS TRITT Country Ain't Country (Columbia)	4537	16	128/0
25	26	SARA EVANS Backseat Of A Greyhound Bus (RCA)	4283	10	128/5
27	27	TRACE ADKINS Then They Do (Capitol)	4023	9	120/4
29	28	DUSTY DRAKE One Last Time (Warner Bros.)	2995	9	87/2
28	29	WARREN BROTHERS Hey, Mr. President (BNA)	2916	7	89/0
30	30	AMY DALLEY Love's Got An Attitude (It...) (Curb)	2856	10	105/3
32	31	MARK WILLS When You Think Of Me (Mercury)	2469	11	87/2
31	32	SAMMY KERSHAW I Want My Money Back (Audium)	2445	14	95/0
Breaker	33	VINCE GILL Someday (MCA)	2121	7	89/4
39	34	CLAY WALKER A Few Questions (RCA)	1829	3	86/23
45	35	WYNONNA What The World Needs (Asylum/Curb)	1783	2	73/66
36	36	DIERKS BENTLEY What Was I Thinkin' (Capitol)	1755	4	66/4
34	37	TERRI CLARK Three Mississippi (Mercury)	1730	8	80/2
37	38	EMERSON DRIVE Only God (DreamWorks)	1455	6	78/3
35	39	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	1312	3	70/8
47	40	JOE NICHOLS She Only Smokes When She... (Universal South)	1293	2	57/12
44	41	FAITH HILL You're Still Here (Warner Bros.)	1082	2	56/12
38	42	LEANN RIMES Suddenly (Asylum/Curb)	1044	7	50/3
43	43	TRICK PONY A Boy Like You (H2E/WB)	1013	4	52/0
41	44	AARON LINES Love Changes Everything (RCA)	993	4	57/4
40	45	JENNIFER HANSON This Far Gone (Capitol)	963	3	61/3
50	46	BILLY CURRINGTON Walk A Little Straighter (Mercury)	901	2	45/6
42	47	MCHAYES It Doesn't Mean I Don't... (Universal South)	830	4	56/5
46	48	BRAD MARTIN One Of Those Days (Monument/Epic)	772	3	54/3
Debut	49	RUSHLOW I Can't Be Your Friend (Lyric Street)	666	1	48/6
Debut	50	CLINT DANIELS The Letter (Almost Home) (Monument/Epic)	614	1	27/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
WYNONNA What The World Needs (Asylum/Curb)	66
DEANA CARTER I'm Just A Girl (Arista)	31
CLAY WALKER A Few Questions (RCA)	23
RACHEL PROCTOR Days Like This (BNA)	14
SHANIA TWAIN Forever And For Always (Mercury)	13
JOE NICHOLS She Only Smokes When She... (Universal South)	12
FAITH HILL You're Still Here (Warner Bros.)	12
BROOKS & DUNN Red Dirt Road (Arista)	11
BRAD PAISLEY Celebrity (Arista)	10
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	8
GEORGE STRAIT Tell Me Something Bad About... (MCA)	6
RUSHLOW I Can't Be Your Friend (Lyric Street)	6
BILLY CURRINGTON Walk A Little Straighter (Mercury)	6

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+1647
TOBY KEITH Beer For My Horses (DreamWorks)	+1439
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+1420
LONESTAR My Front Porch Looking In (BNA)	+1072
WYNONNA What The World Needs (Asylum/Curb)	+997
BRAD PAISLEY Celebrity (Arista)	+881
CLAY WALKER A Few Questions (RCA)	+850
SHANIA TWAIN Forever And For Always (Mercury)	+764
DIAMOND RIO I Believe (Arista)	+743
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+703

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+512
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+487
TOBY KEITH Beer For My Horses (DreamWorks)	+474
LONESTAR My Front Porch Looking In (BNA)	+363
BRAD PAISLEY Celebrity (Arista)	+313
CLAY WALKER A Few Questions (RCA)	+292
WYNONNA What The World Needs (Asylum/Curb)	+268
CHRIS CAGLE What A Beautiful Day (Capitol)	+267
SHANIA TWAIN Forever And For Always (Mercury)	+267
DIAMOND RIO I Believe (Arista)	+263

Breakers

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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 4/27-5/3. 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 9, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W POINTS	TOTAL PLAYS	W PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TIM MCGRAW She's My Kind Of Rain (Curb)	3464	-95	2710	-95	17	73/0
4	2	DIAMOND RIO I Believe (Arista)	3373	+85	2662	+72	26	72/0
5	3	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3333	+126	2604	+88	23	73/0
3	4	KEITH URBAN Raining On Sunday (Capitol)	3277	-56	2590	-65	24	75/1
6	5	CHRIS CAGLE What A Beautiful Day (Capitol)	3164	+111	2529	+73	25	74/0
2	6	KENNY CHESNEY Big Star (BNA)	3103	-378	2405	-333	19	71/0
8	7	RASCAL FLATTS Love You Out Loud (Lyric Street)	2940	+85	2359	+58	17	75/0
10	8	TOBY KEITH Beer For My Horses (DreamWorks)	2855	+304	2264	+245	7	75/0
7	9	DARRYL WORLEY Have You Forgotten (DreamWorks)	2643	-302	2055	-243	11	69/0
9	10	LONESTAR My Front Porch Looking In (BNA)	2615	+39	2091	+40	11	74/0
11	11	JIMMY WAYNE Stay Gone (DreamWorks)	2437	+62	1936	+46	14	75/0
12	12	JEFF BATES The Love Song (RCA)	2336	+29	1849	+2	18	72/0
13	13	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	2253	+47	1812	+43	21	72/0
15	14	MONTGOMERY GENTRY Speed (Columbia)	2212	+121	1726	+81	19	70/1
14	15	TRACY BYRD The Truth About Men (RCA)	2190	+98	1763	+71	10	73/0
16	16	GEORGE STRAIT Tell Me Something Bad About... (MCA)	2021	+135	1587	+104	6	74/0
17	17	JO DEE MESSINA Was That My Life (Curb)	1854	-16	1474	-13	18	71/0
18	18	CRAIG MORGAN Almost Home (Broken Bow)	1755	+66	1425	+61	20	59/0
20	19	BROOKS & DUNN Red Dirt Road (Arista)	1699	+152	1348	+134	4	73/1
21	20	BRAD PAISLEY Celebrity (Arista)	1606	+112	1293	+84	9	64/0
19	21	GARTH BROOKS Why Ain't I Running (Capitol)	1556	+2	1244	-28	11	61/1
25	22	SHANIA TWAIN Forever And For Always (Mercury)	1490	+320	1200	+242	5	69/3
22	23	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	1486	+93	1219	+78	10	69/5
24	24	TRACE ADKINS Then They Do (Capitol)	1481	+99	1176	+70	10	69/2
23	25	TRAVIS TRITT Country Ain't Country (Columbia)	1387	+1	1055	-9	18	54/1
26	26	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1270	+111	1007	+78	12	61/1
27	27	WARREN BROTHERS Hey, Mr. President (BNA)	1007	-70	797	-55	6	51/1
28	28	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	939	+28	790	+27	13	36/0
30	29	DUSTY DRAKE One Last Time (Warner Bros.)	796	+117	649	+79	8	41/3
29	30	SAMMY KERSHAW I Want My Money Back (Audiom)	782	-93	639	-81	16	36/0
35	31	JOE NICHOLS She Only Smokes When She... (Universal South)	758	+191	619	+167	3	46/7
31	32	EMERSON DRIVE Only God (DreamWorks)	740	+74	602	+52	5	46/2
32	33	MARK WILLS When You Think Of Me (Mercury)	724	+61	605	+48	12	46/5
33	34	TRICK PONY A Boy Like You (H2E/WB)	677	+70	556	+50	8	36/3
34	35	DIERKS BENTLEY What Was I Thinkin' (Capitol)	676	+105	542	+82	3	42/4
37	36	VINCE GILL Someday (MCA)	611	+126	487	+105	6	37/4
38	37	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	545	+63	437	+53	3	39/5
36	38	AMY DALLEY Love's Got An Attitude (It...) (Curb)	513	+26	433	+32	9	34/3
39	39	TERRI CLARK Three Mississippi (Mercury)	499	+104	431	+92	7	32/5
40	40	CLAY WALKER A Few Questions (RCA)	395	+130	329	+109	3	41/17
42	41	JENNIFER HANSON This Far Gone (Capitol)	308	+61	269	+42	4	26/4
43	42	WYNONNA What The World Needs (Asylum/Curb)	303	+235	257	+198	1	29/25
43	43	MCHAYES It Doesn't Mean I Don't... (Universal South)	266	+20	250	+18	5	22/3
41	44	BRAD MARTIN One Of Those Days (Monument/Epic)	266	+6	243	+4	3	21/2
45	45	JILL KING One Mississippi (Blue Diamond)	261	+50	226	+37	6	19/2
47	46	AARON LINES Love Changes Everything (RCA)	249	+64	232	+59	4	23/4
44	47	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	239	+12	216	+11	19	6/0
46	48	LEANN RIMES Suddenly (Asylum/Curb)	204	-1	167	0	2	14/0
50	49	BILLY CURRINGTON Walk A Little Straighter (Mercury)	189	+53	167	+44	2	18/3
49	50	RUSHLOW I Can't Be Your Friend (Lyric Street)	173	+34	152	+36	2	14/4

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WYNONNA What The World Needs (Asylum/Curb)	25
CLAY WALKER A Few Questions (RCA)	17
DEANA CARTER I'm Just A Girl (Arista)	9
JOE NICHOLS She Only Smokes When She... (Universal South)	7
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	6
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	5
MARK WILLS When You Think Of Me (Mercury)	5
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	5
TERRI CLARK Three Mississippi (Mercury)	5
DIERKS BENTLEY What Was I Thinkin' (Capitol)	4
VINCE GILL Someday (MCA)	4
JENNIFER HANSON This Far Gone (Capitol)	4
AARON LINES Love Changes Everything (RCA)	4
RUSHLOW I Can't Be Your Friend (Lyric Street)	4
SHANIA TWAIN Forever And For Always (Mercury)	3
DUSTY DRAKE One Last Time (Warner Bros.)	3
TRICK PONY A Boy Like You (H2E/WB)	3
AMY DALLEY Love's Got An Attitude (It...) (Curb)	3
MCHAYES It Doesn't Mean I Don't... (Universal South)	3
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SHANIA TWAIN Forever And For Always (Mercury)	+320
TOBY KEITH Beer For My Horses (DreamWorks)	+304
WYNONNA What The World Needs (Asylum/Curb)	+235
JOE NICHOLS She Only Smokes When She... (Universal South)	+191
BROOKS & DUNN Red Dirt Road (Arista)	+152
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+135
CLAY WALKER A Few Questions (RCA)	+130
VINCE GILL Someday (MCA)	+126
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+126
MONTGOMERY GENTRY Speed (Columbia)	+121

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+245
SHANIA TWAIN Forever And For Always (Mercury)	+242
WYNONNA What The World Needs (Asylum/Curb)	+198
JOE NICHOLS She Only Smokes When She... (Universal South)	+167
BROOKS & DUNN Red Dirt Road (Arista)	+134
CLAY WALKER A Few Questions (RCA)	+109
VINCE GILL Someday (MCA)	+105
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+104
TERRI CLARK Three Mississippi (Mercury)	+92
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+88
BRAD PAISLEY Celebrity (Arista)	+84
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+82
MONTGOMERY GENTRY Speed (Columbia)	+81
DUSTY DRAKE One Last Time (Warner Bros.)	+79
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+78
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+78
CHRIS CAGLE What A Beautiful Day (Capitol)	+73
DIAMOND RIO I Believe (Arista)	+72
TRACY BYRD The Truth About Men (RCA)	+71
TRACE ADKINS Then They Do (Capitol)	+70
CRAIG MORGAN Almost Home (Broken Bow)	+61
AARON LINES Love Changes Everything (RCA)	+59
RASCAL FLATTS Love You Out Loud (Lyric Street)	+58
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	+53

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 9, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 13-19.

ARTIST Title (Label)	LIKE A LDT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY Big Star (BNA)	40.0%	71.4%	4 17.7%	98.3%	3.7%	5.4%
KEITH URBAN Raining On Sunday (Capitol)	33.7%	69.4%	4 16.6%	96.9%	6.0%	4.9%
TIM MCGRAW She's My Kind Of Rain (Curb)	40.6%	67.7%	4 14.3%	95.4%	5.1%	8.3%
DIAMOND R I Believe (Arista)	40.3%	67.4%	4 18.6%	96.0%	6.9%	3.1%
CRAIG MORGAN Almost Home (Broken Bow)	27.7%	66.3%	4 22.3%	94.3%	4.6%	1.1%
DARRYL WORLEY Have You Forgotten (DreamWorks)	43.7%	65.4%	4 16.9%	96.9%	4.9%	9.7%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	37.4%	64.9%	4 19.7%	95.7%	7.4%	3.7%
KID ROCK/SHERYL CROW Picture (Lava/Atlantic)	43.4%	61.4%	4 12.0%	89.1%	8.0%	7.7%
MONTGOMERY GENTRY Speed (Columbia)	22.6%	60.6%	4 25.1%	93.7%	6.9%	1.1%
TRAVIS TRITT Country Ain't Country (Columbia)	26.6%	59.4%	4 24.6%	94.0%	8.0%	2.0%
JIMMY WAYNE Stay Gone (DreamWorks)	22.0%	57.7%	4 24.0%	90.0%	6.0%	2.3%
SAMMY KERSHAW I Want My Money Back (Audium)	18.6%	55.1%	4 22.9%	87.7%	8.0%	1.7%
TRACY BYRD The Truth About Men (RCA)	25.1%	54.6%	4 20.6%	88.3%	10.3%	2.9%
LONESTAR My Front Porch Looking In (BNA)	17.4%	54.0%	4 28.6%	91.4%	5.7%	3.1%
BRAD PAISLEY Celebrity (Arista)	15.7%	51.7%	4 28.0%	87.7%	6.6%	1.4%
CHRIS CAGLE What A Beautiful Day (Capitol)	20.0%	50.6%	4 28.6%	92.0%	9.1%	3.7%
TOBY KEITH Beer For My Horses (DreamWorks)	27.7%	49.7%	4 19.7%	84.0%	11.1%	3.4%
JEFF BATES The Love Song (RCA)	18.6%	49.7%	4 29.1%	89.1%	7.7%	2.6%
RASCAL FLATTS Love You Out Loud (Lyric Street)	16.9%	48.0%	4 27.4%	87.7%	10.0%	2.3%
GARTH BROOKS Why Ain't I Running (Capitol)	13.7%	48.0%	4 29.7%	86.6%	6.3%	2.6%
MARK WILLS When You Think Of Me (Mercury)	15.7%	46.9%	4 29.1%	84.6%	7.1%	1.4%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	15.4%	46.0%	4 24.9%	85.1%	12.0%	2.3%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	16.3%	45.4%	3 28.3%	89.7%	13.4%	2.6%
TRACE ADKINS Then They Do (Capitol)	15.7%	44.9%	4 27.7%	84.0%	9.4%	2.0%
JO DEE MESSINA Was That My Life (Curb)	12.3%	42.3%	3 29.7%	90.0%	14.0%	4.0%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	14.9%	41.1%	3 26.3%	81.7%	10.9%	3.4%
WARREN BROTHERS Hey, Mr. President (BNA)	18.9%	40.9%	3 23.1%	79.7%	10.9%	4.9%
BROOKS & DUNN Red Dirt Road (Arista)	12.6%	39.1%	4 24.3%	71.7%	6.6%	1.7%
SHANIA TWAIN Forever And For Always (Mercury)	16.6%	38.9%	3 26.0%	80.0%	12.6%	2.6%
DERKS BENTLEY What Was I Thinkin' (Capitol)	13.7%	38.3%	4 25.1%	71.4%	5.7%	2.3%
DUSTY DRAKE One Last Time (Warner Bros.)	13.7%	37.1%	3 21.4%	76.9%	14.0%	4.3%
AMY DALLEY Loves Got An Attitude (Curb)	9.1%	37.1%	3 27.4%	81.4%	14.3%	2.6%
VINCE GILL Someday (MCA)	11.1%	34.0%	3 23.1%	70.3%	10.6%	2.6%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	8.0%	34.0%	3 35.1%	84.6%	13.1%	2.3%
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	5.4%	24.3%	3 23.4%	62.9%	12.3%	2.9%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Dimick
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? (Note: This is phase two of the question, bringing the total sample to 350 persons.)

Total
 1-2 CDs/cassettes: 23%
 3-5 CDs/cassettes: 17%
 6-10 CDs/cassettes: 2%
 10+ CDs/cassettes: 3%
 No purchases: 55%
 More: 21%
 Less: 23%
 About the same: 56%

P1
 1-2 CDs/cassettes: 23%
 3-5 CDs/cassettes: 20%
 6-10 CDs/cassettes: 3%
 10+ CDs/cassettes: 4%
 No purchases: 50%
 More: 21%
 Less: 22%
 About the same: 57%

P2
 1-2 CDs/cassettes: 24%
 3-5 CDs/cassettes: 8%
 6-10 CDs/cassettes: 1%
 10+ CDs/cassettes: 3%
 No purchases: 64%
 More: 22%
 Less: 23%
 About the same: 55%

Male
 1-2 CDs/cassettes: 24%
 3-5 CDs/cassettes: 16%
 6-10 CDs/cassettes: 3%
 10+ CDs/cassettes: 4%
 No purchases: 53%
 More: 17%
 Less: 23%
 About the same: 60%

Female
 1-2 CDs/cassettes: 23%
 3-5 CDs/cassettes: 19%
 6-10 CDs/cassettes: 1%
 10+ CDs/cassettes: 2%
 No purchases: 53%
 More: 25%
 Less: 22%
 About the same: 53%

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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May 9, 2003



America's Best Testing Country Songs 12+
For The Week Ending 5/9/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
CHRIS CAGLE What A Beautiful Day (Capitol)	4.28	4.26	97%	19%	4.27	4.38	3.93
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.26	4.28	99%	32%	4.45	4.51	4.25
DIAMOND RIO I Believe (Arista)	4.26	4.27	96%	20%	4.39	4.46	4.15
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.24	4.27	97%	18%	4.24	4.37	3.82
LONESTAR My Front Porch Looking In (BNA)	4.18	4.21	92%	11%	4.23	4.36	3.82
MARTINA MCBRIDE Concrete Angel (RCA)	4.16	4.20	99%	33%	4.24	4.32	3.98
TOBY KEITH Beer For My Horses (DreamWorks)	4.13	4.20	95%	14%	4.15	4.10	4.31
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	4.12	4.06	93%	22%	4.22	4.21	4.26
BRAD PAISLEY Celebrity (Arista)	4.12	4.05	82%	9%	4.09	4.08	4.14
BROOKS & DUNN Red Dirt Road (Arista)	4.11		57%	4%	4.14	4.18	4.02
KEITH URBAN Raining On Sunday (Capitol)	4.10	4.08	97%	28%	4.25	4.29	4.09
TRACY BYRD The Truth About Men (RCA)	4.06	4.01	83%	11%	4.22	4.27	4.08
JIMMY WAYNE Stay Gone (DreamWorks)	4.05	4.04	76%	10%	4.07	4.14	3.84
TRACE ADKINS Then They Do (Capitol)	4.05	4.06	62%	6%	4.16	4.24	3.93
MONTGOMERY GENTRY Speed (Columbia)	4.04	4.06	93%	16%	4.07	4.10	3.97
TIM MCGRAW She's My Kind Of Rain (Curb)	4.02	4.00	99%	36%	4.01	4.11	3.69
CRAIG MORGAN Almost Home (Broken Bow)	4.00	4.04	79%	15%	4.13	4.18	3.98
KENNY CHESNEY Big Star (BNA)	3.98	4.02	99%	39%	3.98	3.98	3.96
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	3.97	3.83	72%	9%	4.01	4.15	3.59
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.96	3.98	91%	19%	3.98	4.03	3.81
KID ROCK/ SHERYL CROW Picture (Atlantic)	3.91	3.83	95%	40%	4.02	4.12	3.68
JEFF BATES The Love Song (RCA)	3.89	3.91	83%	18%	3.99	4.05	3.83
TRAVIS TRITT Country Ain't Country (Columbia)	3.85	3.88	82%	14%	3.94	3.95	3.90
ALAN JACKSON That'd Be Alright (Arista)	3.83	3.86	98%	38%	4.05	4.02	4.16
GARTH BROOKS Why Ain't I Running (Capitol)	3.82	3.90	77%	14%	3.82	3.87	3.67
JO DEE MESSINA Was That My Life (Curb)	3.81	3.79	85%	16%	3.89	3.92	3.80
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.75	3.90	65%	9%	3.87	3.84	3.94
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.68	3.74	70%	13%	3.68	3.66	3.75
WARREN BROTHERS Hey, Mr. President (BNA)	3.62	3.70	67%	15%	3.62	3.67	3.44
SHANIA TWAIN Forever And For Always (Mercury)	3.55	3.57	74%	18%	3.56	3.51	3.73

Total sample size is 738 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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

RACHEL PROCTOR Days Like This (BNA)
Total Plays: 227, Total Stations: 47, Adds: 14

CHARLIE ROBISON Walter (Columbia)
Total Plays: 210, Total Stations: 21, Adds: 0

KENNY ROGERS I'm Missing You (Dreamcatcher)
Total Plays: 109, Total Stations: 18, Adds: 5

DEANA CARTER I'm Just A Girl (Arista)
Total Plays: 64, Total Stations: 36, Adds: 31

Songs ranked by total plays

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C · O · U · N · T · R · Y

FLASHBACK

1 YEAR AGO

- No. 1: "Drive (For Daddy Gene)" — Alan Jackson

5 YEARS AGO

- No. 1: "Out Of My Bones" — Randy Travis

10 YEARS AGO

- No. 1: "Tender Moments" — Lee Roy Parnell

15 YEARS AGO

- No. 1: "Eighteen Wheels..." — Kathy Mattea (second week)

20 YEARS AGO

- No. 1: "Common Man" — John Conlee

25 YEARS AGO

- No. 1: "She Can Put Her Shoes Under My Bed..." — Johnny Duncan

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALAN JACKSON That'd Be Alright (Arista)	3383
JOE NICHOLS Brokenheartsville (Universal South)	3173
MARTINA MCBRIDE Concrete Angel (RCA)	3038
MARK WILLS 19 Somethin' (Mercury)	2886
GARY ALLAN Man To Man (MCA)	2187
RASCAL FLATTS These Days (Lyric Street)	2148
KEITH URBAN Somebody Like You (Capitol)	2093
DIAMOND RIO Beautiful Mess (Arista)	1789
TOBY KEITH Who's Your Daddy? (DreamWorks)	1752
EMERSON DRIVE Fall Into Me (DreamWorks)	1731
TERRI CLARK I Just Wanna Be Mad (Mercury)	1647
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1475
BLAKE SHELTON The Baby (Warner Bros.)	1470
KENNY CHESNEY The Good Stuff (BNA)	1379
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1263
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1245
JOE NICHOLS The Impossible (Universal South)	1098
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1045
TOBY KEITH My List (DreamWorks)	911
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	896

Table listing radio stations and their reporters across various states including AK, AZ, CA, CO, CT, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MO, MS, MT, NC, ND, NE, NH, NJ, NY, OH, OK, OR, PA, RI, SC, SD, TN, TX, VA, VT, WA, WI, WY.

* Additional Reporters
223 Total Reporters
148 Total Monitored
75 Total Indicator
72 Current Indicator Playlists
Reported Frozen Playlist (1):
WPSK/Blacksburg, VA
WMTZ/Johnstown, PA





Seattle's Wall Of Women

Wanna reach females? Sandusky/Seattle has you covered

Tony Coles is the ringmaster of an interesting circus. As the PD of Sandusky AC combo KRWM (Warm 106.9) and KLSY (Mix 92.5)/Seattle, he oversees two stations targeted to different yet dangerously overlapping demos — on purpose. Sometimes they operate as perfectly parallel entities. Other times, however, they swerve into each other's lane, banging fenders and trading paint in the turns.

When it works, however, it's a beautiful thing. "The way we look at it, it's better to own both ACs than to have a competitor own one of them," says Coles. "Even with the competition between the stations, at least it keeps the money in-house."



Tony Coles

The Wall Of Women

On paper, Warm targets 35-54 women, and Mix targets 25-49 women. It's all part of Sandusky's master plan to own what it affectionately refer to as Seattle's "Wall of Women." "The thing I stress to the salespeople and both airstaffs is that people of similar ages can be very different," says Coles.

"Everyone knows a 40-year-old woman who wouldn't be caught dead listening to a Soft AC station. Even if she did listen, she would never admit it. We also know a 40-year-old who has no idea who Smash Mouth is or wouldn't say she listens to a station that plays Smash Mouth."

You'd probably figure that these two similarly targeted stations share a lot of audience. You'd be wrong. "Warm shares more with [Clear Channel CHR/Rhythmic] KUBE and [Infinity CHR/Pop] KBKS than it does with KLSY," says Coles. "KLSY shares more with [Country] KMPS and KBKS than it does with Warm."

"While the stations are very close, they have their own unique identities — and their target listeners have identities. I envision the Warm/Mix audience as big sister and younger sister. They both watch *Friends* on Thursday night, but they shop at different stores. If you look at the hot ZIPs for both stations, they're in different places. Their listeners are different people."

Separate But Uneasy

Things weren't always this clear-cut. Coles had programmed Warm for three years before adding duties

for Mix in February 2002. It was an uneasy alliance from the start.

Although owned by the same company, there had been a fair amount of intramural competition between the two as they fought over demos and ad dollars. Before Coles took over Mix, he and former KLSY PD Barry McKay

had kept a strict detente between the stations. It was a delicate dance.

"Neither of us ever did anything to directly attack the other station, but, at the same time, we never did anything that would prevent our own station from performing well," Coles says.

Suddenly, Coles had to be Dad to both stations. He still had his birth child to care for, as well as his newly adopted daughter. His job was to not show any favoritism while protecting both of them from being hit by a car.

Coles and his two crews had a simple mission. "We asked ourselves, 'How can we make both stations dominant AC radio stations yet allow them to have their own identities?'" he says.

When trying to figure out the differences between Warm and Mix, comparing the stations' playlists doesn't give you the full story. "On paper, they may share a lot of commonalities, but in tempo and presentation, they could not be farther from one another," Coles says.

"Warm is a classic Soft AC that's 80% gold and very focused on at-

work listening, with more music and less talk. KLSY is very bright, uptempo, and very personality-driven, anchored by our 17-year morning show, *Murdock, Hunter & Alice*.

"There are four to six stations in the market playing the exact same music, so something had to differentiate us. Warm has the unique selling proposition that it's the softest station on the dial. When it comes to KLSY, what are we going to say? 'We play Phil Collins better than anyone else?' There has to be something unique, and the great thing about KLSY is its personality."

Music Meeting Of The Minds

It's easy to picture Coles and his two stellar MDs, Mix's Darla Thomas and Warm's Laura Dane, sitting around trying to decide who gets custody of which song. "It's very interesting sitting in on two music meetings each week with different MDs and hearing completely different takes on some of the same records," Coles says.

"It's all about what is the best sound for the individual station. Sometimes I hear a record that Mix should be on right away, but I also know that this is a great testing ground for a record that, when it comes out on gold disc, will be perfect for Warm."

"At the same time, when we have some of those soft ballads that are more difficult to get to test for Mix, I can warm them up on Warm and use them down the line on Mix."

Often, the line gets blurred to the point where the same song will work for both stations simultaneously — like something by Celine Dion, for example. "There are times where I wish I could add a certain record on Warm or Mix because, personally, that's what I'm thinking at the time," says Coles.

"But, at the end of the day, I have to remember that I'm ultimately ac-

"The way we look at it, it's better to own both ACs than to have a competitor own one of them. Even with the competition between the stations, at least it keeps the money in-house."

Seattle Sisterhood

Here are sample hours from KRWM & KLSY/Seattle

KRWM

3pm, Wednesday, April 30

3:01: ROD STEWART Forever Young, 1988

3:07: NORAH JONES Don't Know Why, 2002

Stopset

3:17: STEVIE WONDER You Are The Sunshine Of My Life, 1973

3:21: FAITH HILL This Kiss, 1998

Stopset

3:33: JAMES INGRAM I Don't Have The Heart, 1989

3:37: PHIL COLLINS True Colors, 1998

3:41: ENGLAND DAN & JOHN FORD COLEY I'd Really Love To See You Tonight, 1976

3:43: JOSH GROBAN To Where You Are, 2001

3:47: BOB SEGER We've Got Tonight, 1978

3:51: JIMMY CLIFF I Can See Clearly Now, 1993

3:55: STEPHEN BISHOP It Might Be You, 1983

3:59: LUTHER VANDROSS Always And Forever, 1994

KLSY

3pm, Wednesday, April 30

3:02: SIMPLY RED If You Don't Know Me By Now, 1989

3:06: SHANIA TWAIN Man! I Feel Like A Woman!, 1999

3:10: GREEN DAY Time Of Your Life (Good...), 1997

3:12: SANTANA /MICHELLE BRANCH Game Of Love, 2002

Stopset

3:24: ROD STEWART /R. ISLEY This Old Heart Of Mine, 1990

3:28: NORAH JONES Don't Know Why, 2002

Stopset

3:40: ROXETTE The Look, 1989

3:44: MATCHBOX TWENTY If You're Gone, 2000

3:48: FLEETWOOD MAC Don't Stop, 1977

3:52: CELINE DION Have You Ever Been In Love, 2002

3:56: BLUES TRAVELER Run-Around, 1994

countable for generating numbers for both stations, and if a hit is a hit, I'm going to play it on the station where it's going to be the biggest hit. Sometimes that means playing it on both stations."

Who Gets What Promotion?

There are only a finite number of promotional opportunities available, so you can imagine two promotions directors and two sales departments fighting it out for promotional dominance. "There are times where it's a clear-cut decision," says Coles. "For example, a James Taylor promotion would go to Warm because of image, while Hootie would go to KLSY."

OK, so much for the easy ones. "It's always a question of which promotion makes more sense for which station," says Coles. "It's a case-by-case call, and, trust me, there are some days where I say, 'Man, I hate making this call, because the reality is, no matter which station I choose, it's gonna piss off the other one.' But I wouldn't have it any other way."

That being said, the stations have also discovered that there can be mutually beneficial opportunities for both when they pool their resources and bring the power of their "Wall of Women" to bear. For example, take the Northeast Women's Show, a huge annual women's expo.

"For years, [crosstown Hot AC] KPLZ had a lock on that promotion," says Coles. "For years, all both stations fought to get it, but KPLZ always got it. This year, taking advantage of the wide cross sec-

tion of women who listen to Mix and Warm, we decided to make our pitch together, and it worked."

Dare To Dream

There's nothing easy about any of this, though. "Building an image and branding a station isn't something that happens overnight," says Coles. "Some of these decisions I make, like who gets the Kenny Loggins promotion, in the grand scheme, may not seem like a big thing, but it is all part of the ongoing branding process."

"We have two full staffs at both stations that are very focused on all the small details. My job is to be able to step back and say, 'Where do these two stations need to be a year or two years from now, and what do we have to do to get them there?'"

Coles gives the lion's share of the credit to GM Mark Kaye, who sets the tone for the entire building. "He always makes sure that both stations are a priority," Coles says. "When Mark is in town, there isn't a single day when he has not shown his face in both stations. That positive attitude really starts from the top. As long as everyone here sees and feels that both stations are a priority, they feel they don't have anything to worry about."

Now that each station's identity is emerging and their individual and collective successes are becoming noticeable, Coles dares to dream: "My happiest day will be when the numbers roll off the printer, and both stations are tied for No. 1 25-54 females. Until then, I can't afford to take a day off."

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- ⊕ Check in time is 3:00 pm; check out time is 12 noon.

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May 9, 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	CHRISTINA AGUILERA Beautiful (RCA)	2426	+48	308451	20	108/0
	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2258	-29	318654	30	110/0
	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2133	+32	263602	31	113/0
	4	NORAH JONES Don't Know Why (Blue Note/Virgin)	1956	+25	241646	30	100/0
	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1856	0	225615	52	111/0
	6	FAITH HILL Cry (Warner Bros.)	1758	-93	206859	34	112/0
	7	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1499	-40	139198	26	95/0
	8	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1382	+287	247113	10	83/15
	9	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1364	-30	180484	50	100/0
	10	FLEETWOOD MAC Peacekeeper (Reprise)	1293	+54	145316	8	104/3
	11	CELINE DION Have You Ever Been In Love? (Epic)	1264	+179	212092	3	95/4
	12	WHITNEY HOUSTON Try It On My Own (Arista)	1256	+43	180286	12	101/0
	13	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1130	+237	180728	5	98/14
	14	CELINE DION I Drove All Night (Epic)	1020	-135	108728	16	90/1
	15	SIXPENCE NONE THE RICHER Oon't Dream It's Over (Squint/Curb/Reprise)	983	-106	101137	11	87/0
	16	FAITH HILL One (Warner Bros.)	924	+103	149941	5	93/2
	17	JOSH GROBAN You're Still Young (143/Reprise)	845	-185	84350	15	85/0
	18	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	823	-42	109921	9	79/0
	19	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)	667	+75	133879	15	36/3
	20	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	643	+397	65400	2	72/11
	21	AVRIL LAVIGNE I'm With You (Arista)	616	+6	93020	14	31/1
	22	REGIE HAMM Babies (Refugee/Universal South)	526	+10	54741	17	61/0
	23	NATALIE GRANT No Sign Of It (Curb)	438	+21	36255	9	60/2
	24	JAMES TAYLOR September Grass (Columbia)	346	-70	47565	10	56/0
	25	ROD STEWART They Can't Take That Away... (J)	329	+27	61986	3	53/4
	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	268	-20	23073	7	47/0
	27	DANA GLOVER Thinking Over (DreamWorks)	260	-234	25918	15	44/0
	28	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	232	+23	50044	2	19/8
	29	CHRIS EMERSON Broken Heart (Monomoy)	208	-38	18106	5	41/0
Debut	30	MERCY ME I Can Only Imagine (INO/Curb)	206	+52	13436	1	27/6

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 4/27-5/3. 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

SUZU K Teaching (Vellum)

Total Plays: 152, Total Stations: 35, Adds: 6

LAURA PAUSINI If That's Love (Atlantic)

Total Plays: 150, Total Stations: 31, Adds: 5

STYX Yes I Can (CMC/SRG)

Total Plays: 124, Total Stations: 31, Adds: 5

RIC SANDLER I'll Let Ya Know (Rich ID)

Total Plays: 88, Total Stations: 23, Adds: 2

FRANKIE J. Don't Wanna Try (Columbia)

Total Plays: 61, Total Stations: 17, Adds: 5

RINGO STARR Never Without You (Koch)

Total Plays: 50, Total Stations: 12, Adds: 0

DAN GARDNER More Than Life (DGP)

Total Plays: 28, Total Stations: 16, Adds: 7

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

Total Plays: 20, Total Stations: 41, Adds: 40

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	40
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	15
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	14
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	11
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	11
SIEDAH GARRETT What I Know (Omtown)	9
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	8
DAN GARDNER More Than Life (DGP)	7
SUZU K Teaching (Vellum)	6
MERCY ME I Can Only Imagine (INO/Curb)	6
LAURA PAUSINI If That's Love (Atlantic)	5
STYX Yes I Can (CMC/SRG)	5
FRANKIE J. Don't Wanna Try (Columbia)	5

Shania Twain
"Forever And For Always"
MOST ADDED again!
New at: WMTX, KSFI, WTPI & WRAL
28 - 20 R&R AC #1 Most Increased!
30+ - 23+ AC Monitor #1 Greatest Gainer!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+397
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+287
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+237
CELINE DION Have You Ever Been In Love? (Epic)	+179
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+136
ENRIQUE IGLESIAS Hero (Interscope)	+116
FAITH HILL There You'll Be (Warner Bros.)	+110
FAITH HILL One (Warner Bros.)	+103
DIDD Thankyou (Arista)	+87
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+84

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America's Best Testing AC Songs 12 + For The Week Ending 5/9/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12+ songs including PHIL COLLINS, HALL & OATES, CELINE DION, etc.

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.

Indicator

Most Added*

- UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
CELINE DION Have You Ever Been In Love? (Epic)

Recurrents

- MATCHBOX TWENTY If You're Gone (Lava/Atlantic) 1277
ENRIQUE IGLESIAS Hero (Interscope) 1232
LEE ANN WOMACK I Hope You Dance (MCA/Universal) 1196

Songs ranked by total plays

Reporters

Grid of reporter names and station call letters across the bottom of the page, including WYNY Albany, NY, WKYC Columbus, OH, WTKR Gainesville, FL, etc.

Monitored Reporters 136 Total Reporters, 119 Total Monitored, 17 Total Indicator, 12 Current Indicator Playlists. Did Not Report, Playlist Frozen (5): WAXC/Erie, PA, WAFY/Frederick, MD, WPEZ/Macon, GA, WSWT/Peoria, IL, WGSF/Rockford, IL



Reno is a strange little place that has an inherent Alternative and Rock lean to it. KLCA (Alice @ 96.5) is positioned as a Hot AC in a messed-up town that prefers the gritty stuff, and, damn it all, when our audience gets attached to something, they refuse to let it go. • Lifehouse's "Spin" and Three Doors Down's "When I'm Gone" are



showing just about no burn. Hell, I could probably still play Jimmy Eat World's "The Middle" 60 times a week and never show any burn on it. • The curious thing about our audience is that they don't react on the phones much. The only two songs that really jump to mind as "phone burners" have been Norah Jones' "Don't Know Why" and Evanescence's "Bring Me to Life." • With our heavy Alternative crossover audience, the Evanescence is the closest thing I've had to a no-brainer to jump on early. We're usually pretty conservative about these things — which, as you can imagine, sure makes me a hit with the record labels. Uh-huh.

Matchbox Twenty hold at the top of the Hot AC chart for a third week with "Unwell" (Melisma/Atlantic) and look to be in good position to hold for another couple of weeks ... The top nine songs remain the same, but there's a new entry to the top 10: Train's "Calling All Angels" (Columbia) moves 13-10* ... Jewel moves into the top 15 this week with "Intuition" (Atlantic) ... Daniel Bedingfield climbs 27-23* with "If You're Not the One" (Island/IDJMG) ... Third Eye Blind, who performed on NBC's *American Dreams* the other night as The Kinks, move 35-27* with their latest, "Blinded" (Elektra/EEG) ... Sugar Ray make the week's biggest move, 40-29* with "Mr. Bartender (It's Not Easy)" (Atlantic) ... Liz Phair takes the Most Added award with "Why Can't I" (Capitol) ... Over at AC, Hall & Oates are Most Added with "Man on a Mission" (U-Watch) ... Uncle Kracker climbs 12-8* with "Drift Away" (Lava) ... A big move for Shania Twain this week as "Forever and for Always" climbs 28-20* ... The week's lone debut belongs to "I Can Only Imagine" by Mercy Me (INO/Curb).



— Anthony Acampora, Director/Charts

artist activity

ARTIST: Daryl Hall & John Oates

LABEL: U-Watch

By MIKE TRIAS/ASSISTANT EDITOR



One of these things is not like the others: A) "Kiss on My List"; B) "Man-eater"; C) "I Can't Go for That (No Can Do)"; D) "Private Eyes"; E) "Do It for Love." The answer? E. Though all are No. 1 hits by Daryl Hall & John Oates, the rest were hits by the duo in their heyday. "Do It for Love" marked the beginning of a comeback for the pair, and the song reached No. 1 on R&R's AC chart last year.

Hall & Oates formed their prolific hit-making team in Philadelphia more than 30 years ago. Influenced by the soul stylings of such greats as The Temptations and Curtis Mayfield, Hall & Oates developed a signature sound that has led to the sales of more than 60 million albums during their career.

They're currently adding to that total, thanks to "Do It for Love." The song was an inadvertent hit. Included on a greatest hits album that was released in conjunction with the Hall & Oates episode of VH1's *Behind the Music*, "Love" took off. "It's a thrill to be back on radio again," remarks Hall. Oates adds, "Having a hit does give an edge of excitement to the proceedings and career in general." Though both currently have solo projects, that doesn't mean they don't have time to get together and make good music.

Do It for Love is the duo's 21st album, and their first set of recordings since 1997's *Marigold Sky*. Produced by Hall and bassist T Bone Wolk, *Love* is a continuation of the '80s sound that made Hall & Oates famous. "I believe the feeling that underpins this recording has a lot to do with the two men who are feeling good about what they're doing and

why they're doing it," explains Oates. "It's a testament to the fact that passion for one's work doesn't have to diminish with experience."

"Our mission now is to get it out there and be honest," says Hall. "The mission is to get outside the box. It's a very home-made kind of record. We followed our own instinct rather than listen to other people's suggestions. It's really a culmination of all the different stylistic directions we've gone in, and pulling it all together and focusing it in one place. It's a very organic record. It's emotional, it's got soul, it's got great songs and melodies — all the things that people think of when they think of Hall & Oates are very much in evidence here."

And Hall & Oates are surely accomplishing their mission. After scoring another top 10 hit with "Forever With You," they're at it again this week with the third single from *Love*, "Man on a Mission." The track earned Most Added honors at AC with 40 adds and lands at New & Active on R&R's AC chart.

To keep the Hall & Oates phenomenon alive, the legendary artists will embark on a North American summer tour beginning June 25. The tour kicks off in N. Tonawanda, NY at the New Melody Fair. Kenny Loggins co-headlines with the duo beginning August 19 in Chicago. The performance schedule will then wind down at the end of August.

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R&R HOT AC TOP 40

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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)	3737	+81	361637	13	88/1
2	2	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3447	+75	325658	16	83/0
3	3	AVRIL LAVIGNE I'm With You (Arista)	3178	-164	300478	23	85/0
4	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	3088	+110	298211	22	73/0
5	5	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2791	+16	275070	22	85/1
6	6	COLDPLAY Clocks (Capitol)	2677	+68	283117	17	83/1
7	7	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)	2476	-91	237508	24	78/0
8	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2396	+125	249236	12	83/0
9	9	JOHN MAYER Why Georgia (Aware/Columbia)	2292	+116	223437	15	80/1
13	10	TRAIN Calling All Angels (Columbia)	2169	+260	224491	5	86/1
11	11	GOO GOO DOLLS Sympathy (Warner Bros.)	2107	+108	215706	11	79/1
10	12	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1973	-52	215302	37	73/0
12	13	SANTANA FIMICHELLE BRANCH The Game Of Love (Arista)	1874	-99	184344	31	74/0
14	14	EVANESCENCE Bring Me To Life (Wind-up)	1765	+114	181885	8	63/1
17	15	JEWEL Intuition (Atlantic)	1589	+233	157805	4	73/4
16	16	FLEETWOOD MAC Peacekeeper (Reprise)	1486	+50	140353	8	68/0
18	17	CHRISTINA AGUILERA Beautiful (RCA)	1097	-122	90004	20	48/1
20	18	MAROON 5 Harder To Breathe (Octone/LJ)	945	+62	92542	8	41/2
19	19	LISA MARIE PRESLEY Lights Out (Capitol)	920	+8	114447	11	55/1
21	20	CHANTAL KREVIAZUK In This Life (Columbia)	911	+76	104028	10	52/2
23	21	NORAH JONES Come Away With Me (Blue Note/Virgin)	773	+38	115247	8	39/1
25	22	LIFEHOUSE Take Me Away (DreamWorks)	652	+59	48527	7	42/3
27	23	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	644	+132	47160	6	32/7
24	24	HOOTIE & THE BLOWFISH Innocence (Atlantic)	599	-51	69742	10	41/1
28	25	JOSH KELLEY Amazing (Hollywood)	524	+61	56668	5	46/8
22	26	BON JOVI Misunderstood (Island/IDJMG)	521	-243	71463	19	35/0
35	27	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	507	+105	50498	4	36/4
31	28	FRANKY PEREZ Something Crazy (Lava)	505	+60	38800	4	42/4
40	29	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	467	+220	72199	2	39/9
33	30	DANA GLOVER Rain (DreamWorks)	431	+15	22872	6	30/2
30	31	FEEL Got Your Name On It (Curb)	422	-30	22948	8	26/0
26	32	NO DOUBT Running (Interscope)	415	-117	45852	12	26/0
32	33	SISTER HAZEL Your Mistake (Sixth Man)	356	-64	44789	12	21/0
29	34	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	355	-99	28335	15	37/0
34	35	ROBBIE WILLIAMS Feel (Virgin)	351	-65	30091	9	27/0
37	36	AUDIOSLAVE Like A Stone (Interscope/Epic)	342	+69	26982	2	27/5
36	37	PHIL COLLINS Can't Stop Loving You (Atlantic)	307	+31	28498	15	9/0
39	38	JUSTIN TIMBERLAKE Rock Your Body (Live)	287	+39	29528	2	16/6
Debut	39	AVRIL LAVIGNE Losing Grip (Arista)	281	+39	36935	1	14/3
Debut	40	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	244	+44	24780	1	26/5

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 4/27-5/3. 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*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIZ PHAIR Why Can't I (Capitol)	15
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	9
JOSH KELLEY Amazing (Hollywood)	8
LIVE Heaven (Radioactive/MCA)	8
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	7
JUSTIN TIMBERLAKE Rock Your Body (Live)	6
AUDIOSLAVE Like A Stone (Interscope/Epic)	5
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	5
KELLY CLARKSON Miss Independent (RCA)	5
JEWEL Intuition (Atlantic)	4
FRANKY PEREZ Something Crazy (Lava)	4
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	4

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"
New at: WPLJ, KIMN, WKRQ, WVMX
16-13 R&R AC
27-23 R&R Hot AC
18*-25* Adult Contemporary Monitor #3 Greatest Gainer
27*-23* Top 40 Adult Monitor
MOST ADDED AGAIN!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Calling All Angels (Columbia)	+260
JEWEL Intuition (Atlantic)	+233
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	+220
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+132
LIVE Heaven (Radioactive/MCA)	+126
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+125
JOHN MAYER Why Georgia (Aware/Columbia)	+116
EVANESCENCE Bring Me To Life (Wind-up)	+114
3 DDORS DOWN When I'm Gone (Republic/Universal)	+110
GOO GOO DOLLS Sympathy (Warner Bros.)	+108

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

LIVE HEAVEN

On the highway to heaven . . .

WBMX/Boston	WTMX/Chicago	WLNK/Charlotte	WSSR/Tampa	WMBZ/Memphis
WKRQ/Cincinnati	WBNS/Columbus	WZPL/Indianapolis	KRBZ/Kansas City	KAMX/Austin
KZON/Phoenix	KMXB/Las Vegas	KPLZ/Seattle	KRSK/Portland	KEZR/San Jose
	KQMB/Salt Lake City	KENZ/Salt Lake City		

EXPLODING AT HOT AC!!



America's Best Testing Hot AC Songs 12+ For The Week Ending 5/9/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like MATCHBOX TWENTY, GOO GOO DOLLS, EVANESCENCE, etc.

Total sample size is 613 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

- JUSTIN TIMBERLAKE Rock Your Body (Live)
KELLY CLARKSON Miss Independent (RCA)
COLDPLAY Clocks (Capitol)
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
WAYNE WONDER No Letting Go (VPIAtlantic)
311 Amber (Volcano)
JACK JOHNSON The Horizon Has... (Moonshine Conspiracy/Universal)
LIVE Heaven (Radioactive/MCA)
STACIE ORRICO Stuck (Forefront/Virgin)

New & Active

- FAITH HILL One (Warner Bros.)
Total Plays: 225, Total Stations: 24, Adds: 1
LIVE Heaven (Radioactive/MCA)
Total Plays: 218, Total Stations: 24, Adds: 8
PLUMB Real (Curb)
Total Plays: 202, Total Stations: 18, Adds: 1
WALLFLOWERS How Good It Can Get (Interscope)
Total Plays: 169, Total Stations: 17, Adds: 0
BLUE MAN GROUP / DAVE MATTHEWS Sing Along (Lava)
Total Plays: 160, Total Stations: 11, Adds: 2
BROOKE Coming Home (Artemis)
Total Plays: 107, Total Stations: 10, Adds: 0
VONRAY I'll Show You (Elektra/EEG)
Total Plays: 65, Total Stations: 11, Adds: 3
LIZ PHAIR Why Can't I (Capitol)
Total Plays: 16, Total Stations: 15, Adds: 15

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, location, and contact details for various markets across the US.

Monitored Reporters 99 Total Reporters 89 Total Monitored 10 Total Indicator logo and statistics



Mindi Abair Rocks (Just Add Salt And Lime)

Destiny, DNA and determination paved the way for the bright new star, but talent is taking her to the top

The meteoric eight-week rise of Mindi Abair's single "Lucy's" set a record for a new artist going to No. 1 on R&R's Smooth Jazz chart. The track, from her acclaimed GRP debut, *It Just Happens That Way*, is currently in its seventh week at No. 1.

Abair's lifelong journey in music began practically at birth: Her family toured with the tight nine-piece blue-eyed soul band The Fabulous Entertainers. Her father, Lance, sang, played saxophone and keyboards and performed comedy routines. He remembers that, even then, his daughter's musical gifts were apparent. "As a little girl she immediately learned any song we played. Then she'd sing it back to us with perfect pitch," he says.

Abair's piano studies began at age 5, after her family settled permanently in St. Petersburg, FL. Three years later she picked up a saxophone for the first time, when a teacher asked band students to choose their instruments.

Milestones

A lot of water has passed under the bridge for Abair since then, including the years she paid her dues playing in the bands of The Backstreet Boys, Mandy Moore, Adam Sandler, Jonathan Butler and others. As she contemplates the road that brought her to a No. 1 Smooth Jazz



Mindi Abair

record, she says, "Being a sax player means it's hard to ignore jazz. My dad was the only sax player I listened to for a long time; then I started listening to Glenn Miller and the big bands.

"I discovered David Sanborn in high school; any sax player who says he wasn't influenced by Sanborn is totally lying. He bridged the gap for me between pop and jazz."

Contemporary jazz pioneers The Yellowjackets provided further inspiration. "I knew every note of their music — played along with all their records — and saxophonist Mark Russo was a god to me," Abair says.

Her father's admiration for Cannonball Adderley added more fuel to the fire. "What drew me to Cannonball was his sound, which embodies everything a saxophone player's sound should be — big and full and meaningful," Abair says. "He has great technique and sense of melody, and sounds like he means every note he plays. He and his brother wrote amazing songs that were such fun and conveyed a sense of their personalities."

Abair was unfamiliar with John Coltrane, Charlie Parker or Miles Davis until she enrolled at Boston's prestigious Berklee College of Mu-

sic. Jazz quickly became her main interest after someone played Coltrane for her. "His music was educated — so thoughtful and intellectual — and he had an approach like no one else," she says. "Coltrane didn't play licks; he had his own voice, and I thought it was a cool one. The compositional part of me was drawn to Miles and, later, Wayne Shorter, with unique voices that changed music."

Groovology

Abair is quick to acknowledge her smooth jazz contemporaries' musicianship too: "You don't get into this world without being able to represent. Jonathan Butler is one of my favorite artists. What a spirit! You get a part of him — the truth! — with every note he sings or plays. There were times onstage with him that I was so mesmerized I'd forget to come in for my part."

"Any sax player who says he wasn't influenced by Sanborn is totally lying."

"Gerald Albright is a great artist who has it all — the sound, technique and humility. I have amazing respect for Dave Koz. He's the consummate writer. A couple of years ago at the Berk's Jazz Festival, Dave cornered me. He insisted I had to get off the road, do my own thing and make a saxophone record. He sparked me and helped make this happen.

"As a fan, I know the difference between great chops and sincerity. Kenny Garrett can play a note, down it for five minutes and capture my undivided attention. He's from the Maceo Parker school, as my dad is. Maceo wasn't thought of as a jazz player, but he could sit on one note

and you'd wonder, 'How's he doing that?'"

High Life

Abair goes on, "I'm hugely ambitious. I want to take over the world absolutely every day. All artists go through phases of influences and inspirations; it's an evolving process. My life took many turns to get to the point where I can express in solid form who I am and what I have to say, but it was *always* my plan to be an artist.

"I'm not a reluctant star. I love being in the spotlight. We all have a glamorous view of fame, but two years with The Backstreet Boys showed me what it's really like. There were always a thousand girls running after the bus. I was just in the band, but I couldn't go shopping without getting mobbed. The European tabloids called me 'the girlfriend,' but I never was!

"I came away wanting to make the music I want to make, to be an artist and have a good time. The attraction isn't that kind of fame. To make a record of what's in my heart and express it through music is amazing to me."

It Just Happens That Way was produced by Abair's longtime friend and collaborator Matthew Hagar. She says, "We met at Berklee, have played in tons of bands together, and moved to L.A. from Boston around the same time. Matthew and I and our circle of friends are all part of one another's music; you play with friends because you can't play players when you're coming up.

"I wrote 30 songs for *It Just Happens That Way*. I wanted people to get the right picture of me — a complete thought, a journey from beginning to end. Matthew and I wanted to let the record breathe to be whatever it was going to be."

A Love Supreme

Abair goes on, "When I sat down with Verve VP/A&R Bud Harner to discuss the direction for the album, he asked me what production styles appeal to me. I gave him a list of songs with the rawness and loopy, laid-back, broken-down guitar sound I like, including Eagle Eye Cherry's 'Save Tonight.' I didn't want to do a cover, but it's an ultra-cool song that fit perfectly.

"'Lucy's' is a tribute to Lucy's El Adobe, a Mexican restaurant that's our neighborhood hangout. It seemed right to name the song after the place where Matthew and I have spent so much time talking about our dreams. Another song on the record that's close to my heart is 'Momo,' which is cool and moody. There was a moment in the studio, when Michael Landau was laying down his guitar part, that I had tears in my eyes and so did Matthew."

It's no surprise that the music currently playing on Abair's iPod is strictly eclectic: "Coldplay, which I

"My life took many turns to get to the point where I can express in solid form who I am and what I have to say, but it was *always* my plan to be an artist."

can't stop listening to; I've always got Cannonball; Nancy Wilson; Sade's *Lover's Rock*; Foo Fighters, which is genius — one of the groups who will endure from this era; David Bowie's *Best Of*; the new David Sanborn, which is phenomenal; and Norah Jones."

Somethin' Else

Abair pauses thoughtfully before speaking about being a woman in a male-dominated business: "I've never given much thought to whether it's been harder for me because I'm a girl, although I know that it is. When I first came to L.A. and tried to sit in at clubs, I looked like a cheerleader. When people asked me whether I could play, I would say yes, and I was persistent.

"Afterward they'd always ask me to come back. But when you walk on the stage as a woman, there is always a stereotype to overcome. I went through a phase where I thought I had to wear men's suits to be taken seriously, to be respected as a writer and a player. I've come full circle; now I'm comfortable in my own skin.

"Cannonball Adderley opens his *Live in New York* record by saying he wanted to find a real jazz audience to play in front of. He says everyone tries to be hip, but you don't decide to be hip — it just happens that way. And it does just happen that way. I was from a musical family, and I happened to be a girl who played saxophone. As much as you are who you are and you can't change that, you can still make things happen in your life. On a daily basis, I've tried to do what I do, even when no one would hire me — even when I played on the street.

"Ten years from now I would love to have a cemented place in music and be someone known for not being afraid to put my personality on the line in my music," Abair concludes. "Of course, I want to be successful, but also an artist known for breaking the mold."

"I went through a phase where I thought I had to wear men's suits to be taken seriously, to be respected as a writer and a player."

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)	916	+17	136488	16	41/0
2	2	KIM WATERS Waterfall (Shanachie)	848	+59	128752	15	40/0
3	3	BOB BALDWIN The Way She Looked At Me (Narada)	728	+15	90541	19	38/1
7	4	EUGE GROOVE Rewind (Warner Bros.)	626	+64	91845	10	37/0
6	5	SPYRO GYRA Getaway (Heads Up)	612	+20	81802	13	38/1
5	6	KENNY G Paradise (Arista)	574	-45	84252	25	30/1
8	7	CHIELI MINUCCI Kickin' It Hard (Shanachie)	554	+30	60365	14	35/0
4	8	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	552	-144	91309	23	34/0
10	9	CRUSADERS Viva De Funk (Verve/VMG)	535	+41	81966	10	38/1
13	10	JEFF LORBER Gigabyte (Narada)	434	-4	70683	7	34/1
11	11	JOAN OSBORNE I'll Be Around (Compendia)	434	-32	38063	28	30/0
9	12	MICHAEL LINGTON Still Thinking Of You (3 Keys)	421	-79	38646	24	30/0
12	13	GREG ADAMS 'Sup With That (Ripa/Blue Note)	420	-31	53827	18	33/0
19	14	BRIAN CULBERTSON Say What? (Warner Bros.)	400	+66	65988	4	34/0
16	15	PIECES OF A DREAM Loves Silhouette (Heads Up)	400	+27	51657	12	31/1
15	16	J. THOMPSON Tell Me The Truth (AMH)	396	+16	49281	8	28/0
18	17	NORAH JONES Come Away With Me (Blue Note/Virgin)	338	-20	38371	17	27/0
17	18	NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	331	-30	27893	11	23/0
22	19	RICHARD ELLIOT Corner Pocket (GRP/VMG)	311	+57	53182	5	29/2
21	20	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	293	+33	32239	3	21/1
23	21	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	269	+43	17648	5	24/5
20	22	RICK DERRINGER Hot And Cool (Big3)	263	-2	31911	6	23/0
25	23	NELSON RANGELL Look Again (A440 Music Group)	245	+42	28619	6	20/1
24	24	FOURPLAY Ju-Ju (Bluebird/AAL)	203	-8	24788	8	17/0
Debut	25	DARYL HALL Cab Driver (Liquid 8)	194	+132	19433	1	19/5
29	26	PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)	174	+19	42718	9	15/1
26	27	NESTOR TORRES Watermelon Man (Shanachie)	174	-26	33079	16	14/0
28	28	WALTER BEASLEY Precious Moments (N-Coded)	164	+2	29747	3	19/2
30	29	LARRY CARLTON Put It Where You Want It (Warner Bros.)	155	+13	8775	2	11/0
Debut	30	FATBURGER Sizzlin' (Shanachie)	144	+59	16908	1	16/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 4/27-5/3. 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, R&R, Inc.

New & Active

NORMAN BROWN The Feeling I Get (Warner Bros.)
Total Plays: 133, Total Stations: 14, Adds: 2

RIPPINGTONS Stingray (Peak)
Total Plays: 118, Total Stations: 12, Adds: 1

AL JARREAU Secrets Of Love (GRP/VMG)
Total Plays: 113, Total Stations: 10, Adds: 1

PAUL JACKSON JR. It's A Shame (Blue Note)
Total Plays: 103, Total Stations: 13, Adds: 4

MAYSA Simple Life (N-Coded)
Total Plays: 101, Total Stations: 7, Adds: 0

PAUL TAYLOR On The Move (Peak)
Total Plays: 93, Total Stations: 12, Adds: 2

DAVID SANBORN Comin' Home Baby (GRP/VMG)
Total Plays: 90, Total Stations: 28, Adds: 21

BWB Ruby Baby (Warner Bros.)
Total Plays: 74, Total Stations: 8, Adds: 1

URBAN KNIGHTS Got To Give It Up (Narada)
Total Plays: 65, Total Stations: 14, Adds: 8

JEFF KASHIWA Voices (Native Language)
Total Plays: 65, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added*

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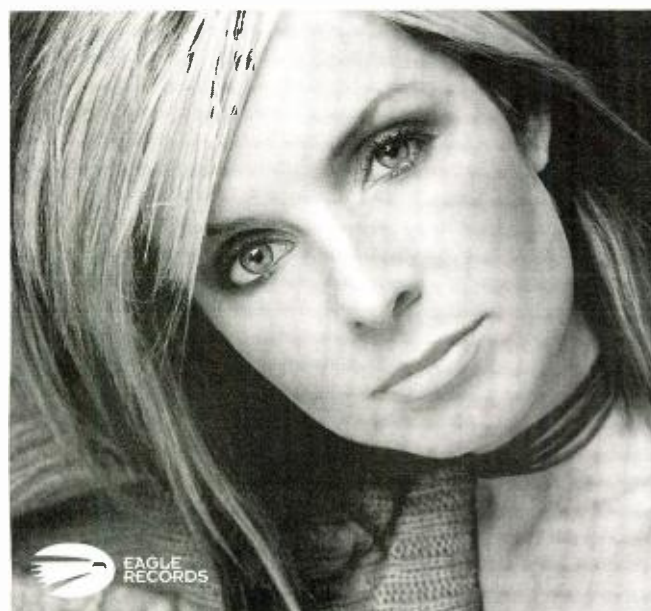
ARTIST TITLE LABEL(S)	ADDS
DAVID SANBORN Comin' Home Baby (GRP/VMG)	21
STEELY DAN The Last Mall (Reprise)	10
URBAN KNIGHTS Got To Give It Up (Narada)	8
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	5
DARYL HALL Cab Driver (Liquid 8)	5
PAUL JACKSON JR. It's A Shame (Blue Note)	4
STEVE COLE NY-LA (Warner Bros.)	4
RICHARD ELLIOT Corner Pocket (GRP/VMG)	2
WALTER BEASLEY Precious Moments (N-Coded)	2
NORMAN BROWN The Feeling I Get (Warner Bros.)	2
PAUL TAYLOR On The Move (Peak)	2
TOWER OF POWER Could've Done It Better (Or)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARYL HALL Cab Driver (Liquid 8)	+132
BRIAN CULBERTSON Say What? (Warner Bros.)	+66
EUGE GROOVE Rewind (Warner Bros.)	+64
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+62
KIM WATERS Waterfall (Shanachie)	+59
FATBURGER Sizzlin' (Shanachie)	+59
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+57
PAUL JACKSON JR. It's A Shame (Blue Note)	+56
URBAN KNIGHTS Got To Give It Up (Narada)	+49
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+43

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BONEY JAMES Grand Central (Warner Bros.)	332
DIANA KRALL Just The Way You Are (Verve/VMG)	251
STEVE COLE Off Broadway (Warner Bros.)	243
PETER WHITE Who's That Lady? (Columbia)	200
BWB Groovin' (Warner Bros.)	168
GREGG KARUKAS Your Sweet Smile (N-Coded)	163
STEVE OLIVER High Noon (Native Language)	149
BOB JAMES Morning, Noon & Night (Warner Bros.)	139
MARION MEADOWS Tales Of A Gypsy (Heads Up)	138
JEFF GOLUB Cold Duck Time (GRP/VMG)	91
NORAH JONES Don't Know Why (Blue Note/Virgin)	83
NATALIE COLE Tell Me All About It (GRP/VMG)	79
NORMAN BROWN Just Chillin' (Warner Bros.)	64
N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	60
MICHAEL MANSON Outer Drive (A440 Music Group)	54
RICHARD ELLIOT Q.T. (GRP/VMG)	46
SPECIAL EFX Cruise Control (Shanachie)	42
FOURPLAY Rollin' (Bluebird/AAL)	42
CHUCK LOEB Sarao (Shanachie)	41




Candy Dulfer

"Finsbury Park Café 67"

The first single from her brand new album

RIGHT IN MY SOUL

Contact:
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Matt Ulanoff - 818.501.7952
Tom "Smitty" Smith/Rob Gill @ Eagle Records
212.354.1001



ON THE RECORD

With
Terri Di Martini
Programming Coordinator,
KKSJ/San Francisco



When you live in San Francisco it is not unusual for people to assume you're an alternative thinker. That definitely rings true here at KKSJ, where PD Steve Williams and I vow to think outside the box when picking great music. An example of this is "Electric Relaxation" from *Unwrapped* featuring Jeff Lorber. This smooth jazz instrumental version of A Tribe Called Quest's hip-hop classic is a favorite with listeners. • As for new adds, the first time we listened to Ronny Jordan's "At Last," we simultaneously said, "What a beautiful piece of music," which it definitely is — smooth, dreamy and destined to become a classic. We've also just added "All Would Envy," an overlooked gem from Chris Botti's *Night Sessions*, which features vocals by Shawn Colvin and is getting a huge response. • Two other adds we're loving are Richard Elliot's "Corner Pocket" and Paul Taylor's "On the Move." Both infuse a sexy urban feel with smooth jazz and definitely make you wanna move, be it at your desk or in the car. Another song in the same vein that we are closely considering is Gerald Veasley's "Coup de Ville." • Of all the vocals that have just arrived, one of my favorites is Daryl Hall's "Cab Driver." I love listening to this song! It's fluid and full of soul. It seems like it will be a perfect fit for us. I haven't loved a song about a cab driver this much since "Lady Cab Driver" from Prince's 1999.

Congratulations to **Mindi Abair**, whose "Lucy's" (GRP/VMG) is No. 1 for the seventh consecutive week ... With a whopping 21 new adds, **David Sanborn's** flammable "Comin' Home Baby" (GRP/VMG) is the week's No. 1 Most Added track, which gives the saxophone kingpin airplay on well over half of the Smooth Jazz reporting panel. New adds include **WQCD** (101.9)/New York, **WNUA**/Chicago, **WVMV**/Detroit, **WNVV**/Cleveland, **WLVE** (Love 94)/Miami, **WSSM**/St. Louis, **KYOT**/Phoenix, **KWJZ**/Seattle, **KCIY**/Kansas City and **WJZI**/Milwaukee. The song is getting 17 plays on **KTWV** (The Wave)/Los Angeles. This one's a slam-dunk! ... **Steely Dan's** "Last Mall" (Reprise) earns 10 new adds for second Most Added. Among new adds are **WLOQ**/Orlando and **JRN** ... A great second week for **Urban Knights'** "Got to Give It Up" (Narada), which scores eight new adds for third Most Added. Impressive adds, like those at **WJZW**/Washington, **WLVE**, **WSSM**, **KYOT**/Phoenix and **KCIY** reflect programmers' confidence in this track, as does its jump to 20 plays on The Wave ... Three tracks tie for fourth Most Added with five new adds each. **Daryl Hall's** "Cab Driver" (Liquid 8) debuts at 25th and is added by **WJZW**, **KSSJ**/Sacramento and three others; **Paul Jackson Jr.'s** "It's a Shame" (Blue Note) is added by **KOAI** (The Oasis)/Dallas, among others; and **Brian McKnight's** heartfelt "Shoulda, Woulda, Coulda" (Motown/Universal) benefits from five adds and increased rotation, including 22 plays on **WJZI** ... **Steve Cole's** "NY LA" (Warner Bros.) earns four adds, including **WNVV** and **KJCD**/Denver.



— Carol Archer, Smooth Jazz Editor

Reporters

- WZMR/Albany, NY**
PD/M/D: Tim Durkee
TOWER OF POWER "Better"
- KAJZ/Albuquerque, NM**
PD: Paul Lavoie
MD: Jeff Young
6 DARYL HALL "Cab"
14 BRIAN MCKNIGHT "Shoulda"
DAVID SANBORN "Comin'"
NORMAN BRUNN "Feeling"
STEELY DAN "Last"
WALTER BEASLEY "Moments"
- KNIK/Anchorage, AK**
OM/P/D: Aaron Wallender
16 BRIAN MCKNIGHT "Shoulda"
15 SARTANA F/RANCH "Same"
13 PAUL HARRICRESTLE "Desire"
- KSMJ/Bakersfield, CA**
PD/M/D: Chris Townshend
BRIAN MCKNIGHT "Shoulda"
PAUL TAYLOR "Move"
STEELY DAN "Last"
- WNUA/Chicago, IL**
OM: Bob Kaake
PD: Steve Stiles
DAVID SANBORN "Comin'"
REMY G "Parade"
PIECES OF A DREAM "Snowflakes"
- WNVV/Cleveland, OH**
PD/M/D: Bernie Kimble
CANDY DULFER "Piss"
DAVID SANBORN "Comin'"
STEVE COLE "NY"
URBAN KNIGHTS "Give"
- WJZA/Columbus, OH**
OM/P/D/M/D: Bill Harman
APD: Gary Wolter
No Adds
- KOAI/Dallas-Ft. Worth, TX**
OM/P/D: Kurt Johnson
APD/M/D: Bret Michael
PAUL JACKSON JR. "Shame"
- KJCD/Denver-Boulder, CO**
PD/M/D: Michael Fischer
14 DARYL HALL "Cab"
10 DAVID SANBORN "Comin'"
FATBURGER "Sazon"
NORMAN BRUNN "Feeling"
STEVE COLE "NY"
- KVJZ/Des Moines, IA**
PD: Mike Blakemore
MD: Becky Taylor
10 PAUL JACKSON JR. "Shame"
BRIAN MCKNIGHT "Shoulda"
JEFF LOBER "Sagevine"
- WVMV/Detroit, MI**
PD: Tom Steeber
MD: Sandy Kovach
DAVID SANBORN "Comin'"
- KLUJ/Eugene, OR**
PD: Joe Harper
No Adds
- KEZL/Fresno, CA**
OM: Scott Keith
PD/M/D: J. Wetdenheimer
5 STEELY DAN "Last"
2 DAVID SANBORN "Comin'"
- WYJZ/Indianapolis, IN**
PD/M/D: Carl Frye
BRIAN MCKNIGHT "Shoulda"
DAVID SANBORN "Comin'"
PAUL JACKSON JR. "Shame"
URBAN KNIGHTS "Give"
- KCIY/Kansas City, MO**
PD: Mark Edwards
MD: Michelle Chase
DAVID SANBORN "Comin'"
STEELY DAN "Last"
URBAN KNIGHTS "Give"
- KOAS/Las Vegas, NV**
OM: Vic Clemens
PD/M/D: Erik Fox
BRIAN MCKNIGHT "Shoulda"
DAVID SANBORN "Comin'"
STEELY DAN "Last"
- KTWV/Los Angeles, CA**
PD: Paul Goldstein
APD/M/D: Ralph Stewart
SHIRLEY BEECHER
BOB BALDWIN "Looker"
- WJZN/Memphis, TN**
PD: Norm Miller
DAVID SANBORN "Comin'"
STEVE COLE "NY"
STREETWIDE "Delimita"
KENNY G "Blaze"
- WLVE/Miami, FL**
PD: Rich McMillan
DAVID SANBORN "Comin'"
RICHARD ELLIOT "Corner"
URBAN KNIGHTS "Give"
- WJZI/Milwaukee, WI**
OM/P/D: Steve Scott
4 URBAN KNIGHTS "Give"
2 DAVID SANBORN "Comin'"
- KSBR/Mission Viejo, CA**
OM/P/D: Terry Wedel
MD: Susan Koshbay
1 STEVE COLE "NY"
- KRVR/Modesto, CA**
PD: Jim Bryan
MD: Doug Wolff
5 STEELY DAN "Last"
1 DAVID SANBORN "Comin'"
2 PAUL TAYLOR "Move"
- WQCD/New York, NY**
OM: John Mullen
PD/M/D: Charley Connolly
DAVID SANBORN "Comin'"
- WJCD/Norfolk, VA**
OM: Daisy Davis
APD/M/D: Larry Hollowell
15 PHIL COLLINS "Come"
8 CRUSAIDERS "Live"
7 RICHARD ELLIOT "Corner"
2 DAVID SANBORN "Comin'"
2 PAUL JACKSON JR. "Shame"
1 URBAN KNIGHTS "Give"
- WLOQ/Orlando, FL**
PD: Brian Morgan
MD: Patricia James
STEELY DAN "Last"
- WJZ/Philadelphia, PA**
PD: Michael Tazzi
MD: Frank Childs
5 GERALD WEASLEY "Saxophone"
5 JEFF KASHNER "Voices"
5 KENNY G "Blaze"
- KYOT/Phoenix, AZ**
PD: Shaun Holly
APD/M/D: Angie Handa
DAVID SANBORN "Comin'"
URBAN KNIGHTS "Give"
- KJZS/Reno, NV**
APD/M/D: Doug Thomas
1 STEELY DAN "Last"
RIPPINGTONS "Strongly"
WALTER BEASLEY "Moments"
- KSSJ/Sacramento, CA**
PD: Lee Hanson
APD: Ken Jones
DARYL HALL "Cab"
- WSSM/St. Louis, MO**
PD: David Myers
6 CHRIS BOTTI "Night"
1 DAVID SANBORN "Comin'"
1 BRUCE AARON "Waves"
- KBZN/Salt Lake City, UT**
PD/M/D: Rob Riesen
No Adds
- KIFM/San Diego, CA**
PD: Mike Vasquez
APD/M/D: Kelly Cole
No Adds
- KKSJ/San Francisco, CA**
PD: Steve Williams
No Adds
- KJZY/Santa Rosa, CA**
PD: Gordon Zlot
APD/M/D: Rob Singleton
2 DAVID SANBORN "Comin'"
2 SPYRO CYRA "Getaway"
- KWJZ/Seattle-Tacoma, WA**
PD: Carol Handley
MD: Dianna Rose
6 BOB BALDWIN "Single"
DAVID SANBORN "Comin'"
- WEIB/Springfield, MA**
PD: Ben Casey
MD: Darrel Cutting
DAVID SANBORN "Comin'"
STEELY DAN "Last"
TOWER OF POWER "Better"
- WSJT/Tampa, FL**
OM/P/D: Ross Block
MD: Kathy Curtis
No Adds
- WJZW/Washington, DC**
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
DARYL HALL "Cab"
URBAN KNIGHTS "Give"
- JRN/Jones NAC/National**
PD: Steve Hibbard
MD: Cheri Marquart
10 BWW "Ruby"
2 DARYL HALL "Cab"
2 DAVID SANBORN "Comin'"
2 GERALD WEASLEY "Coup"
STEELY DAN "Last"

42 Total Reporters
39 Current Playlists
Reported Frozen Playlist (1):
KMGQ/Santa Barbara, CA
Did Not Report Playlist Frozen (2):
WJZZ/Atlanta, GA
WJZV/Richmond, VA

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CYNDEE MAXWELL
cmaxwell@radioandrecords.com

The Formats' Four-Month Chart

A look back sets the stage for summer airplay

With the first third of the year now behind us, I thought it'd be a good time to review the ground the format has covered musically. Our weekly perspective can lead to the tendency to ignore the bigger picture, so it's interesting to pause and reflect on the first part of the year.

This is a simple exercise you can perform on your own with the help of Mediabase 24/7. The two charts on this page reflect the Jan. 1-April 30, 2003 time frame. At Active Rock, Seether's "Fine Again" is the No. 1 record of this period; at Rock, that distinction belongs to "When I'm Gone" by 3 Doors Down.

When comparing total spins for each side of the format, it's important to keep in mind the disparity between the number of Rock and Active Rock stations. Naturally, the 58 Active stations will bring the combined total plays to a much higher level than the 33 stations in Rock. This is also good to keep in mind when comparing the Active Rock and Alternative charts, as the latter has 78 reporters.

As we take a closer look at the Rock chart, we must keep in mind that these charts detail current songs. Therefore, a song that's a recurrent at Active Rock, such as Queens Of The

Stone Age's "No One Knows," won't appear on the Active chart, but it is on the Rock chart, at No. 6. The same is true for Ra's "Do You Call My Name," which is recurrent for Active but at No. 25 for Rock.

Differences In Artist Charts

One of the primary differences between the Active Rock and Rock charts remains speed: Active Rock starts new artists, while Rock may or may not add them, depending on a variety of factors. However, as you can see on this chart, Rock has given certain artists and songs an opportunity they didn't get at Active.

Rock gave almost exclusive airplay to songs like Gov't Mule's "Drivin' Rain," Bon Jovi's "Bounce" and The Allman Brothers Band's "Firing Line." As for Active, that side of the format is giving a boost to artists like Evanescence, Zwan, Finch,

Powerman 5000, Pacifier, Taproot, etc.

It's also interesting to compare the current chart to the artist chart. Metallica, who have new music coming out next month and already rule the Active universe, are top five on the Rock side. This is one band that Active Rock and Rock won't willingly share with other formats, and if the rumors that the new album has a heavier sound prove to be true, that may help to provide a stronger line of demarcation between Active and Alternative.

Still, I would warn Active and Rock stations not to take for granted that they are their market's Metallica station. Airplay patterns are easily discerned, and unless you really are banging the new record more than your competitor, you shouldn't assume you'll be the one to get access to the band on their upcoming tour. In fact, the old saying about never assuming anything seems especially appropriate in this context.

The Other Format

This isn't the Alternative column, so I don't want to run the charts of that format's first four months here. But because the topic of "What's Alternative, what's Active?" never seems to die (and just for kicks), here are the top 10 from Alt's currents and artist charts.

The Alternative top 10 from January through April were The Red Hot Chili Peppers' "Can't Stop," Queens Of The Stone Age's "No One Knows," Evanescence's "Bring Me to Life," Audioslave's "Like a Stone," 3 Doors Down's "When I'm Gone," Foo Fighters' "Times Like These," Trapt's "Headstrong," Linkin Park's "Somewhere I Belong," The All-American Rejects' "Swing Swing" and Good Charlotte's "The Anthem."

The Alternative top 10 artist chart for the same time period consists of The Red Hot Chili Peppers, Foo Fighters, Nirvana, Linkin Park, Chevelle, Audioslave, System Of A Down, Queens Of The Stone Age, 3 Doors Down and Saliva.

Certainly, this will be one of the topics of discussion at the upcoming Rock and Alternative pre-R&R-Convention kickoff "Wine & Whine," taking place Wednesday night, June 18, at the Roxy. Island/IDJMG is having Hoobastank and Die Trying play that night — maybe they will be able to answer the question "Are they Active Rock, or are they Alternative?"

Rock Currents

This chart is a list of currents that were played by the R&R Rock panel in the airplay period of Jan. 1, 2003 through April 30, 2003. The list is compiled in order of total spins.

Rank	ARTIST Title	Total Spins
1	3 DOORS DOWN When I'm Gone	12,688
2	SALIVA Always	9,213
3	AUDIOSLAVE Like A Stone	7,720
4	SEETHER Fine Again	7,179
5	FOO FIGHTERS Times Like These	6,287
6	QUEENS OF THE STONE AGE No One Knows	6,208
7	GODSMACK Straight Out Of Line	6,053
8	THEORY OF A DEADMAN Make Up Your Mind	5,606
9	SOCIALBURN Down	5,220
10	TRAPT Headstrong	4,572
11	DISTURBED Remember	4,467
12	RED HOT CHILI PEPPERS Can't Stop	4,423
13	LINKIN PARK Somewhere I Belong	3,987
14	CHEVELLE Send The Pain Below	3,220
15	MUDVAYNE Not Falling	2,837
16	DEF LEPPARD Four Letter Word	2,120
17	FUEL Won't Back Down	2,012
18	OUTSPOKEN Farther	1,965
19	REVIS Caught In The Rain	1,919
20	PEARL JAM Save You	1,866
21	OLEANDER Hands Off The Wheel	1,862
22	3 DOORS DOWN The Road I'm On	1,808
23	GOV'T MULE Drivin' Rain	1,662
24	SALIVA Rest In Pieces	1,659
25	RA Do You Call My Name	1,658

Active Rock Artist Chart

The artist chart is a compilation of all tracks by a given artist — currents, recurrences and gold.

Rank	ARTIST	Total Spins
1	METALLICA	70,202
2	DISTURBED	50,301
3	GODSMACK	48,709
4	NIRVANA	40,101
5	FOO FIGHTERS	38,125
6	STONE TEMPLE PILOTS	36,972
7	SALIVA	35,582
8	RED HOT CHILI PEPPERS	35,388
9	ALICE IN CHAINS	35,317
10	3 DOORS DOWN	34,120
11	LINKIN PARK	34,048
12	CHEVELLE	33,400
13	AUDIOSLAVE	32,862
14	PEARL JAM	32,427
15	AC/DC	32,176
16	SYSTEM OF A DOWN	31,887
17	SEETHER	29,451
18	KORN	27,670
19	PUDDLE OF MUDD	27,349
20	CREED	27,130
21	STAINED	26,103
22	TOOL	25,352
23	OZZY OSBOURNE	25,288
24	GUNS N' ROSES	24,114
25	TRAPT	23,131

Rock Artist Chart

The artist chart is a compilation of all tracks by a given artist — currents, recurrences and gold.

Rank	ARTIST	Total Spins
1	LED ZEPPELIN	31,282
2	AC/DC	28,928
3	VAN HALEN	28,257
4	METALLICA	26,975
5	AEROSMITH	21,025
6	PINK FLOYD	20,786
7	3 DOORS DOWN	18,091
8	OZZY OSBOURNE	18,048
9	CREED	17,125
10	GUNS N' ROSES	16,571
11	PEARL JAM	15,316
12	RED HOT CHILI PEPPERS	15,195
13	NIRVANA	15,009
14	DEF LEPPARD	14,787
15	FOO FIGHTERS	14,670
16	GODSMACK	14,114
17	AUDIOSLAVE	13,379
18	PUDDLE OF MUDD	13,347
19	STONE TEMPLE PILOTS	13,315
20	RUSH	12,686
21	SALIVA	11,452
22	ROLLING STONES	11,127
23	DISTURBED	10,925
24	NICKELBACK	10,615
25	ALICE IN CHAINS	10,367

Active Rock Currents

This chart is a list of currents that were played by the R&R Active Rock panel in the airplay period of Jan. 1 through April 30, 2003. The list is compiled in order of total spins.

Rank	ARTIST Title	Total Spins
1	SEETHER Fine Again	24,794
2	SALIVA Always	24,335
3	3 DOORS DOWN When I'm Gone	23,123
4	TRAPT Headstrong	23,104
5	CHEVELLE The Red	21,963
6	GODSMACK Straight Out Of Line	21,807
7	DISTURBED Remember	21,549
8	MUDVAYNE Not Falling	19,322
9	AUDIOSLAVE Like A Stone	19,178
10	SOCIALBURN Down	16,944
11	LINKIN PARK Somewhere I Belong	15,933
12	FOO FIGHTERS Times Like These	14,083
13	CHEVELLE Send The Pain Below	11,369
14	RED HOT CHILI PEPPERS Can't Stop	10,109
15	THEORY OF A DEADMAN Make Up Your Mind	8,672
16	(HED) PLANET EARTH Blackout	8,389
17	STONE SOUR Inhale	6,936
18	SALIVA Rest In Pieces	6,553
19	REVIS Caught In The Rain	6,520
20	EVANESCENCE Bring Me To Life	6,144
21	ZWAN Honestly	5,899
22	COLD Stupid Girl	5,519
23	FUEL Won't Back Down	5,482
24	3 DOORS DOWN The Road I'm On	5,075
25	PACIFIER Bullitproof	4,713



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R&R ROCK TOP 30
May 9, 2003

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 (<i>Interscope/Epic</i>)	785	+15	75809	15	31/0
6	2	TRAPT Headstrong (<i>Warner Bros.</i>)	540	+59	47958	17	22/0
2	3	3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)	538	-34	51912	30	30/0
5	4	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)	508	0	41652	14	26/0
7	5	STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)	504	+45	46731	4	30/0
3	6	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)	499	-45	44708	10	21/0
4	7	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)	466	-63	47219	15	28/0
8	8	SEETHER Fine Again (<i>Wind-up</i>)	379	-4	38002	39	26/0
11	9	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)	344	+16	32978	7	29/0
15	10	LYNYRD SKYNYRD Red, White & Blue (<i>Sanctuary/SRG</i>)	324	+49	22510	5	19/0
9	11	QUEENS OF THE STONE AGE No One Knows (<i>Interscope</i>)	322	-41	32273	27	22/0
10	12	SALIVA Always (<i>Island/IDJMG</i>)	319	-19	31623	30	25/0
12	13	DISTURBED Remember (<i>Reprise</i>)	315	+1	22502	18	21/0
16	14	BLACK LABEL SOCIETY Stillborn (<i>Spitfire</i>)	309	+35	21681	6	21/1
13	15	CHEVELLE Send The Pain Below (<i>Epic</i>)	301	-7	27981	12	22/0
18	16	REVIS Caught In The Rain (<i>Epic</i>)	279	+31	21111	10	25/1
17	17	SALIVA Rest In Pieces (<i>Island/IDJMG</i>)	262	-1	24561	9	20/0
14	18	THEORY OF A DEADMAN Make Up Your Mind (<i>Roadrunner/IDJMG</i>)	248	-46	18903	16	19/0
23	19	DOUBLEDRIVE Imprint (<i>Roadrunner/IDJMG</i>)	243	+47	16580	7	19/1
20	20	POWERMAN 5000 Free (<i>DreamWorks</i>)	221	+2	18696	6	19/0
19	21	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)	220	-7	13407	5	14/0
21	22	ALLMAN BROTHERS Firing Line (<i>Sanctuary/SRG</i>)	214	-4	15416	9	16/1
22	23	RED HOT CHILI PEPPERS Can't Stop (<i>Warner Bros.</i>)	201	-8	20751	18	16/0
25	24	LIVE Heaven (<i>Radioactive/MCA</i>)	199	+27	19013	3	17/0
24	25	SEETHER Driven Under (<i>Wind-up</i>)	185	-10	12252	8	17/0
29	26	FORTY FOOT ECHO Save Me (<i>Hollywood</i>)	172	+19	17309	5	20/0
28	27	COLD Stupid Girl (<i>Flip/Geffen/Hollywood</i>)	166	+13	16971	4	12/0
Debut	28	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)	151	+40	9753	1	15/0
30	29	TAPROOT Mine (<i>Velvet Hammer/Atlantic</i>)	146	+5	10586	3	15/0
27	30	MUDVAYNE Not Falling (<i>Epic</i>)	144	-18	13475	19	11/0

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 4/27-5/3. 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: 118, Total Stations: 12, Adds: 0

SHINEDOWN Fly From The Inside (*Atlantic*)

Total Plays: 106, Total Stations: 16, Adds: 1

MARILYN MANSON Mobsence (*Nothing/Interscope*)

Total Plays: 104, Total Stations: 6, Adds: 0

TRAIN Calling All Angels (*Columbia*)

Total Plays: 86, Total Stations: 7, Adds: 0

DEFTONES Minerva (*Maverick/Reprise*)

Total Plays: 85, Total Stations: 7, Adds: 0

SMILE EMPTY SOUL Bottom Of A Bottle (*Lava*)

Total Plays: 79, Total Stations: 12, Adds: 2

12 STONES Crash (*Wind-up*)

Total Plays: 65, Total Stations: 8, Adds: 0

CAVE IN Anchor (*RCA*)

Total Plays: 58, Total Stations: 10, Adds: 1

ETHER SEEDS Save Your Own Life (*Roadrunner/IDJMG*)

Total Plays: 54, Total Stations: 6, Adds: 0

CLOSURE Look Out Below (*TVT*)

Total Plays: 49, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SAMMY HAGAR Hallelujah (<i>Sanctuary/SRG</i>)	6
SOCIALBURN Everyone (<i>Elektra/EEG</i>)	6
EXIES Kickout (<i>Virgin</i>)	3
SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAPT Headstrong (<i>Warner Bros.</i>)	+59
LYNYRD SKYNYRD Red, White & Blue (<i>Sanctuary/SRG</i>)	+49
DOUBLEDRIVE Imprint (<i>Roadrunner/IDJMG</i>)	+47
STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)	+45
P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)	+40
BLACK LABEL SOCIETY Stillborn (<i>Spitfire</i>)	+35
RA Rectifier (<i>Republic/Universal</i>)	+35
DEFTONES Minerva (<i>Maverick/Reprise</i>)	+33
REVIS Caught In The Rain (<i>Epic</i>)	+31
TRAIN Calling All Angels (<i>Columbia</i>)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (<i>Roswell/RCA</i>)	228
CREED Weathered (<i>Wind-up</i>)	194
NICKELBACK How You Remind Me (<i>Roadrunner/IDJMG</i>)	190
PUDDLE OF MUDD She Hates Me (<i>Flawless/Geffen/Interscope</i>)	185
NICKELBACK Never Again (<i>Roadrunner/IDJMG</i>)	184
PUDDLE OF MUDD Blurry (<i>Flawless/Geffen/Interscope</i>)	169
DISTURBED Prayer (<i>Reprise</i>)	153
CHEVELLE The Red (<i>Epic</i>)	152
STONE SOUR Bother (<i>Roadrunner/IDJMG</i>)	150
SOCIALBURN Down (<i>Elektra/EEG</i>)	148
AUDIOSLAVE Cochise (<i>Interscope/Epic</i>)	147
GODSMACK I Stand Alone (<i>Republic/Universal</i>)	146
PUDDLE OF MUDD Drift & Die (<i>Flawless/Geffen/Interscope</i>)	141
SYSTEM OF A DOWN Aerials (<i>American/Columbia</i>)	135
RED HOT CHILI PEPPERS By The Way (<i>Warner Bros.</i>)	134
STAIN'D It's Been Awhile (<i>Flip/Elektra/EEG</i>)	120
PUDDLE OF MUDD Control (<i>Flawless/Geffen/Interscope</i>)	118
STAIN'D For You (<i>Flip/Elektra/EEG</i>)	114
PRIMUS WOZZY N.I.B. (<i>Divine/Priority</i>)	113
LINKIN PARK In The End (<i>Warner Bros.</i>)	111

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

Reporters

KZRR/Albuquerque, NM *

CD: Bill Hays
PD: Pat Mahoney
MD: Rob Brothers
No Adds

KZMZ/Alexandria, LA

PD: Steve Casey
MD: Pat Cloud
1 AEROSMITH "Dime"
2 CHEVELLE "Fun"
3 LINKIN PARK "Scorcher"
1 QUEENS OF "Stone"

WZZD/Allentown, PA *

PD: Robin Lee
MD: Keith Meyer
1 LED ZEPHULIN "Dime"
2 LED ZEPHULIN "Fun"
3 LED ZEPHULIN "Immigrant"
1 SOCIALBURN "Everyone"
1 LED ZEPHULIN "Stair"

KVHL/Anchorage, AK

PD: Larry Sander
MD: Kelly Mitchell
QUEENS OF "Fun"
SOCIALBURN "Everyone"

KLBJ/Austin, TX *

CD: Jeff Carst
MD: Loris Lewis
DEES "Kickin'"

KIDC/Austin, TX *

PD: Mike Davis
No Adds

WKGB/Binghamton, NY

PD: Jim Fret
MD: Tim Baland
CHEVELLE "Fun"
RA "Kickin'"

WBUF/Buffalo, NY *

PD: John Paul
APDMD: Joe Russo
DOUBLEDRIVE "Wprr"
No Adds

WRWK/Canton, OH *

PDMD: Todd Dornard
SAMMY HAGAR "Hellbitch"
SOCIALBURN "Everyone"

WPXC/Cape Cod, MA

CD: Steve McVie
PDMD: Suzanne Turner
QUEENS OF "Fun"

WYBB/Charleston, SC *

PDMD: Mike Allen
DEES "Kickin'"
SAMMY HAGAR "Hellbitch"

WKLC/Charleston, WV

PDMD: Mike Haysport
DEES "Kickin'"
SAMMY HAGAR "Hellbitch"
SOCIALBURN "Everyone"

WEBN/Cincinnati, OH *

CDMD: Scott Rosehart
MD: Rick "The Dude" Russo
1 SMALL EMPTY SOUL "Stair"
2 SMALL EMPTY SOUL "Stair"

WVFR/Columbus, GA

CD: Brian Waters
No Adds

KNCN/Corpus Christi, TX *

PD: Paula Herald
MD: Monica Montana
1 MEMENTO "Stair"

KLAQ/E Paso, TX *

PD: Maggie Mike Ramsey
APDMD: Glenn Garza
DEES "Kickin'"
SMILE EMPTY SOUL "Stair"

WPHO/Elmira-Corning, NY

CDMD: George Harris
MD: Stephen Steiner
1 SAMMY HAGAR "Hellbitch"

WRCQ/Fayetteville, NC *

CDMD: Vince Richards
MD: Steve Flax
No Adds

KLDF/Houston, TX *

CDMD: Vince Richards
MD: Steve Flax
No Adds

WRKR/Kalamazoo, MI

CD: Mike McCall
PDMD: Jay Deacon
No Adds

KFRQ/McAllen, TX *

PD: Mike Duran
MD: Claudia Hamer
SAMMY HAGAR "Hellbitch"
SOCIALBURN "Everyone"

WCLG/Morgantown, WV

MD: Brian Waters
1 SMALL EMPTY SOUL "Stair"

WDHA/Morrisstown, NJ *

PDMD: Tarric Carr
EDMD: "Stair"
No Adds

WBAB/Nassau-Suffolk, NY *

PD: John Olson
APDMD: John Pariso
No Adds

KFZD/Odessa-Midland, TX

PDMD: Steve Detrick
16 SLUR "Kickin'"
12 TRAK "Kickin'"
SOCIALBURN "Everyone"

KEZO/Omaha, NE *

PD: Lester Bl James
MD: Allison Dot
No Adds

KCLB/Palm Springs, CA

PDMD: Tish Lucy
1 SAMMY HAGAR "Hellbitch"

WRRX/Pensacola, FL *

CDMD: Don McClenahan
1 SOCIALBURN "Everyone"
SAMMY HAGAR "Hellbitch"

WWCT/Peoria, IL

PD: Anita Marley
MD: Steve Kane
SAMMY HAGAR "Hellbitch"
SOCIALBURN "Everyone"

WMMR/Philadelphia, PA *

PD: Ben Millman
APDMD: Stan Zepko
No Adds

KDKB/Phoenix, AZ *

CD: Bruce Jones
MD: Chuck Ellis
No Adds

WHEB/Portsmouth, NH *

PDMD: Alex James
SHINEDOWN "Stair"
No Adds

WHYJ/Providence, RI *

PD: Jon Brevace
APD: Doug Palmer
MD: John Laurent
RA "Kickin'"
REVIS "Stair"

KCAL/Riverside, CA *

PD: Steve Hoffman
APDMD: M.J. Matthews
No Adds

WROR/Roanoke-Lynchburg, VA *

PD: Aaron Roberts
MD: Heidi Kummerow-Tate
6 GODSMACK "Stone"
1 PULPAR "Everyone"
PICKER "Kickin'"

WCMF/Rochester, NY *

PD: John McCree
MD: Steve Kane
2 PRESERVE "Stair"
1 REVER ENDURE "Stair"
THREE DAVE CRUCE "Stair"

WVFX/Rockford, IL

PDMD: Jon Stone
No Adds

KBER/Salt Lake City, UT *

CD: Bruce Jones
PD: Kelly Hammer
APDMD: James Powers
SOCIALBURN "Everyone"

KSJQ/San Francisco, CA *

PD: Gary Schrommiller
MD: Zack Tyler
No Adds

KZOO/San Luis Obispo, CA

PD: David Almond
APD: London Fields
MD: James Black
1 SAMMY HAGAR "Hellbitch"
1 SHINEDOWN "Stair"

KXFX/Santa Rosa, CA *

PDMD: Bob Hart
Ass. MD: Todd Pyne
No Adds

KISW/Seattle-Tacoma, WA *

PD: Dave Richards
APDMD: James Brooks
KRAMBER "Kickin'"

KTUX/Shreveport, LA *

PD: Kevin West
MD: Ryan Stone
ALLMAN BROTHERS "Frog"
SAMMY HAGAR "Hellbitch"

KXUS/Springfield, MO

PD: Tony Hatton
MD: Mark McClain
TRAK "Kickin'"

WAQX/Syracuse, NY *

PDMD: Bob O'Neil
2 ACROMA "Down"
1 BLACK LABEL SOCIETY "Stair"

WKLT/Traverse City, MI

PDMD: Tim Ray
2 QUEENS OF "Fun"

KLXP/Tucson, AZ *

PDMD: James Hunter
APD: Chris
LYNCHPILSON "Stair"

KM00/Tulsa, OK *

CD: Bob Hart
CD: Bob "Jack"

WMZX/Wausau, WI

PDMD: Rob Summers
SAMMY HAGAR "Hellbitch"

WROR/Wilmington, NC

CD: John Stevens
APDMD: Gregg Stepp
2 SAMMY HAGAR "Hellbitch"
EO-D 7 "Stair"
SOCIALBURN "Everyone"

KATS/Yakima, WA

CD: Bob Hart
11 COLD "Stair"
11 SEETHER "Under"

WNCO/Youngstown, OH *

PDMD: Chris Patrick
No Adds

***Monitored Reporters**

53 Total Reporters

33 Total Monitored



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.)	1868	-44	151705	10	57/0
4	2	AUDIOSLAVE Like A Stone (Interscope/Epic)	1857	+71	166431	17	58/0
2	3	GODSMACK Straight Out Of Line (Republic/Universal)	1839	-14	151977	14	58/0
3	4	TRAPT Headstrong (Warner Bros.)	1788	-48	151215	30	57/0
5	5	STAIN'D Price To Play (Flip/Elektra/EEG)	1558	+40	129979	5	58/0
6	6	DISTURBED Remember (Reprise)	1446	+12	127504	23	54/0
7	7	CHEVELLE Send The Pain Below (Epic)	1305	+81	109329	16	56/0
9	8	EVANESCENCE Bring Me To Life (Wind-up)	1012	+10	65883	14	41/1
12	9	COLD Stupid Girl (Flip/Geffen/Interscope)	994	+82	77608	11	54/0
8	10	SEETHER Fine Again (Wind-up)	991	-74	88876	42	53/0
11	11	SALIVA Rest In Pieces (Island/DJMG)	958	+33	68397	11	51/1
13	12	3 DOORS DOWN The Road I'm On (Republic/Universal)	889	+11	67906	9	50/1
14	13	REVIS Caught In The Rain (Epic)	868	+2	68913	12	55/0
10	14	MUDVAYNE Not Falling (Epic)	854	-79	75827	30	46/0
18	15	POWERMAN 5000 Free (DreamWorks)	831	+37	67240	8	53/0
20	16	SEETHER Driven Under (Wind-up)	764	+51	59332	14	49/0
16	17	CHEVELLE The Red (Epic)	749	-72	61735	43	53/0
15	18	FOO FIGHTERS Times Like These (Roswell/RCA)	748	-113	67404	17	43/0
17	19	3 DOORS DOWN When I'm Gone (Republic/Universal)	743	-55	58936	31	55/0
21	20	MARILYN MANSON Mobscone (Nothing/Interscope)	735	+82	70668	4	51/1
24	21	BLACK LABEL SOCIETY Stillborn (Spitfire)	664	+69	60791	7	38/0
29	22	DEFTONES Minerva (Maverick/Reprise)	630	+193	48106	3	46/2
23	23	BREAKING BENJAMIN Skin (Hollywood)	618	+19	46389	12	50/0
26	24	P.O.D. Sleeping Awake (Maverick/Reprise)	605	+60	41777	3	52/5
22	25	TAPROOT Mine (Velvet Hammer/Antalctic)	604	+5	48936	9	52/2
27	26	SHINEDOWN Fly From The Inside (Atlantic)	553	+64	48312	7	48/2
28	27	UNLOCO Failure (Maverick/Reprise)	509	+28	41699	10	45/0
25	28	(HED) PLANET EARTH Blackout (Volcano/Live)	436	-152	35145	16	44/0
34	29	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	414	+111	29471	5	38/1
30	30	DOUBLEDRIVE Imprint (Roadrunner/DJMG)	406	-9	32965	9	34/0
32	31	PRESENCE Tonz Of Fun (Curb)	390	+57	30510	7	38/1
35	32	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	337	+54	26576	5	36/3
33	33	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	301	-11	40313	20	21/0
31	34	AFI Girl's Not Grey (DreamWorks)	254	-80	21404	13	27/1
42	35	MEMENTO Nothing Sacred (Columbia)	248	+60	17994	3	35/4
37	36	SYSTEMATIC Leaving Only Scars (Elektra/EEG)	201	-49	19054	7	30/0
41	37	LIVE Heaven (Radioactive/MCA)	187	-6	11131	4	16/0
44	38	CAVE IN Anchor (RCA)	169	-2	10766	4	24/1
38	39	FROM ZERO Sorry (Arista)	162	-38	13706	8	21/0
36	40	FINCH What It Is To Burn (Drive-Thru/MCA)	153	-104	10604	16	20/0
43	41	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/DJMG)	146	-40	15336	16	10/0
45	42	SLUR Who I Am (Tarpit)	145	-17	8166	6	16/0
40	43	GRADE 8 Brick By Brick (Lava)	143	-52	10029	8	18/0
Debut	44	RA Rectifier (Republic/Universal)	139	+75	9070	1	30/11
39	45	STONE SOUR Inhale (Roadrunner/DJMG)	139	-57	21127	15	18/0
46	46	12 STONES Crash (Wind-up)	136	-5	7576	4	17/1
Debut	47	ETHER SEEDS Save Your Own Life (Roadrunner/DJMG)	118	+74	10633	1	15/0
49	48	CLOSURE Look Out Below (TVT)	105	+22	9954	3	16/3
47	49	ACROMA Sun Rises Down (Republic/Universal)	99	+10	7653	3	15/3
Debut	50	DIE TRYING Dxygen's Gone (Island/DJMG)	76	+53	5946	1	22/8

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 4/27-5/3. 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
SOCIALBURN Everyone (Elektra/EEG)	16
RA Rectifier (Republic/Universal)	11
DIE TRYING Oxygen's Gone (Island/DJMG)	8
MUDVAYNE World So Cold (Epic)	6
P.O.D. Sleeping Awake (Maverick/Reprise)	5
MEMENTO Nothing Sacred (Columbia)	4
PILLAR Fireproof (MCA)	4
EXIES Kickout (Virgin)	4
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3
CLOSURE Look Out Below (TVT)	3
ACROMA Sun Rises Down (Republic/Universal)	3
ANTHRAX Safe Home (Sanctuary/SRG)	3
ECHO 7 One Step Away (In De Goot)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEFTONES Minerva (Maverick/Reprise)	+193
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+111
COLD Stupid Girl (Flip/Geffen/Interscope)	+82
MARILYN MANSON Mobscone (Nothing/Interscope)	+82
CHEVELLE Send The Pain Below (Epic)	+81
RA Rectifier (Republic/Universal)	+75
ETHER SEEDS Save Your Own Life (Roadrunner/DJMG)	+74
AUDIOSLAVE Like A Stone (Interscope/Epic)	+71
BLACK LABEL SOCIETY Stillborn (Spitfire)	+69
SHINEDOWN Fly From The Inside (Atlantic)	+64

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SALIVA Always (Island/DJMG)	682
DISTURBED Prayer (Reprise)	655
FOO FIGHTERS All My Life (Roswell/RCA)	637
SYSTEM OF A DOWN Aerials (American/Columbia)	618
QUEENS OF THE STONE AGE No One Knows (Interscope)	537
TAPROOT Poem (Velvet Hammer/Antalctic)	524
STONE SOUR Bother (Roadrunner/DJMG)	446
RA Do You Call My Name (Republic/Universal)	390
GODSMACK I Stand Alone (Republic/Universal)	362
SYSTEM OF A DOWN Toxicity (American/Columbia)	353
SOCIALBURN Down (Elektra/EEG)	349
AUDIOSLAVE Cochine (Interscope/Epic)	345
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	341
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	337
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	321
NICKELBACK Never Again (Roadrunner/DJMG)	319
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	313
DISTURBED Down With The Sick (Giant/Reprise)	309
P.O.D. Alive (Atlantic)	309
TOOL Schism (Volcano)	291

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



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America's Best Testing Active Rock Songs 12+
For The Week Ending 5/9/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Remember (Reprise)	4.19	4.24	93%	20%	4.22	4.21	4.22
TRAPT Headstrong (Warner Bros.)	4.15	4.12	92%	24%	4.07	4.11	4.03
MUDVAYNE Not Falling (Epic)	4.10	4.11	87%	20%	4.16	4.09	4.22
EVANESCENCE Bring Me To Life (Wind-up)	4.09	4.03	89%	24%	4.04	3.96	4.11
GODSMACK Straight Out Of Line (Republic/Universal)	4.03	4.11	96%	24%	4.08	4.08	4.07
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.99	3.97	93%	28%	4.01	3.95	4.07
SEETHER Fine Again (Wind-up)	3.99	4.04	91%	31%	3.91	3.96	3.87
CHEVELLE The Red (Epic)	3.93	3.96	94%	43%	3.92	4.10	3.75
CHEVELLE Send The Pain Below (Epic)	3.92	3.90	90%	22%	3.89	3.99	3.79
BLACK LABEL SOCIETY Stillborn (Spitfire)	3.92	4.08	63%	9%	3.99	3.73	4.20
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.89	3.91	97%	32%	3.76	3.73	3.79
STAINED Price To Pay (Elektra/EEG)	3.87	3.81	82%	14%	3.77	3.91	3.65
SOCIALBURN Down (Elektra/EEG)	3.86	3.89	82%	18%	3.72	3.71	3.72
SEETHER Driven Under (Wind-up)	3.85	3.93	69%	11%	3.77	3.89	3.65
SALIVA Always (Island/IDJMG)	3.82	3.82	96%	43%	3.70	3.53	3.86
TAPROOT Mine (Velvet Hammer/Atlantic)	3.82	3.77	73%	12%	3.62	3.52	3.71
POWERMAN 5000 Free (DreamWorks)	3.79	3.95	63%	8%	3.91	4.03	3.79
(HED) PLANET EARTH Blackout (Volcano/Jive)	3.74	3.71	71%	14%	3.73	3.63	3.83
COLD Stupid Girl (Flip/Geffen/Interscope)	3.73	3.78	79%	17%	3.61	3.76	3.48
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.72	3.71	98%	44%	3.73	3.52	3.92
SALIVA Rest In Pieces (Island/IDJMG)	3.72	3.74	85%	19%	3.57	3.40	3.72
BREAKING BENJAMIN Skin (Hollywood)	3.72	3.69	60%	13%	3.74	3.77	3.71
REVIS Caught In The Rain (Epic)	3.71	3.66	56%	10%	3.60	3.53	3.66
UNLOCO Failure (Maverick/Reprise)	3.66	3.63	45%	7%	3.66	3.87	3.40
SHINEDOWN Fly From The Inside (Atlantic)	3.66	3.74	37%	5%	3.70	3.56	3.83
FOO FIGHTERS Times Like These (Roswell/RCA)	3.63	3.61	95%	33%	3.78	3.64	3.91
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	3.59	-	32%	6%	3.68	3.41	4.00
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.56	3.54	78%	21%	3.53	3.48	3.58
MARILYN MANSON Mobsome (Nothing/Interscope)	3.50	3.55	59%	13%	3.58	3.60	3.56
P.O.D. Sleeping Awake (Maverick/Reprise)	3.40	-	53%	13%	3.34	3.13	3.51

Total sample size is 547 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- PILLAR** Fireproof (MCA)
Total Plays: 72, Total Stations: 15, Adds: 4
- VENETTA RED** Shatterday (Epic)
Total Plays: 57, Total Stations: 11, Adds: 1
- VERBENA** Way Out West (Capitol)
Total Plays: 48, Total Stations: 7, Adds: 1
- SOCIALBURN** Everyone (Elektra/EEG)
Total Plays: 45, Total Stations: 22, Adds: 16
- PACIFIER** Comfort Me (Arista)
Total Plays: 40, Total Stations: 6, Adds: 1
- FINGER ELEVEN** Good Times (Wind-up)
Total Plays: 27, Total Stations: 8, Adds: 2
- EXIES** Kickout (Virgin)
Total Plays: 22, Total Stations: 8, Adds: 4
- MUDVAYNE** World So Cold (Epic)
Total Plays: 19, Total Stations: 9, Adds: 6

Songs ranked by total plays

Indicator

Most Added*

- SOCIALBURN** Everyone (Elektra/EEG)
- SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)
- RA** Rectifier (Republic/Universal)
- MEMENTO** Nothing Sacred (Columbia)
- THREE DAYS GRACE** (I Hate) Everything About You (Jive)
- P.O.D.** Sleeping Awake (Maverick/Reprise)
- PRESENCE** Tonz Of Fun (Curb)
- QUEENS OF THE STONE AGE** Go With The Flow (Interscope)
- SHINEDOWN** Fly From The Inside (Atlantic)
- FROM ZERO** Sorry (Arista)
- PILLAR** Fireproof (MCA)
- FINGER ELEVEN** Good Times (Wind-up)
- MARTIN, KEVIN** If We Could (Tympnic)
- ANTHRAX** Safe Home (Sanctuary/SRG)
- EXIES** Kickout (Virgin)
- MUDVAYNE** World So Cold (Epic)

Reporters

<p>WQBK/Albany, NY * PD/M: Chai Walker Asst. MD: Jeff LeVack No Adds</p>	<p>KQRQ/Chicago, CA OM/PD: Deina Sandval APD/MD: Tony LaBrie SOCALBURN Everyone*</p>	<p>WWMN/Hialeah, MI * OM/PD: Brian Beckett APD/MD: Tony LaBrie DE TRIVIS "Zero"</p>	<p>WXIA/Atlanta, GA * OM/PD: Claude DeLorenzo MD: Nixon SOCALBURN Everyone*</p>	<p>WZZA/Arizona-Fayette, KY * Intram PD: Flash MD: Susy Boe No Adds</p>	<p>WMOJ/Moistote, CA * PD: J.J. Jeffries MD: Larry McFeede SWEETEN "Zero"</p>	<p>KJPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeede SWEETEN "Zero"</p>	<p>KISS/San Antonio, TX * OM: Virgil Thompson MD: Kevin Vargas MD: C.J. Cruz MEMBRO "Zero" QUEENS OF "Two" SHINEDOWN "Zero"</p>	<p>WLRZ/Springfield, MA * PD: Scott Laurenti MD: Becky Pototsky 4 OUTRO'S "Zero"</p>
<p>KZRK/Amarillo, TX PD/MD: Eric Staylor 5 S.M.E. LUFTY SOUL "Zero"</p>	<p>WMMW/Cleveland, OH * PD: Jim Tripp MD: State No Adds</p>	<p>KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Roodman MUDVAYNE "Zero"</p>	<p>WCCC/Hartford, CT * APD/MD: Mike Karolyi PLMR "Zero" THREE DAYS GRACE "Two"</p>	<p>KIBZ/Albany, NY OM: Julie Cade PD: E.J. Marshfield APD: Sparky MD: Samantha Knight SUNNY HADEN "Zero" PERLA "Zero"</p>	<p>WRAT/Monmouth-Ocean, NJ * OM/PD: Carl Craft APD/MD: Robyn Lane P.O.D. "Zero"</p>	<p>KJFO/Portland, OR * OM: Dave Nunn APD/MD: AJ Scott No Adds</p>	<p>KIQZ/San Diego, CA * Dir/Prog: Jim Richards PD/MD: Shauna Moran-Brown 2 P.O.D. "Zero" 2 ANTHRAX "Zero"</p>	<p>KZRV/Franco, MD * OM: Dave DeFranco MD: George Spantatore MEMBRO "Zero" SOCALBURN Everyone*</p>
<p>WMMW/WAOK/Appleton-Green Bay, WI * PD/MD: Guy Dark No Adds</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gearty 5 WHAT STRIPS "Zero" MUDVAYNE "Zero"</p>	<p>WRQC/R. Myers, IN * PD/MD: FRIZ MD: Mike Karolyi SOCALBURN Everyone*</p>	<p>KPOM/Honolulu, HI * PD: J.J. Michaels APD: FB Slash 2 QUEENS OF "Two" 2 MARILYN MANSON "Monsoon" DE TRIVIS "Zero"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb No Adds</p>	<p>WICQ/Myrtle Beach, SC PD: Brian Rickman APD/MD: Charley DIES "Zero" SOCALBURN Everyone*</p>	<p>KORB/Quad Cities, IA-H * OM: Danny Sullivan PD: Dawn Pitts MD: Dave Layton 1 P.O.D. "Zero" SUNNY HADEN "Zero" SOCALBURN Everyone*</p>	<p>KURQ/San Luis Obispo, CA PD/MD: Adam Burnes 7 P.O.D. "Zero" S.M.E. LUFTY SOUL "Zero"</p>	<p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips SOCALBURN Everyone* EODJ "Zero"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/MD: Chuck Williams DE TRIVIS "Zero" RA "Zero"</p>	<p>WRXZ/Columbus, OH * PD: Hal Fish APD/MD: Romel Hunter PLMR "Zero"</p>	<p>WBFR/R. Wayne, IN * OM: Jim Fox 12 DONES "Zero" P.O.D. "Zero" MEMBRO "Zero" MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WAMX/Huntington, WV PD/MD: Paul Ostland 2 RA "Zero" 1 NERVE "Zero" SOCALBURN Everyone*</p>	<p>KFMX/Lubbock, TX OM: Wes Neumann QUEENS OF "Two" SWEETEN "Two" THREE DAYS GRACE "Two"</p>	<p>WVOR/Norfolk, VA * PD: Harvey Kojan APD/MD: Tim Parker RA "Zero" THREE DAYS GRACE "Zero"</p>	<p>WRBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>WRBR/South Bend, IN OM/PD: Ron Stryker MD: Eric Meier No Adds</p>	<p>KRTQ/Tulsa, OK * PD: Chris Kelly APD: Kelly Garnett 1 ANTHRAX "Zero" SOCALBURN Everyone* WPROCK "Zero"</p>
<p>KRAB/Bakersfield, CA * PD/MD: Danny Sparks No Adds</p>	<p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dupan APD: Chris Ryan MD: Cindy Scull 4 DESTROYER "Zero" PRESENT "Zero" 3 DOORS DOWN "Zero"</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North DIES "Zero"</p>	<p>WTTA/Huntsville, AL * PD: Rob Harder PD/MD: Jimbo Wood APD: Joe Kumer DIES "Zero" THREE DAYS GRACE "Two"</p>	<p>WJJO/Madison, WI * PD: Randy Hantke APD/MD: Blake Patton 1 HAGER ELLEN "Zero" SOCALBURN Everyone*</p>	<p>KATQ/Dallas City, OK * OM: Chris Baker MD: Jake Daniels No Adds</p>	<p>WVBE/Rochester, NY * PD: Erick Anderson MD: Don Wicent DE TRIVIS "Zero" SOCALBURN Everyone*</p>	<p>KHTQ/Spokane, WA * OM: Brent Michaels PD: Ken Richards MD: Barry Bennett PLMR "Zero" SOCALBURN Everyone*</p>	<p>HCT/ Wichita, KS * PD: D.C. Carter MD: Rick Thomas 1 PILLAR "Zero"</p>
<p>WYTY/Baltimore, MD * OM: Kerry Richardson PD: Dave Hill APD/MD: Rob Heckman EODJ "Zero" MEMBRO "Zero" RA "Zero"</p>	<p>KBPJ/Denver-Boulder, CO * PD: Bob Richards APD/MD: Willie E. P.O.D. "Zero"</p>	<p>WQLQ/Grand Rapids, MI * PD: Hunter Scott APD/MD: Sean Kelly 2 DE TRIVIS "Zero" MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>KORC/Kansas City, MO * OM/PD: Bob Edwards APD/MD: Don Janzian 1 ACRMA "Zero" LOSERS "Zero" EODJ "Zero" RA "Zero"</p>	<p>WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 12 FROM ZERO "Zero" 1 DREW BARRYMORES "Zero" 1 MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>KROC/Denham, NE * PD: Tim Sheridan MD: Jon Terry 1 CLOSURE "Zero"</p>	<p>WVBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>WRBS/South Bend, IN OM/PD: Ron Stryker MD: Eric Meier No Adds</p>	<p>WVSS/Wilkes-Barre, PA * OM: Chris Baker APD: Chris Lindsey MD: Freddie 1 ANTHRAX "Zero" RA "Zero"</p>
<p>WCPR/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry No Adds</p>	<p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 1 MUDVAYNE "Zero" SOCALBURN Everyone*</p>	<p>WZDR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>KLFX/Killeen-Temple, TX PD/MD: Bob Fonda 14 MEMBRO "Zero"</p>	<p>WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 12 FROM ZERO "Zero" 1 DREW BARRYMORES "Zero" 1 MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WTFX/Pensacola, FL * Dir/Prog: Joel Sampson APD/MD: Mark "The Shark" Dylbe ONE AT "Zero" RA "Zero" DE TRIVIS "Zero"</p>	<p>WRBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>KRXQ/Sacramento, CA * MD: Paul Marshall No Adds</p>	<p>WVSS/Wilkes-Barre, PA * OM: Chris Baker APD: Chris Lindsey MD: Freddie 1 ANTHRAX "Zero" RA "Zero"</p>
<p>WAFF/Boston, MA * PD: Keith Hastings MD: Mistress Carie BLINK 182 "Zero" ROCKIES "Zero" TYPE O NEGATIVE "Zero"</p>	<p>WRIF/Detroit, MI * OM/PD: Doug Poodal APD/MD: Mark Pennington 2 S.M.E. LUFTY SOUL "Zero" RA "Zero"</p>	<p>WZOR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WZDR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 12 FROM ZERO "Zero" 1 DREW BARRYMORES "Zero" 1 MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WDXQ/Peoria, IL PD/MD: Matt Bahan THREE DAYS GRACE "Zero" SUNNY HADEN "Zero"</p>	<p>WRBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>KRXQ/Sacramento, CA * MD: Paul Marshall No Adds</p>	<p>WVSS/Wilkes-Barre, PA * OM: Chris Baker APD: Chris Lindsey MD: Freddie 1 ANTHRAX "Zero" RA "Zero"</p>
<p>WVPR/Chattanooga, TN * PD: Diane MD: Diane Spain 1 SOCALBURN Everyone* 2 DESTROYER "Zero" DE TRIVIS "Zero"</p>	<p>WGBF/Evanville, IN PD: Felby APD/MD: Sick Nick RA "Zero"</p>	<p>WZOR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WZDR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 12 FROM ZERO "Zero" 1 DREW BARRYMORES "Zero" 1 MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WDXQ/Peoria, IL PD/MD: Matt Bahan THREE DAYS GRACE "Zero" SUNNY HADEN "Zero"</p>	<p>WRBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>KRXQ/Sacramento, CA * MD: Paul Marshall No Adds</p>	<p>WVSS/Wilkes-Barre, PA * OM: Chris Baker APD: Chris Lindsey MD: Freddie 1 ANTHRAX "Zero" RA "Zero"</p>
<p>WYPT/Greenville, SC * OM/PD: Mark Hendrix MD: Smack Taylor CLOSURE "Zero" SOCALBURN Everyone* VERBENA "Zero" WIFE STRIPS "Zero"</p>	<p>KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty REDOUS "Zero" TAPROOT "Zero"</p>	<p>WZOR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WZDR/Green Bay, WI PD/MD: Roxanna Steele MEMBRO "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WGR/Manchester, NH PD: Valerie Knight MD: Jason Russell 12 FROM ZERO "Zero" 1 DREW BARRYMORES "Zero" 1 MUDVAYNE "Zero" SMILE EMPTY SOUL "Zero"</p>	<p>WDXQ/Peoria, IL PD/MD: Matt Bahan THREE DAYS GRACE "Zero" SUNNY HADEN "Zero"</p>	<p>WRBB/Raleigh-Durham, NC * PD: Jay Maculis No Adds</p>	<p>KRXQ/Sacramento, CA * MD: Paul Marshall No Adds</p>	<p>WVSS/Wilkes-Barre, PA * OM: Chris Baker APD: Chris Lindsey MD: Freddie 1 ANTHRAX "Zero" RA "Zero"</p>
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* Monitored Reporters
74 Total Reporters
58 Total Monitored
16 Total Indicator

ON THE RECORD

with
Loris Lowe
MD, KLBJ/Austin



seemed only natural to add the new Indigenous song, "C'mon Suzie," before the box. They have a huge following in Austin, and it's great to have them all to ourselves. • Can't wait for Lollapalooza, so I can see the best rock band to come out in years — Audio-f**king-slave! South by Southwest has come and gone, but some SXSW bands I'm still stuck on include Silvertide, Rachel Stamp, Caesar and Evermore.

Linkin Park keep the top spot at Active as Audioslave's "Like a Stone" inches up to No. 2 ... **Socialburn's** next single, "Everyone," takes the lead for No. 1 Most Added at Active. It also ties for the same position at Rock ... **Ra's** "Rectifier" finishes in the second Most Added slot at Active this week. There are now 30 stations on it ... "Oxygen's Gone" by **Die Trying** adds another eight stations, with WNVE/Rochester, NY; KPOI/Honolulu; and WTKX/Pensacola, FL among them ... A week before the official add date, six stations support **Mudvayne's** "World So Cold," including KXXR/Minneapolis; KRZR/Fresno; KILQ/Colorado Springs; and WBYP/Ft. Wayne, IN ... I love the instant familiarity with the **Red Hot Chili Peppers**. "Dosed" follows that successful Pepper pattern that breeds success. **KOMP/Las Vegas** adds it this week, though the official add date is May 20 ... It's really no surprise that **Metallica** is the No. 1 Most Played Artist in the last seven days. Now that "Mandatory Maytallica" is in full swing, you can expect a lot more Metallica airplay, and you have to remember that will affect spins on some newer records on the chart. I suspect that was the case for many of the songs on the lower part of the chart, so give 'em a break ... On the Rock side, **Sammy Hagar** sings "Hallelujah" as the track ties for No. 1 Most Added ... **The Exies'** "Kickout" gets some add love from KLBJ/Austin; KLAQ/EI Paso; and WYBB/Charleston, SC ... Similarly, **Smile Empty Soul** get Frog love from WEBN/Cincinnati on "Bottom of a Bottle." KLAQ is in too ... **Trapt's** "Headstrong" makes a strong move on the chart, going from 6-2 ... **Staind's** "Price to Pay" climbs to top five ... **Lynyrd Skynyrd** ride "Red, White and Blue" from 15-10 ... **DoubleDrive** make a solid "imprint," rising from 23-19. In April the track was played during all five opening day Major League Baseball games that aired on ESPN. The producer received an overwhelming response, so the song will be used all season long on ESPN's holiday airing of baseball games. Great for familiarity! **MAX PIX: MUDVAYNE "World So Cold" (Epic)**

— Cyndee Maxwell, Active Rock/Rock Editor

Guitar gods always fare well on KLBJ, which explains why Zakk Wyld's Black Label Society is kicking butt — and guest vocals from Ozzy never hurt! • I must also give props to local heroes Blue October. Are you aware of this band? We broadcast their CD release show live. (It seems we're doing more and more live music broadcasts all the time.) It was a packed house at Steamboat that night, and the

crowd was singing every word to every song — even the songs on the new album, *History for Sale*, which had only been out for three days! The album is top 20 sales in Austin and top five phones on KLBJ. Get more info on Blue October by calling Paul Nugent at 214-744-0290. • The Revis track was a slow build but has hit its stride and is doing great. I love "Rest in Pieces" by Saliva. I know, I know — *chick song*. I smell a crossover! I'm predicting similar success for DoubleDrive. It



active INSIGHT

ARTIST: **Ether Seeds**

LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Back in January, when I wrote about Columbia rock act Stereomud, I mused about the Lowery brothers and their family's knack for music. You see, brother Clint plays guitar for TVT rockers Sevendust, while Corey mans the four-string for Stereomud. Shortly after that piece went to print, Roadrunner promo guru Mark Abramson called me up to notify me that he had yet another Lowery waiting in the wings. Ladies and gentlemen, the third Lowery brother, Dustin, and his band, **The Ether Seeds!**

The Seeds were first sown when North Carolina native Lowery headed to Atlanta, where he hooked up with guitarist Stephen Seals and formed a band. Although Lowery was playing drums, he maintained a strong vocal presence in the group. After the original singer split, he stepped forward to handle singing duties. Meanwhile, former Liquid Gang bassist Eric Nagy was jamming with drummer Billy Deputato in the Northeast. Nagy headed south after hearing Lowery and Seals' demo, won a spot in the group and brought Deputato into the fold. The Ether Seeds had sprouted.

Although everything clicked instantly between the musicians, their next idea didn't go over as well. Thinking they would cut themselves off from society to focus on writing, the new four-piece isolated themselves in a North Carolina

cabin. "That's a real dark chapter," Seals recalls. "We came up with this brilliant idea that we were going to completely shut out the entire world and have this amazing monthlong writing process. But two hours into it, we realized it was going to be a real task."

Eventually, the group gelled and emerged with what would become their self-titled debut for Roadrunner. Now The Ether Seeds are beginning to grow on the strength of their lead single, "Save Your Own Life," a potent blend of mood and melody that's found a home on Active Rockers like KXXR/Minneapolis, WRQC/Ft. Myers, KRZR/Fresno and WAAF/Boston, among others.

Touring has remained a family affair, as Dustin Lowery and The Ether Seeds just wrapped up a tour with Clint Lowery and Sevendust. Next, The Ether Seeds join Corey Lowery and Stereomud for a tour with Pacifier. Next month, the Lowerys will face off against the Gallagher brothers of Oasis on *Family Feud*. OK, I made that last one up.

R&R TOP 20 SPECIALTY ARTISTS

1. **ANTHRAX** (*Sanctuary/SRG*) "What Doesn't Die"
2. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
3. **SOILWORK** (*Nuclear Blast*) "Figure Number Five"
4. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
5. **BLACK LABEL SOCIETY** (*Spitfire*) "Stoned & Drunk"
6. **LAMB OF GOD** (*Prosthetic/Metal Blade*) "11th Hour"
7. **BIOHAZARD** (*Sanctuary/SRG*) "Kill Or Be Killed"
8. **DOG FASHION DISCO** (*Spitfire*) "Fetus On The Beat"
9. **HOUSE OF 1,000 CORPSES** (*Interscope*) "Run, Rabbit, Run"
10. **FREYA** (*Victory*) "Glasseating Smile"
11. **FEAR FACTORY** (*Roadrunner/IDJMG*) "Terminate"
12. **OVERKILL** (*Spitfire*) "Until I Die"
13. **SWORN ENEMY** (*Elektra/EEG*) "Sworn Enemy"
14. **KATATONIA** (*Peaceville*) "Will I Arrive"
15. **CRADLE OF FILTH** (*Red Ink/Epic*) "Carrion"
16. **GOD DETHRONED** (*Metal Blade*) "Soul Sweeper"
17. **HAUNTED** (*Earache*) "One Kill Wonder"
18. **MOTOGRAFTER** (*No Name/Elektra/EEG*) "Suffocate"
19. **OPIATE FOR THE MASSES** (*Concrete*) "Goodbye"
20. **E-TOWN CONCRETE** (*Razor & Tie*) "Mandibles"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: **Anthrax**
TITLE: *We've Come For You All*
LABEL: **Sanctuary/SRG**



It's only appropriate that Anthrax kick off their latest album with a creeping instrumental called "What Doesn't Die." Since their 1984 debut, *Fistful of Metal*, the New York thrashers have refused to keel over despite shifting musical trends and bandmembers. Sitting atop R&R's Rock Specialty chart, Anthrax clearly continue to infect the underground. *We've Come for You All* finds the thrash pioneers digging into gritty metal. Check out the menace of "Black Dahlia" or the staccato riffage of "Safe Home." The group flex their metal muscle most impressively on the chugging "Strap It On" and "Nobody Knows Anything," where Pantera axe-man Dimebag Darrell provides the fretboard pyrotechnics while Anthrax drummer Charlie Benante reminds us what a deadly weapon he is. And, yes, that's The Who's Roger Daltry guesting on "Taking the Music Back."

— Frank Correia, Rock Specialty Editor



PART ONE OF A TWO-PART SERIES

How'd They Do That?

A short-attention-span snapshot of the winter book

There will be no ponderous pronouncements, no weighty overanalysis, no sleep-inducing autopsy from this desk about the state of the format based on glancing at the ratings of only two markets the minute one book gets released. No, those days are gone. And if you're a smart programmer, so are the mixed fear and elation of living book to book.

It's now early in the 21st century, and knowing what we now know about Arbitron response rates and the overall vagaries of diary-based reporting, it's best to adopt the "lithium method" of dealing with ratings. At least until the Giant Purple People Meter is perfected. Do stations constantly

strive to get the best numbers they can? Of course. But a nice, steady emotional state is what's required nowadays. If your book is good, high-five your music director, smoke some crack, then get back to the salt mine. If your book is bad, low-five your music director, smoke some crack, then get back to the salt mine. You see how easy that is? Today, it's all about range.

Every station has a range within which the numbers might fluctuate up or down as much as five tenths

or so. It's more helpful for everyone to look at the last, say, five or six books to get a good read on the relative health of a particular station. And that's still not taking into account demo breakouts, morning show performance, marketing, promotions and signal strength in the market.



Kevin Weatherly

Winter 2003

Now we come to the latest quarterly. Winter 2003 for Alternative was a mixed bag, as usual. In trying to focus on the positive, we're going to take a quick look at stations that had a good book this time around. We'll give you a six-book trend (from fall 2001 through winter 2003), an overview and a few words from the PDs on why they think their stations did well this book. By the way, in this game, flat is as good as an up. It shows stability and fortitude, especially if you're flat somewhere near the top of the heap, like KROQ/Los Angeles.

KROQ/Los Angeles

The Last Six: 5.0-5.1-4.3-4.9-4.4-4.4

Overview: Stable, stable, stable. Number two overall. KROQ is like a winning sports team, with a host of great players and a very deep bench. Plus, coach Kevin Weatherly is a frigging programming genius who's also very humble about his accomplishments. It's hard to overstate the significance of KROQ's success.

At the risk of sounding like I'm blowing more smoke up their asses, KROQ is everything the format should be and hopes to be. Look

under the skin, and it gets even better. This book the KROQ morning show of Kevin & Bean is No. 1 in L.A. 12+, adults 18-34, adults 18-49, men 18-34, men 18-49, women 18-49, and I don't have room for anything else.

Weatherly: "From everything we've seen, the music over the last 18 months has been less than spectacular, and during lean times we try to search out the most compelling music. We've got to do what we can to try to stay on the edge.



John Moschitta

The winter book was an example of the wealth of diversity that was out there, which is also represented on the KROQ playlist — everything from The White Stripes and Beck to Liam Lynch and Johnny Cash.

"At the same time, we have the luxury of having tremendous brand equity in this market. We have the No. 1 morning show in L.A., which certainly helps to lead off the day. And the KROQ brand is so much bigger than whatever individual songs we choose to program. So when we're in a music recession, we have that brand equity we can lean on."

WXDX/Pittsburgh

The Last Six: 5.6-5.0-5.8-5.1-5.1-5.6

Overview: WXDX (The X)/Pittsburgh truly is the alternative to sister station and mainstream Rock stalwart WDVE, which lives at No. 2 overall with a 9.6. Pittsburgh is a tough Alternative market. There's no real commercial history for it there, like there is in other markets. PD John Moschitta handles programming duties for both stations, and even while pulled in two directions, he's still managed to make WXDX a dominant player. It's had consistently good ratings over a period of many years.

Moschitta: "Musically in Pittsburgh we have a pretty good sense of what people want, and we stick



OH, THE HORROR! *Trapt recently stopped by XTRA-FM (91X)/San Diego. Seen here are (top row, l-r) Trapt's Peter Charnell, 91X's Bryan Schock, Trapt's Chris Brown, Warner Bros.' Rob Goldklang, Trapt's Simon Ormandy and (bottom row, l-r) Aaron Montgomery and 91X's Chris Cantore.*

to that. We try to be as broad as possible, yet as 'Alternative' as possible too. Also, The X is kind of the de facto

Active Rock in the market, too, so we're just trying to satisfy all those tennets. When you ask people what the Alternative station is in Pittsburgh, it's The X. People realize that.

"We had a good mix of music, whether it's mainstream Active Rock stuff like Staind and Godsmack, The White Stripes or crossover stuff like Coldplay. You know Howard Stern in the morning doesn't hurt. We had a really good response rate and strong numbers men 18-24, and that's the wheelhouse for us.

"From a music standpoint, we were finding some of the grunge stuff, maybe some of the library stuff, was pretty strong. People have to remember that in times of maybe mediocre current product, you can rely on some of the library stuff, and we've been able to lean on that when we've been in lean times.

"But we had a good mix of library and current stuff. Evanescence are doing great. Linkin Park are doing well. The Foo Fighters did great for us. We were pretty selective in what was going on the air. You still have to be like that, despite the amount of music that's out there. Quality, not quantity."

KITS/San Francisco

The Last Six: 2.2-2.3-2.5-2.2-2.1-2.4

Overview: A station still in transition, KITS (Live 105)/San Francisco took a sharp left somewhere down the road, and the audience seems to dig it. It's definitely not your father's Live 105. PD Sean Demery has a battle plan, and he's sticking to it. Publicly he'll moan about how "we're not there yet," but secretly he's giggling and enjoying the chaos he's created during the journey back to ratings health. The staff's in a great mood, the GM is on

"We did it with papier-mache and coat hangers. And if you hit the little button, real imitation lava comes out the top."

Sean Demery

image sweepers, and a great time is being had by all. But it's definitely serious, hard work. The station floundered for quite a spell there.

Demery: "We did it with papier-mache and coat hangers. And if you hit the little button, real imitation lava comes out the top. My first book here we had a 2.5, so I'm not that excited. We're moderately happy with the numbers. This is a nice start, but we're far from even close to what the potential of this radio station could be.

"I think we had a rise in unaided recall. We're not seeing the potential, 'cause there are still many people who think we're the skateboard, backward-baseball-cap, tractor-pull, dirt-pull, whatever station. I do not attribute the rise to the music changes we've made yet — that's still to come. Believe it or not, even 11 months into this thing, we're still in transition."

Stay Tuned

Next week we'll look at KXTE/Las Vegas, CIMX/Detroit, KFMA/Tuscon, KBZT/San Diego, WNNX/Atlanta, WZTA/Miami and other Alternative stations that got to celebrate for five minutes.

"The winter book was an example of the wealth of diversity that was out there, which is also represented on the KROQ playlist."

Kevin Weatherly



Sean Demery

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.)	3147	-49	362161	10	77/0
3	2	AUDIOSLAVE Like A Stone (Interscope/Epic)	3127	+88	359499	18	78/0
2	3	EVANESCENCE Bring Me To Life (Wind-up)	3015	-57	353908	18	75/0
4	4	TRAPT Headstrong (Warner Bros.)	2944	+34	315546	27	75/0
5	5	WHITE STRIPES Seven Nation Army (Third Man/V2)	2458	+111	318863	12	72/0
6	6	FOO FIGHTERS Times Like These (Roswell/RCA)	2230	+32	265402	17	68/0
7	7	STAIN'D Price To Play (Flip/Elektra/EEG)	2217	+45	257646	5	77/1
9	8	CHEVELLE Send The Pain Below (Epic)	2195	+55	248134	15	76/0
8	9	AFI Girl's Not Grey (DreamWorks)	2073	-81	229261	15	76/0
10	10	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1880	-220	216231	22	77/0
12	11	ATARIS In This Diary (Columbia)	1465	+20	148048	13	71/0
13	12	SUM 41 The Hell Song (Island/IDJMG)	1444	+65	166944	10	70/2
22	13	DEFTONES Minerva (Maverick/Reprise)	1429	+387	201339	3	72/4
11	14	GODSMACK Straight Out Of Line (Republic/Universal)	1429	-89	154032	14	62/0
18	15	P.O.D. Sleeping Awake (Maverick/Reprise)	1399	+165	169410	3	67/1
17	16	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1368	+131	134638	7	72/3
16	17	COLD Stupid Girl (Flip/Geffen/Interscope)	1357	+55	147665	10	68/2
14	18	QUEENS OF THE STONE AGE No One Knows (Interscope)	1331	-48	189060	33	75/0
19	19	SEETHER Driven Under (Wind-up)	1267	+78	107336	9	61/0
15	20	FINCH What It Is To Burn (Drive-Thru/MCA)	1223	-80	154541	16	58/0
20	21	SALIVA Rest In Pieces (Island/IDJMG)	1193	+16	96694	9	55/1
24	22	REVIS Caught In The Rain (Epic)	1020	+43	69457	10	57/0
23	23	GOOD CHARLOTTE The Anthem (Epic)	896	-134	63288	17	53/0
26	24	TAPROOT Mine (Velvet Hammer/Atlantic)	882	+41	79970	8	55/1
27	25	3 DOORS DOWN The Road I'm On (Republic/Universal)	846	+10	62532	7	48/0
34	26	RADIOHEAD There There (Capitol)	844	+214	137568	3	58/4
25	27	BLUR Crazy Beat (Virgin)	814	-141	74421	8	60/0
28	28	COLDPLAY The Scientist (Capitol)	802	+66	110108	5	52/2
30	29	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	797	+132	56829	4	56/2
29	30	MARILYN MANSON Mobscene (Nothing/Interscope)	777	+82	65634	3	53/4
21	31	USED Buried Myself Alive (Reprise)	720	-357	81987	15	52/0
32	32	DISTURBED Remember (Reprise)	639	-20	74059	18	30/0
37	33	LINKIN PARK Faint (Warner Bros.)	599	+70	116231	6	14/0
35	34	LIVE Heaven (Radioactive/MCA)	578	+24	59428	4	32/1
38	35	HOT HOT HEAT Bandages (Sub Pop/Reprise)	539	+12	68027	6	39/2
36	36	POWERMAN 5000 Free (DreamWorks)	526	-5	39767	5	37/2
41	37	CAVE IN Anchor (RCA)	506	+47	36260	4	44/1
33	38	(HED) PLANET EARTH Blackout (Volcano/Live)	445	-195	43423	12	36/0
45	39	PETE YORN Come Back Home (Columbia)	419	+19	69733	6	37/4
Debut	40	VENETTA RED Shatterday (Epic)	410	+182	47914	1	49/9
43	41	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	399	-9	40638	5	27/0
40	42	LIAM LYNCH United States Of Whatever (S-Curve/EMC)	380	-97	66152	9	25/0
49	43	LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	363	+61	27554	2	38/4
47	44	SHINEDOWN Fly From The Inside (Atlantic)	339	+12	23328	3	35/8
48	45	DONNAS Who Invited You (Atlantic)	314	-4	30682	4	28/0
44	46	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	313	-94	45070	8	27/1
42	47	BREAKING BENJAMIN Skin (Hollywood)	310	-102	24992	9	21/0
Debut	48	ALL-AMERICAN REJECTS The Last Song (DreamWorks)	303	+120	29428	1	35/5
50	49	TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)	281	+13	24572	2	18/1
Debut	50	ROOTS Seed 2.0 (MCA)	263	+27	40665	1	16/2

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 4/27-5/3. 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
SOCIALBURN Everyone (Elektra/EEG)	23
DIE TRYING Oxygen's Gone (Island/IDJMG)	11
VENETTA RED Shatterday (Epic)	9
SHINEDOWN Fly From The Inside (Atlantic)	8
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	6
GOOD CHARLOTTE The Young And The Hopeless (Epic)	6
CLOSURE Look Out Below (TVT)	6
ALL-AMERICAN REJECTS The Last Song (DreamWorks)	5
EXIES Kickout (Virgin)	5
ALKALINE TRIO We've Had Enough (Vagrant/TVT)	5
DEFTONES Minerva (Maverick/Reprise)	4
RADIOHEAD There There (Capitol)	4
MARILYN MANSON Mobscene (Nothing/Interscope)	4
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	4
PETE YORN Come Back Home (Columbia)	4
USED Blue And Yellow (Reprise)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEFTONES Minerva (Maverick/Reprise)	+387
RADIOHEAD There There (Capitol)	+214
VENETTA RED Shatterday (Epic)	+182
P.O.D. Sleeping Awake (Maverick/Reprise)	+165
DIE TRYING Oxygen's Gone (Island/IDJMG)	+135
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+132
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	+131
ALL-AMERICAN REJECTS The Last Song (DreamWorks)	+120
WHITE STRIPES Seven Nation Army (Third Man/V2)	+111
AUDIOSLAVE Like A Stone (Interscope/Epic)	+88
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	+88

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	1105
3 DOORS DOWN When I'm Gone (Republic/Universal)	1088
CHEVELLE The Red (Epic)	992
SALIVA Always (Island/IDJMG)	875
SEETHER Fine Again (Wind-up)	829
SYSTEM OF A DOWN Aerials (American/Columbia)	789
SUM 41 Still Waiting (Island/IDJMG)	736
DISTURBED Prayer (Reprise)	663
NIRVANA You Know You're Right (Geffen/Interscope)	655
COLDPLAY Clocks (Capitol)	637
TAPROOT Poem (Velvet Hammer/Atlantic)	626
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	575
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	543
HOBBASTANK Crawling In The Dark (Island/IDJMG)	510
MUDVAYNE Not Falling (Epic)	497
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	494
INCUBUS I Wish You Were Here (Immortal/Epic)	483
STONE SOUR Bother (Roadrunner/IDJMG)	459
HOBBASTANK Running Away (Island/IDJMG)	442
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	412

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ON THE RECORD

With
Daryl James
Asst. PD/MD, KCXX/Riverside



This is an exciting time for KCXX (X-1039)/Riverside, with bands like Godsmack, Linkin Park, Marilyn Manson and Deftones dropping new music. New bands like Trapt, Acroma and Smile Empty Soul are giving us a fresh sound. As far as phones, Deftones, The White Stripes and Marilyn Manson have earned their

way into the top five. ● Seether's "Driven Under" is such a powerful song. It sounds great in every daypart. CKY and The White Stripes have added a nice texture to the station. It's so nice to have those unique-sounding records work for us. ● Godsmack's "Faceless" won 10 nights on our cage fight, "The New Rock Challenge," so we're spinning it now. It has added some extra flavor for us. What a great album — good driving music. I apologize for the road rage in advance. ● As far as promotions, we're doing "X-1039 Takes You to the Bands." One of the trips is to see Metallica at the Roskilde festival in Denmark. I'm hoping I will fit in the winner's luggage.

No! Tell me it's not true! There's been a change in the top three? While Linkin Park are still No. 1, Evanescence slip out of No. 2 to be replaced by Audioslave! Stop the presses! ... Trapt hold at No. 4 ... The White Stripes hold at No. 5 ... Foo Fighters and Staind keep their respective positions at Nos. 6 and 7 ... But note the sneaky attack of Chevelle, going 9 to 8 ... Nos. 11, 12 and 13 belong to The Ataris, Sum 41 and Deftones, respectively ... Nos. 15, 16 and 17 are held by P.O.D., Queens Of The Stone Age and Cold ... Other players with bullets this week include Taproot, 3 Doors Down, Radiohead, Coldplay, Smile Empty Soul, Live, Cave In and Pete Yorn ... Marilyn Manson cracks the top 30 ... Note Less Than Jake jumping to 43 and Shinedown rising to No. 44 ... New arrivals on the chart this week include Vendetta Red at No. 40, All-American Rejects at No. 48 and The Roots at No. 50. By the way, KMYZ/Tulsa added The Roots this week, so if it works in Tulsa ... Most Added: Socialburn, Die Trying, Vendetta Red, Shinedown, Red Hot Chili Peppers and Good Charlotte, and a nice week for Closure ... Most Should Be Added: The D4, Sahara Hotnights, The Exies, Caesars, Pete Yorn, Molotov, Goldfrapp and Yeah Yeah Yeahs.

— Max Talkoff, Alternative Editor



COMING RIGHT UP

ARTIST: **Deftones**
LABEL: **Maverick/Reprise**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



For those in the know, Northern California rockers **Deftones** have always been a sort of weird foil to Southern California's multiplatinum nu-metallers Korn. Both came out at the same time with innovative takes on traditional metal, earning die-hard followings in the process. But while Korn exploded to a superstar level in what seemed like overnight success, Deftones kept a more underground profile and slowly but surely gained steam with each release. In 1995 *Adrenaline* sold over 200,000 units on the strength of touring and word-of-mouth before eventually reaching gold status. As Korn's feral foaming attracted everyone from outsiders to jocks, Deftones' tortured experiments won the hearts of honor students.

The next few years proved formative for the group, as 1997's followup, *Around the Fur*, took the group to new songwriting heights with tracks like "My Own Summer (Shove It)," "Be Quiet and Drive (Far Away)" and the darkly seductive "MX." Following up another gold album, the four-piece expanded to include turntablist Frank Delgado and reached

ever further into the sonic cauldron with 2000's *White Pony*. Tracks like the provocative single "Change in the House of Flies" showed Deftones wrapping their sinewy strains around frontman Chino Moreno's disturbed melodies. The album was the group's first platinum disc.

With *Deftones*, the group's fourth disc for Maverick, Moreno and company are poised for an even bigger leap forward. After a strong No. 40 debut on the Alternative chart, "Minerva" is gunning for the top 10 at No. 13 just two weeks later, and nearly every Alternative in the country is supporting it. Furthermore, they'll be providing the underground street cred at this year's Summer Sanitarium tour, featuring Metallica, Linkin Park and Limp Bizkit. Naturally, Deftones haven't forgotten about their hard-core fans: The group are currently on a guerrilla-style tour throughout May. Shows are announced just a day before they happen, allowing core fans the jump on tickets.

But outside of primo tours and chart numbers, there's the sound. Furtively creeping in with soft guitars, "Minerva" explodes into that trademark Deftones wall of sound. This motherfucker doesn't hit, it engulfs. Moreno's dreamy swoon floats through the verses before launching into the stratosphere with soaring vocals and skyscraping guitars. If Deftones aren't on your radar, you need your ears checked.

TELL US WHAT YOU THINK!

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**America's Best Testing Alternative Songs 12 +
For The Week Ending 5/9/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons		
					18-34	Men 18-34	Women 18-34
TRAPT Headstrong (Warner Bros.)	4.25	4.08	92%	18%	4.22	4.17	4.24
FINCH What It Is To Burn (Drive-Thru/MCA)	4.16	3.95	77%	9%	4.12	4.00	4.19
EVANESCENCE Bring Me To Life (Wind-up)	4.14	4.23	93%	32%	4.22	4.25	4.21
CHEVELLE Send The Pain Below (Epic)	4.10	3.95	88%	16%	4.03	3.87	4.11
LINKIN PARK Somewhere I Belong (Warner Bros.)	4.07	3.99	97%	24%	4.08	4.15	4.05
USED Buried Myself Alive (Reprise)	4.06	3.78	77%	10%	3.92	3.61	4.08
ATARIS In This Diary (Columbia)	4.06	3.91	75%	11%	4.02	3.80	4.14
AFI Girl's Not Grey (DreamWorks)	4.04	3.95	81%	12%	3.99	3.86	4.04
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.96	3.94	92%	27%	4.01	4.17	3.93
SALIVA Rest In Pieces (Island/IDJMG)	3.93	3.67	74%	11%	3.93	3.77	4.02
STAIN'D Price To Pay (Elektra/EEG)	3.90	3.78	75%	10%	3.89	3.85	3.91
FOD FIGHTERS Times Like These (Roswell/RCA)	3.87	3.90	90%	23%	3.90	4.10	3.79
SUM 41 The Hell Song (Island/IDJMG)	3.86	3.83	85%	17%	3.78	3.82	3.76
SEETHER Driven Under (Wind-up)	3.86	3.71	62%	8%	3.80	3.76	3.82
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.85	3.68	58%	9%	3.81	3.72	3.86
TAPROOT Mine (Velvet Hammer/Atlantic)	3.85	3.64	55%	6%	3.80	3.90	3.74
REVIS Caught In The Rain (Epic)	3.84	3.68	38%	5%	3.80	3.91	3.73
COLD Stupid Girl (Flip/Geffen/Interscope)	3.79	3.56	78%	13%	3.78	3.83	3.75
GOOD CHARLOTTE The Anthem (Epic)	3.77	3.69	97%	38%	3.81	3.66	3.88
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.77	3.73	95%	47%	3.83	3.75	3.88
DEFTONES Minerva (Maverick/Reprise)	3.76	.	42%	4%	3.94	3.90	3.96
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.74	3.68	98%	49%	3.72	3.72	3.72
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.71	3.66	95%	40%	3.72	3.81	3.68
GODSMACK Straight Out Of Line (Republic/Universal)	3.66	3.49	83%	20%	3.56	3.79	3.43
P.O.D. Sleeping Awake (Maverick/Reprise)	3.64	.	47%	8%	3.62	3.63	3.62
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.56	3.62	64%	12%	3.61	3.71	3.55
BLUR Crazy Beat (Virgin)	3.53	3.36	44%	7%	3.46	3.32	3.54
COLDPLAY The Scientist (Capitol)	3.48	.	52%	15%	3.59	3.47	3.65
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.45	3.44	78%	20%	3.45	3.48	3.44
MARILYN MANSON Mobscene (Nothing/Interscope)	2.99	.	44%	14%	3.01	3.26	2.86

Total sample size is 556 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. GRANDDADDY (V2) "Now It's On"
2. CAESARS (Astralwerks) "Jerk It Out"
3. A.M. RADIO (Elektra/EEG) "Taken For A Ride"
4. SOUNDS (New Line) "Living In America"
5. FLAMING LIPS (Warner Bros.) "Fight Test"
6. SUPERSUCKERS (Mid-Fi) "Rock-N-Roll Records (Ain't Selling This Year)"
7. ALKALINE TRIO (Vagrant) "We've Had Enough"
8. RISE AGAINST (Fat Wreck Chords) "Like The Angel"
9. YEAR OF THE RABBIT (Elektra/EEG) "I Wanna Be Adored"
10. BROKEN SOCIAL SCENE (Arts & Crafts/Paper Bag) "Stars And Sons"
11. PARTY OF HELICOPTERS (Velocette) "The Good Punk"
12. LIZ PHAIR (Capitol) "Extraordinary"
13. WHIRLWIND HEAT (V2) "Orange"
14. LAGWAGON (Fat Wreck Chords) "E Dagger"
15. COPELAND (Militia Group) "Take Care"
16. PLACEBO (Hut/Astralwerks) "English Summer Rain"
17. VENETTA RED (Epic) "Shatterday"
18. ...TRAIL OF DEAD (Interscope) "All St. Day"
19. INTERPOL (Matador) "Obstacle 1"
20. RADIOHEAD (Capitol) "There There"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: The Sounds
TITLE: *Living In America*
LABEL: New Line



Longing to get lost with Missing Persons again? Regretting the day you stepped off Berlin's metro? Wishing to experience the rapture that Blondie brought you? Then, my well-coiffed friend, look no further than the latest Swedish sensation, The Sounds. Led by stunning singer-lyricist Maja Ivarsson, the group has made fans out of everyone from N*E*R*D's Pharell Williams to lead Foo Fighter Dave Grohl, who sports a Sounds T-shirt in his latest video. No wonder, given The Sounds' tight, New Wave-informed brand of smart pop. "Seven Days a Week" isn't afraid to wear its lovesick heart on its sleeve, dancing its way through the speakers atop confident and sexy grooves. "Hit Me" struts its stuff down the catwalk in retro threads while "Mine for Life" glams it up with its shimmering disco. It's polished, revisionist pop with enough dirt under its manicured nails to keep its punk cred.

— Frank Correia, Rock Specialty Editor

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Reporters

<p>WHRR/Albany, NY * OM/PA/MD: Lisa Biehn 24 RADIOHEAD "There" DE TRYING "Come" SOCIALBURN "Everyone" SUM 41 "Song"</p>	<p>WFMX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 04 "Heartbreak" SOCIALBURN "Everyone" EXPLOSION "Art"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Deane Doherty APD/MD: Alan Ayo 21 SOCIALBURN "Everyone" 11 ZUG ISLAND "Cry" GOOD CHARLOTTE "Young" QUEENS OF "Flow"</p>	<p>WEEQ/Hagerstown, MD APD: Dave Roberts 4 LIZ PHAIR "Can" 2 SOCIALBURN "Everyone" 1 SMILE EMPTY SOUL "Bottle" 1 VENETTA RED "Shattered"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 4 MEMENTO "Sacred" LESS THAN JAKE "Break"</p>	<p>WBUZ/Nashville, TN * OM: Jim Patrick PD/MD: Russ Schenck 12 STONES "Crash" ALKALINE TRO "Enough" ROADHEAD "There"</p>	<p>WXOY/Pittsburgh, PA * PD: John Mucchitta MD: Vinnie 7 COLDPLAY "Scientist" No Adds</p>	<p>KPNT/SI. Louis, MO * PD: Tommy Mattem MD: Jeff Frissee APD: Jeff "Woody" File No Adds</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Meadehead 10 SOCIALBURN "Everyone" 1 GOLDFRAPP "Tiam"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Marc Young SHINEDOWN "Inside"</p>	<p>WEOG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick CLOSURE "Look" SOCIALBURN "Everyone"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Booher 9 SALIVA "Heat" 7 ALL-AMERICAN REJECTS "Song" 5 LESS THAN JAKE "Break" 4 SMILE EMPTY SOUL "Bottle" 4 MIDWINTER "Cold"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly SOCIALBURN "Everyone"</p>	<p>KLEC/Little Rock, AR * PD: Marty Oetikhil MD: Adroq ALL-AMERICAN REJECTS "Song" DE TRYING "Come" GOOD CHARLOTTE "Young" POWERMAN 5000 "Free" SOCIALBURN "Everyone"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris SOCIALBURN "Everyone"</p>	<p>WCYY/Portland, ME PD: Herb My MD: Brian James CLOSURE "Look" SOCIALBURN "Everyone"</p>	<p>KXRX/Salt Lake City, UT * PD: Todd Waler APD/MD: Arnie Fullie APD: Corey O'Brien 1 MARILYN MANSON "Mezzozena" USED "Yellow"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Shark APD: Pat Lango 10 DEFONES "Merina" ALL-AMERICAN REJECTS "Song" RADIOHEAD "There"</p>
<p>KTZO/Albuquerque, NM * PD: Scott Soutbrada MD: Don Kelley No Adds</p>	<p>WAVE/Charleston, SC * PD: Greg Patrick APD/MD: Danny Willalobos 9 PETE YORN "Back" 5 VENETTA RED "Shattered" 1 REI HOT CHILL "Dosed" TRAIN "Angels"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 29 MANROOF "5 Beats" 24 SOUND "Pric"</p>	<p>KUCO/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean GO JIMMY GO "Salter"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gena Sandelton MD: Lisa Worden 19 USED "Yellow" 12 QUEENS OF "Flow" 11 ADAMS "Sonoma" RAISE AGAINST "Calm" VENETTA RED "Shattered"</p>	<p>KKNO/New Orleans, LA * OM/PA: Rob Sammers APD/MD: Sig 1 MARILYN MANSON "Mezzozena" FINGER ELEVEN "Times" SHINEDOWN "Trailer"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jays No Adds</p>	<p>XTRA/San Diego, CA * PD: Bryan Sebeck 2 DEFONES "Merina" 1 ROOTS "Seed" JACK JOHNSON "Time"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Mark Spey 10 AT "Song" SOCIALBURN "Everyone"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harmon No Adds</p>	<p>WENO/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt No Adds</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 1 QUEENS OF "Flow" 1 PETE YORN "Back" VENETTA RED "Shattered"</p>	<p>WRXZ/Indianapolis, IN * PD: Scott Jameson MD: Michael Young No Adds</p>	<p>WLRS/Louisville, KY * Dir/Prog.: J.D. Kones PD: Lane MD: Annette Fitzgerald DE TRYING "Come" SOCIALBURN "Everyone" VENETTA RED "Shattered"</p>	<p>WRRV/New York, NY PD: Steve Kingston MD: Mike Peier 20 WHITE STRIPES "Know" 6 HOT HOT HEAT "Bandages" 1 ADAMS "Sonoma"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Andy Yen No Adds</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelsson No Adds</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 1 ROOTS "Seed" RADIO "Sly"</p>
<p>WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parisello MD: Jason Usset CAESARS "Jerk" CLOSURE "Look" SOCIALBURN "Everyone"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shammas AMO: Nicole Chamblin COLD "Get" SLIGHTLY STOOPID "Honey" SOCIALBURN "Everyone"</p>	<p>KNRO/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen POWERMAN 5000 "Free" SOCIALBURN "Everyone"</p>	<p>WPLA/Jacksonville, FL * PD: Bo Matthews APD/MD: Chad Chumley 1 P.O.D. "Awake"</p>	<p>WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew PETE YORN "Back" VENETTA RED "Shattered"</p>	<p>KQRX/Odessa-Midland, TX PD: Michael Todd Mobley 17 SALINA "Heat"</p>	<p>KRZQ/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo 6 ALKALINE TRO "Enough" COLDPLAY "Scientist" TAKING BACK SUNDAY "Car"</p>	<p>KJEE/Santa Barbara, CA GM/PA: Eddie Gutierrez MD: Dakota 10 RED HOT CHILL "Dosed" BLANK THEORY "Times" LESS THAN JAKE "Break" LIVE "Heaven" SOCIALBURN "Everyone"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds</p>
<p>KROK/Austin, TX * PD: Melody Lee MD: Toby Ryan TAPROOT "Here"</p>	<p>WZZN/Chicago, IL * PD: Bill Gambella APD: Steve Levy MD: James VanDessel No Adds</p>	<p>KXNA/Fayetteville, AR PD: Dave Jackson 12 COLDPLAY "Clocks" LINCOLN PARK "Time"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKian ALL-AMERICAN REJECTS "Song" AUTHORITY ZERO "Seasons" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>	<p>WZTA/Miami, FL * PD: Troy Harmon APD/MD: Ryan Castle 1 ALL-AMERICAN REJECTS "Song" ALKALINE TRO "Enough" OVERSEER "Hammond" PETE YORN "Back" HOT HOT HEAT "Bandages"</p>	<p>WJRR/Oriando, FL * PD: Pat Lynch MD: Dieterman GOOD CHARLOTTE "Young" SOCIALBURN "Everyone"</p>	<p>WYDL/Richmond, VA * PD: Mike Murphy MD: Keith Dalton PD: Michael Todd Mobley DE TRYING "Come"</p>	<p>KNDQ/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Kattler 2 DE TRYING "Come"</p>	<p>WWDC/Washington, DC * No Adds PD: LeeAnn Curtis</p>
<p>KHXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson 6 GOOD CHARLOTTE "Young" RED HOT CHILL "Dosed" AUTHORITY ZERO "Seasons" DE TRYING "Come" MARILYN MANSON "Mezzozena"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Staggie No Adds</p>	<p>KXBA/Dallas-Ft. Worth, TX * PD: John Rozz APD: Fritz Heidrich MD: Jeff Zito 1 LESS THAN JAKE "Break" DE TRYING "Come" SOCIALBURN "Everyone"</p>	<p>KRBZ/Kansas City, KS * OM/PA: Mike Kaplan APD: Todd Violette MD: Lazlo 25 USED "Yellow" 22 RED HOT CHILL "Dosed" THREE DAYS GRACE "Hate"</p>	<p>WLUM/Milwaukee, WI * PD: Tommy Wolfe MD: Kinsey Neumann 17 COLD "Get" 4 DEFONES "Merina" 1 EXES "Kickout" CLOSURE "Look"</p>	<p>WUCL/Oriando, FL * PD: Alan Amth APD/MD: Bobby Smith SOCIALBURN "Everyone"</p>	<p>WZZR/Roanoke-Lynchburg, VA * GM/PA: Bob Travis MD: Greg Travis CLOSURE "Look" PILLAR "Fingerprint" SOCIALBURN "Everyone"</p>	<p>WYLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>WZNE/Rochester, NY * OM/PA: Mike Danger MD: Violette DE TRYING "Come" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Marcia Shiane MD: Mark Lindsey DE TRYING "Come" SOCIALBURN "Everyone"</p>	<p>WARQ/Columbia, SC * DM/PA: Gina Juliano MD: Dave Ferra 7 RED HOT CHILL "Dosed" 1 SHINEDOWN "Inside" 1 VENETTA RED "Shattered" EXES "Kickout"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Dom Nardella MD: Pete Schiecke 4 MIDWINTER "Cold" CLOSURE "Look"</p>	<p>WNZ/Fresno, CA * PD: Chris Squires MD: Reverend RED HOT CHILL "Dosed"</p>	<p>WHTG/Monmouth-Ocean, NJ * PD: Darin Smith MD: Brian Zanyor 9 O.A.R. "Hey" RED HOT CHILL "Dosed" SAM ROBERTS "Brother"</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein No Adds</p>	<p>WZNE/Rochester, NY * OM/PA: Mike Danger MD: Violette DE TRYING "Come" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>	<p>WKRL/Syracuse, NY * OM/PA: Mimi Griswold APD/MD: Robbie Weber DE TRYING "Come" RADIOHEAD "There" SOCIALBURN "Everyone" FEEDER "Around"</p>	<p>WSPM/Wilmington, NC PD: Koothead 6 2 SKINNEE J'S "Here" 4 STREETS "Forward" SLIGHTLY STOOPID "Honey" SWITCHFOOT "Live"</p>
<p>KOXR/Boise, ID * PD: Jason Jackson APD/MD: Kallio SOCIALBURN "Everyone"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 1 FLAMING LIPS "Fight" CAESARS "Jerk" DEFONES "Merina" O.A.R. "Hey"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey SOCIALBURN "Everyone" EXES "Kickout"</p>	<p>KFTE/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier 1 VENETTA RED "Shattered" SHINEDOWN "Trailer"</p>	<p>KNEV/Monterey-Salinas, CA * PD: Katelyn Allen APD/MD: Opie Taylor SMILE EMPTY SOUL "Bottle" USED "Yellow"</p>	<p>WJRR/Oriando, FL * PD: Pat Lynch MD: Dieterman GOOD CHARLOTTE "Young" SOCIALBURN "Everyone"</p>	<p>WZNE/Rochester, NY * OM/PA: Mike Danger MD: Violette DE TRYING "Come" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>	<p>WZNE/Rochester, NY * OM/PA: Mike Danger MD: Violette DE TRYING "Come" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>	<p>WZNE/Rochester, NY * OM/PA: Mike Danger MD: Violette DE TRYING "Come" SHINEDOWN "Inside" SOCIALBURN "Everyone"</p>

New & Active

<p>GOB Give Up The Grudge (Arista) Total Plays: 238, Total Stations: 20, Adds: 0</p>	<p>EXIES Kickout (Virgin) Total Plays: 140, Total Stations: 21, Adds: 5</p>
<p>SOUTH FM Dear Claudia (MCA) Total Plays: 230, Total Stations: 16, Adds: 0</p>	<p>SWITCHFOOT Meant To Live (Red Ink/C2/Columbia) Total Plays: 136, Total Stations: 10, Adds: 0</p>
<p>RED HOT CHILI PEPPERS Dosed (Warner Bros.) Total Plays: 208, Total Stations: 12, Adds: 6</p>	<p>USED Blue And Yellow (Reprise) Total Plays: 129, Total Stations: 9, Adds: 4</p>
<p>DIE TRYING Oxygen's Gone (Island/IDJMG) Total Plays: 185, Total Stations: 32, Adds: 11</p>	<p>ZUG ISLAND Cry (Psychopathic) Total Plays: 127, Total Stations: 9, Adds: 1</p>
<p>BEN HARPER With My Own Two Hands (Virgin) Total Plays: 144, Total Stations: 9, Adds: 0</p>	<p>AUTHORITY ZERO Over Seasons (Lava) Total Plays: 116, Total Stations: 16, Adds: 3</p>

Songs ranked by total plays

Please Send Your Photos

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 Please include the names and titles of all pictured and send them to:
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Indicator

Most Added*

SOCIALBURN Everyone (Elektra/EEG)
LIVE Heaven (Radioactive/MCA)
SALIVA Rest In Pieces (Island/IDJMG)
POWERMAN 5000 Free (DreamWorks)
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
LINKIN PARK Faint (Warner Bros.)
SWITCHFOOT Meant To Live (Red Ink/C2/Columbia)
VENETTA RED Shattered (Epic)
BLANK THEORY Sour Times (New Line)
2 SKINNEE J'S I Can't Hear You (Volcano)
CLOSURE Look Out Below (TVT)
COLDPLAY Clocks (Capitol)
GOLDFRAPP Train (Mute)
LIZ PHAIR Why Can't I (Capitol)
RED HOT CHILI PEPPERS Dosed (Warner Bros.)
STREETS Let's Push Things Forward (Atlantic)



DAVE GAHAN

"DIRTY STICKY FLOORS"

THE FIRST SINGLE FROM

PAPER MONSTERS

THE SOLO DEBUT FROM THE VOICE OF DEPECHE MODE

PRODUCED BY KEN THOMAS

MANAGEMENT: JONATHAN KESSLER FOR BARON INC.

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National Programming For Noncomm Triple As

There's been a good start, but more is needed

Noncommercial educational radio and Progressive Rock radio were born siblings and grew up side by side in the late 1960s and early 1970s. They eventually took separate paths, but in recent years they've met again — as grown-ups. Now public radio and Triple A are finding they have a lot in common.

The most important thing they share is their listeners, who have similar lifestyles, values and interests. Any Triple A or public-radio PD who has looked at audience-sharing patterns knows that quality contemporary music and in-depth news go together like hand and glove. In Chicago, Triple A WXRT shares significant audience with noncomm WBEZ. In San Francisco, KFOG listeners also tune to KQED. In Minneapolis, KTCZ listeners often choose KNOW.

The rapid rise of listening to public radio is remarkable. While overall radio listening has declined about 1% a year since the late 1980s, public radio's weekly come has grown at a rate of about 3%-5% a year. The roughly 800 Corporation for Public Broadcasting-funded radio stations had a combined weekly come of almost 30 million in the fall 2002 book.

The engines that drive increased listening to public radio are focused formats and magnet national programs and personalities, particularly programming distributed by National Public Radio and Public Radio International.



Ken Mills

A big difference between public radio and commercial Triple A is in the relative importance of national programming. Because financial resources are scarce, public radio relies on cost-effective national programming. Additionally, programming consistency enhances the public-radio brand.

National programming and personalities create a sense of community that resonates with listeners. *All Things Considered's* Robert Siegel, *A Prairie Home Companion's* Garrison Keillor, *This American Life's* Ira Glass, the *Car Talk* guys, *Fresh Air's* Terry Gross and *Weekend Edition's* Scott Simon are not only loved by listeners, they are trusted. This trust runs so deep that listeners give millions of dollars each year to local public radio stations that air these shows.

National Programming On Noncomm Triple A

The primary public-radio formats, News and Classical, have plenty of national programming available to them, primarily from NPR and PRI. Classical stations can choose from three national 24/7 satellite services,

and even Jazz stations have a full-time satellite stream and a couple of popular overnight services.

But what about cost-effective, compelling national programming for the growing universe of full- and part-time noncommercial Triple A stations? In the just-completed "KMA Triple A National Programming Study" — revealed at this year's Noncommercial in Louisville — we observed that there aren't many choices for Triple A programmers.

KMA examined dozens of April 2003 program schedules for noncommercial Triple A's, and we were able to identify:

- Thirteen noncommercial stations that air 100 or more hours of triple A music per week. We classified these stations as "Level One." Several of these stations are considered leaders in the noncommercial Triple A format.

- Fourteen noncommercial stations that air between 50 and 99 hours of triple A music per week. We classified these stations as "Level Two."

- About three dozen noncommercial stations that air less than 50 hours of triple A music per week. We classified these stations as "Level Three."

For this report, we focused on the Level One and Two stations.

In Depth

Triple A is a full-time format on Level One stations. These stations air Triple A music and programs during an average of 81.9% of their broadcast hours, and an average of 26.7% of their programming is from national distributors. Nationally distributed Triple A programming comprises an average of 12.6% of their weekly schedules, and they get an average of 84.7% of their Triple A programming from local sources.

Level Two, "dual-format" stations air Triple A programming part-time. Eleven of the 14 Level Two stations we found to air the NPR newsmagazines *Morning Edition* and *All Things Considered*. These stations air Triple A music and programs during an average of 34.4% of their broadcast hours and get an average of 49.5% of their programming from national distributors. Nationally distributed Triple A programming comprises 9.5% of their weekly schedules, and 72.1% of their Triple A programming originates from local sources.

This data clearly shows that most Triple A programming on the 27 Lev-

Level One Stations Surveyed

Level One stations in the "KMA Triple A National Programming Study" air 100-168 hours of triple A music per week

Calls/City	Triple A Hours/Week*
WTMD/Baltimore	163
WNCW/Greenville-Spartanburg, SC	162
WYEP/Pittsburgh	161
WXP/Philadelphia	161
WRVG/Georgetown, KY	159
WAPS/Akron	146
WFUV/New York	144
WJBL/Lincroft, NJ	134.5
KUMD/Duluth, MN	133
KTBG/Kansas City	116.5
WYCE/Grand Rapids	105
WFPK/Louisville	102
KNBA/Anchorage, AK	100.5

Level Two Stations Surveyed

Level Two stations air 50-99 hours of Triple A Music per week.

Calls/City	Triple A Hours/Week*
WNKU/Cincinnati	82
KUT/Austin	74
WJKY/Lexington, KY	67
KAXE/Grand Rapids, MN	65
KUNC/Greeley, CO	61
WCBE/Columbus, OH	60
WDET/Detroit	60
KTCL/Salt Lake City	60
KCRW/Los Angeles	59
WNRN/Charlottesville, VA	57
KSUT/Durango, CO	57
WUMB/Boston	54
WFHB/Bloomington, IN	52
KRCC/Colorado Springs	51

*April 2003, as posted on station website and/or submitted by station. Source: KMA

el One and Level Two stations comes from local sources. But nationally distributed programming on format-focused News and Classical stations has driven most of the growth in public-radio listening over the past 15 years. That raises the question of whether cost-effective and compelling national programming might do the same for noncommercial Triple A.

There is no doubt that some local hosts provide a powerful direct connection with listeners. But the tight budgets of noncommercial radio also often mean that unprofessional and inconsistent hosts are on the air in valuable dayparts, when the most people are using radio. This results in listener tune-out and aversion.

What Noncomm Triple A's Need

Our conversations with leading noncommercial programmers have shown that public radio needs a new generation of daypart-oriented programming. Only *World Cafe* and *Echoes* provide enough hours of weekly programming to create day-to-day consistency. Several programmers we talked to said that noncommercial Triple A stations need the equivalent of a *Morning Edition*, *All Things Considered* or *Classical 24*.

This is particularly important as more public stations consider switching to the Triple A format or adding more hours of triple A music. Before jettisoning hours of Jazz or Classical programming, programmers and managers need to know that Triple A programming exists that will draw a significant audience.

Triple A has the opportunity to replace Jazz as public radio's second music format. The right elements are in place: Triple A is compatible with public-radio news programming, and it has similar listener attributes and a sense of "mission"; that is, a sense that the integrity of the artists and their music is more important than a big bottom line. This sense of integrity is public radio's most important core value.

National Programs That Work

PRI's *World Cafe* is the thousand-pound gorilla of noncommercial Triple A radio. It claims 52.2% of the 500 weekly Triple A program hours on the 27 Level One and Level Two stations. *World Cafe* is carried by 62.0% of noncommercial Triple A stations, more than any other program.

Hosted by David Dye, the show features a rich variety of new artists and core format favorites. In addition to ample CD tracks, *World Cafe* presents interviews and live performances, as well as segments on books, movies and TV and lifestyle features.

Some stations use *World Cafe* as a discrete program, others use it as a daypart. According to PRI, more than 150 noncommercial stations air *World Cafe* — and it's particularly notable among the programs in the study because many stations air it during peak dayparts.

World Cafe had a fall 2002 weekly come audience of 487,700. It is produced and originates at WXP/Philadelphia. For more information, log on to www.worldcafe.org.

Continued on Page 79

Triple A National Programs

These are the carriage levels of national programs on 27 Level One and Level Two stations as reported in the "KMA Triple A National Programming Study."

Program	Distributor	Percentage Of Stations
World Cafe	PRI	63.0%
American Routes	PRI	48.2%
E-Town	Independent	44.4%
Beale Street Caravan	Independent	29.6%
Echoes	PRI	29.6%
Grateful Dead Hour	Independent	29.6%
Putumayo World Music Hour	Independent	26.0%
Mountain Stage	PRI	18.5%
Sounds Eclectic	PRI	18.5%
Thistle & Shamrock	NPR	18.5%

May 9, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JOHN MAYER Why Georgia (Aware/Columbia)	502	+2	28697	14	24/0
1	2	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	498	-6	29530	14	23/0
6	3	TRAIN Calling All Angels (Columbia)	459	+53	34281	5	22/0
4	4	FLEETWOOD MAC Peacekeeper (Reprise)	459	-8	29729	9	23/0
5	5	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	450	+11	29786	10	25/0
3	6	COLDPLAY Clocks (Capitol)	450	-42	37186	23	25/0
7	7	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	393	+9	31177	17	21/0
8	8	BEN HARPER With My Own Two Hands (Virgin)	378	-5	22119	9	23/0
13	9	PETE YORN Come Back Home (Columbia)	333	+24	21959	7	24/3
12	10	LUCINDA WILLIAMS Righteously (Lost Highway)	328	+14	15194	10	20/2
9	11	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	323	-8	19852	11	21/1
11	12	ZIGGY MARLEY True To Myself (Private Music/AAL)	306	-10	17560	6	22/1
10	13	WALLFLOWERS How Good It Can Get (Interscope)	286	-39	12005	18	20/0
16	14	COLDPLAY The Scientist (Capitol)	282	+32	19944	4	21/1
14	15	JOHNNY MARR Down On The Corner (iMusic)	275	+10	16338	10	19/0
15	16	DAVID GRAY Be Mine (ATO/RCA)	261	-3	18682	15	17/0
17	17	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	252	+7	16558	8	17/0
19	18	THORNS I Can't Remember (Aware/Columbia)	221	+13	16535	3	19/0
18	19	FEEL Got Your Name On It (Curb)	214	-6	6271	8	12/0
24	20	JOHN HIATT My Baby Blue (New West)	198	+9	13334	4	18/0
23	21	DAVE MATTHEWS BAND Grey Street (RCA)	190	-2	9471	19	13/0
22	22	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	186	-6	12806	12	18/0
27	23	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	173	+14	7914	4	17/0
21	24	TORI AMOS Taxi Ride (Epic)	169	-29	11692	10	18/0
29	25	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	168	+23	9316	3	9/1
20	26	RHETT MILLER Come Around (Elektra/EEG)	162	-39	8452	19	17/0
28	27	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	160	+8	6224	10	14/0
25	28	PAUL SIMON Father And Daughter (Nick/Live)	147	-20	11673	20	15/0
Debut	29	BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)	145	+27	4964	1	10/0
26	30	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	145	-20	11163	12	5/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/27-5/3. 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

- LIVE Heaven (Radioactive/MCA)
Total Plays: 140, Total Stations: 8, Adds: 1
- MAROON 5 Harder To Breathe (Octone/J)
Total Plays: 135, Total Stations: 8, Adds: 0
- NICKEL CREEK Smoothie Song (Sugar Hill)
Total Plays: 133, Total Stations: 9, Adds: 2
- WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)
Total Plays: 126, Total Stations: 13, Adds: 1
- FRANKY PEREZ Something Crazy (Lava)
Total Plays: 115, Total Stations: 10, Adds: 1

- STEELY DAN Blues Beach (Reprise)
Total Plays: 108, Total Stations: 14, Adds: 7
- FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 94, Total Stations: 5, Adds: 0
- PSEUDOPOD All Over You (Interscope)
Total Plays: 92, Total Stations: 13, Adds: 2
- JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)
Total Plays: 83, Total Stations: 9, Adds: 1
- JACKSON BROWNE About My Imagination (Elektra/EEG)
Total Plays: 80, Total Stations: 13, Adds: 5

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
STEELY DAN Blues Beach (Reprise)	7
JACKSON BROWNE About My Imagination (Elektra/EEG)	5
O.A.R. Hey Girl (Lava)	4
PETE YORN Come Back Home (Columbia)	3
JESSE HARRIS All My Life (Blue Thumb/VMG)	3
LIZ PHAIR Why Can't I (Capitol)	3
LUCINDA WILLIAMS Righteously (Lost Highway)	2
PSEUDOPOD All Over You (Interscope)	2
NICKEL CREEK Smoothie Song (Sugar Hill)	2
BRUCE COCKBURN Open (True North/Rounder)	2
CALEXICO Quattro (World Drifts In) (Touch And Go)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEELY DAN Blues Beach (Reprise)	+75
JACKSON BROWNE About My Imagination (Elektra/EEG)	+70
NICKEL CREEK Smoothie Song (Sugar Hill)	+56
TRAIN Calling All Angels (Columbia)	+53
COLDPLAY The Scientist (Capitol)	+32
BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)	+27
BRUCE COCKBURN Open (True North/Rounder)	+26
LIZ PHAIR Why Can't I (Capitol)	+26
PETE YORN Come Back Home (Columbia)	+24
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TORI AMOS A Sorta Fairytale (Epic)	200
DAVE MATTHEWS BAND Grace Is Gone (RCA)	189
BECK Lost Cause (Geffen/Interscope)	176
JACK JOHNSON Flake (Enjoy/Universal)	168
NORAH JONES Come Away With Me (Blue Note/Virgin)	159
NORAH JONES Don't Know Why (Blue Note/Virgin)	146
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	142
MATCHBOX TWENTY Disease (Atlantic)	131
DAVE MATTHEWS BAND Where Are You Going (RCA)	129
SUSAN TEDESCHI Alone (Tone Cool/Artemis)	120
JACK JOHNSON Bubble Toes (Enjoy/Universal)	116
TRACY CHAPMAN You're The One (Elektra/EEG)	111
JOHN MAYER No Such Thing (Aware/Columbia)	102
COLDPLAY In My Place (Capitol)	102
U2 Beautiful Day (Interscope)	101
JIMMY EAT WORLD The Middle (DreamWorks)	97

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

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TRIPLE A TOP 30 INDICATOR

• May 9, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	311	+4	8359	8	19/0
3	2	BEN HARPER With My Own Two Hands (Virgin)	310	+13	8702	9	20/0
1	3	LUCINDA WILLIAMS Righteously (Lost Highway)	299	-14	8228	10	20/0
4	4	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	265	-19	8005	11	19/0
5	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	264	-1	5774	14	16/0
6	6	ZIGGY MARLEY True To Myself (Private Music/AAL)	248	+4	6054	7	19/0
7	7	FLEETWOOD MAC Peacekeeper (Reprise)	226	-7	5005	8	16/0
8	8	JOHN HIATT My Baby Blue (New West)	224	+8	7180	5	19/0
14	9	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	216	+33	5087	4	18/0
9	10	JOHN MAYER Why Georgia (Aware/Columbia)	212	0	1880	14	10/0
10	11	COLDPLAY The Scientist (Capitol)	205	-2	5821	4	17/0
13	12	JOHNNY MARR Down On The Corner (iMusic)	183	-14	2303	16	15/0
18	13	TRAIN Calling All Angels (Columbia)	182	+17	3441	3	12/0
21	14	PETE YORN Come Back Home (Columbia)	177	+14	4078	7	15/1
16	15	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	168	-2	4829	5	17/0
11	16	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	166	-39	4899	15	15/0
20	17	THORNS I Can't Remember (Aware/Columbia)	162	-1	4768	8	15/0
12	18	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	157	-41	4667	16	15/0
24	19	RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	150	+8	6319	3	15/0
19	20	DAVID GRAY Be Mine (ATO/RCA)	147	-18	3145	16	11/0
17	21	BETH ORTON Thinking About Tomorrow (Astralwerks/EMC)	146	-21	4078	8	17/0
23	22	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	140	-8	2471	8	14/0
Debut	23	STEELY DAN Blues Beach (Reprise)	137	+108	5139	1	16/6
15	24	WALLFLOWERS How Good It Can Get (Interscope)	129	-42	1067	18	10/0
25	25	TORI AMOS Taxi Ride (Epic)	126	-5	1124	11	11/1
26	26	JOAN ARMATRADING Lover's Speak (Denon)	123	+9	4000	5	13/0
22	27	JOE JACKSON Awkward Age (Rykodisc)	112	-37	5069	11	13/0
Debut	28	BRUCE COCKBURN Open (True North/Rounder)	110	+76	3720	1	18/3
27	29	JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)	110	+2	3761	4	11/0
28	30	FEEL Got Your Name On It (Curb)	102	-5	899	6	9/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3. © 2003, R & R Inc.

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JESSE HARRIS All My Life (Blue Thumb/VMG)	7
LIZ PHAIR Why Can't I (Capitol)	7
STEELY DAN Blues Beach (Reprise)	6
O.A.R. Hey Girl (Lava)	5
SUSAN TEDESCHI Don't Think Twice, It's All... (Tone-Cool/Artemis)	4
ERIN MCKEOWN Slung-Lo (Nettwerk)	4
BRUCE COCKBURN Open (True North/Rounder)	3
FLAMING LIPS Fight Test (Warner Bros.)	3
DAR WILLIAMS Closer To Me (Razor & Tie)	3
MARCIA BALL Foreclose On The House Of Love (Alligator)	2
PSEUDOPOD All Over You (Interscope)	2
ROBERT BRADLEY'S BLACKWATER... It'll Come To You (Vanguard)	2
PETER STUART Vertigo (Vanguard)	2
PETE YORN Come Back Home (Columbia)	1
PHIL ROY Undeniably Human (Or)	1
TORI AMOS Taxi Ride (Epic)	1
RADIOHEAD There There (Capitol)	1
BLUE MAN GROUP FIDAYE MATTHEWS Sing Along (Lava)	1
EVAN DAMO It Looks Like You (Bar/None)	1
ALEXI MURDOCH Orange Sky (Mind Blue)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEELY DAN Blues Beach (Reprise)	+108
BRUCE COCKBURN Open (True North/Rounder)	+76
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	+33
JACKSON BROWNE About My Imagination (Elektra/EEG)	+33
PSEUDOPOD All Over You (Interscope)	+26
DAMIEN RICE Volcano (Vector)	+26
MARCIA BALL Foreclose On The House Of Love (Alligator)	+25
YO LA TENGO Moon Rock Mambo (Matador)	+21
ROBERT BRADLEY'S... It'll Come To You (Vanguard)	+19
ASHLEY MACISAAC Lay Me Down (Lost Highway)	+19
YARDBIRDS Please Don't Tell Me 'Bout... (Favored Nations)	+18
TRAIN Calling All Angels (Columbia)	+17
SUSAN TEDESCHI Don't Think Twice... (Tone-Cool/Artemis)	+17

Reporters

<p>WAPS/Akron, OH PD: Bill Graber 1 BRUCE COCKBURN "Open" 2 CAR WILLIAMS "Close" 3 JESSE HARRIS "Life" 4 LIZ PHAIR "Can't" 5 D.A.R. "Hey" 6 PETER STUART "Vertigo"</p> <p>KGSR/Austin, TX * OH: Jeff Carrel PD: Judy Danberg APD: Jyl Horstmann-Ross MD: Susan Castle 1 WIDESPREAD PANIC "Wanna" 2 PETE YORN "Back" 3 JESSE HARRIS "Life"</p> <p>WRNR/Baltimore, MD OH: Ben Peterson PD: Alex Carling MD: Damian Elstain 1 JAYHAWKS "Save" 2 SUSAN TEDESCHI "Wanna" 3 LIZ PHAIR "Can't" 4 O.A.R. "Hey"</p> <p>KRVB/Boise, ID * OH/MD: Dan McColly 1 LIZ PHAIR "Can't" 2 PETE YORN "Back" 3 STEELY DAN "Beach"</p> <p>WBOS/Boston, MA * PD: Chris Herrmann APD/MD: Michele Williams 1 LUCINDA WILLIAMS "Righteously" 2 SUSAN TEDESCHI "Wanna"</p> <p>WXRW/Boston, MA * PD: Nicole Sandler MD: Dana Marshall 1 LIZ PHAIR "Can't" 2 AUTOCUE "Stone" 3 JOHNNY MARR "Down"</p> <p>WNCS/Burlington, VT PD/MD: Mark Abuzzahab 1 LIZ PHAIR "Can't"</p> <p>WMVY/Cape Cod, MA PD/MD: Barbara Oacey 1 STEELY DAN "Beach"</p> <p>WDDO/Chattanooga, TN * OH/MD/MD: Danny Howard 1 COLDPLAY "The Scientist" 2 REYNOLDS "Hey" 3 DORIS "Hey" 4 JOHNNY MARR "Down"</p> <p>WXRT/Chicago, IL * PD: Norm Wine APD/MD: John Farnels 1 TOM PETTY & "The Underdog" 2 JACKSON BROWNE "About" 3 STEELY DAN "Beach" 4 BRUCE COCKBURN "Open" 5 ELS "Mama" 6 MORCEL CREEK "Something"</p>	<p>KBXR/Columbia, MO PD/MD: Lana Trezise O.A.R. "Hey" TOMMY LEE "Ride"</p> <p>KBCO/Denver-Boulder, CO * PD: Scott Arbough MD: Keeler No Adds</p> <p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMC: Chuck Ross 1 ROBERT BRADLEY'S "Come" 2 SUSAN TEDESCHI "Wanna"</p> <p>WVOD/Elizabeth City, NC PD: Matt Cooper MD: Ted Abbey 1 BLUE MAN GROUP "Sing" 2 LIZ PHAIR "Can't" 3 PETE YORN "Back" 4 RADIOHEAD "There"</p> <p>WNWC/Greenville, SC PD: Mark Kark APD/MD: Kim Clark 1 MARY ELLEN CURTIS "Lover" 2 BRUCE COCKBURN "Open" 3 PHIL ROY "Human" 4 ROBERT BRADLEY'S "Come" 5 STEELY DAN "Beach" 6 BRUCE COCKBURN "Wanna" 7 GREG TROOPER "Something"</p> <p>WTTN/Indianapolis, IN * PD: Brad Heltz MD: Todd Berryman 1 AUTOCUE "Stone" 2 JACKSON BROWNE "About" 3 LUCINDA WILLIAMS "Righteously"</p> <p>WOKI/Knoxville, TN * PD: Steve Cox MD: Sarah McClune FRANZ FERD "Something"</p> <p>KMTN/Jackson, WY PD/MD: Mark Fishman 1 BRUCE COCKBURN "Open" 2 LIZ PHAIR "Can't" 3 PSEUDOPOD "Over" 4 STEELY DAN "Beach"</p> <p>WFPL/Louisville, KY PD: Dan Reed APD: Stacy Owen 1 LUCINDA WILLIAMS "Righteously" 2 JESSE HARRIS "Life" 3 MARCIA BALL "House" 4 SHIRLEY SIMMONS "Hey" 5 SORRY LAMAR "Hey" 6 STEELY DAN "Beach"</p> <p>KTGB/Kansas City, MO PD: Jon Hart MD: Bryan Johnson 1 ALEXI MURDOCH "Sky" 2 DAR WILLIAMS "Closer" 3 FLAMING LIPS "Fight" 4 SUSAN TEDESCHI "Wanna"</p>	<p>WMMA/Madison, WI * PD: Tom Teuber MD: Gabby Parsons 1 JESSE HARRIS "Life" 2 CAR WILLIAMS "Close" 3 STEELY DAN "Beach"</p> <p>WMPS/Memphis, TN * PD: Steve Richards MD: Alexandra Izmer No Adds</p> <p>KTCZ/Minneapolis, MN * APD: Lauren MacLennan MD: Mike Wolf 1 JACKSON BROWNE "About"</p> <p>WGTX/Minneapolis, MN * OH: Dave Hamilton PD: Jeff Collins 1 SAM ROBERTS "Brother" 2 LIZ PHAIR "Can't"</p> <p>WZLW/Mobile, AL * PD: Brian Hart MD: Lee Ann Knisk 1 THIRDO EYE "Blind" 2 "Beach"</p> <p>KPGI/Monterey, CA MD: Laura Ellen Hopper BUDDY MILLER & JULIE "Paper"</p> <p>WRLT/Nashville, TN * OH/MD: David Hall APD/MD: Keith Gane 1 JESSE HARRIS "Life" 2 O.A.R. "Hey"</p> <p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AND: Russ Boertz 1 DAR WILLIAMS "Closer" 2 CAR WILLIAMS "Close" 3 MARCIA BALL "House" 4 STEELY DAN "Beach" 5 MANTUA "Hey" 6 MILTON "Hey"</p> <p>WKDC/Norfolk, VA * PD: Paul Shapiro MD: Kristian Grant 1 LIZ PHAIR "Can't" 2 REYNOLDS "Hey" 3 PSEUDOPOD "Over" 4 WHITE STRIPES "Seven"</p> <p>KCTY/Omaha, NE * PD: Ryan Blanton MD: RICHARD "Hey" 1 SISTER HEART "Lover" 2 LIZ PHAIR "Can't" 3 O.A.R. "Hey" 4 FLAMING LIPS "Fight"</p> <p>WXPN/Philadelphia, PA APD/MD: Helen Lalabit 1 LIZ PHAIR "Can't" 2 STEELY DAN "Beach" 3 JACKSON BROWNE "About" 4 SUSAN TEDESCHI "Wanna" 5 ALAN MCKEOWN "Slung" 6 DAR WILLIAMS "Closer" 7 LIZ PHAIR "Can't" 8 O.A.R. "Hey" 9 FLAMING LIPS "Fight"</p>	<p>WYEP/Pittsburgh, PA PD: Rosamary Welch MD: Mike Sartor 1 CAR WILLIAMS "Close" 2 JESSE HARRIS "Life" 3 JOHNNY MARR "Down" 4 SUSAN TEDESCHI "Wanna"</p> <p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James 21 STEELY DAN "Beach"</p> <p>KINK/Portland, OR * PD: Dennis Constantino MD: Kevin Welch No Adds</p> <p>WOST/Poughkeepsie, NY PD: Greg Gattine APD: Christiana Martinez MD: Roger Howell 1 BRUCE COCKBURN "Open" 2 PSEUDOPOD "Over" 3 WHITE STRIPES "Seven"</p> <p>KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herald 2 ALISON BRASSE "Home" 3 JESSE HARRIS "Life"</p> <p>KENZ/Salt Lake City, UT * OH/MD: Bruce Jones MD: Karl Boehman 1 MANTUA "Hey"</p> <p>KPRI/San Diego, CA * PD/MD: Dana Shalen 1 "Mama" 2 STEELY DAN "Beach" 3 PSEUDOPOD "Over"</p>	<p>KFOG/San Francisco, CA * PD: Dave Bosson APD/MD: Haley Jones 1 JESSE HARRIS "Life" 2 STEELY DAN "Beach"</p> <p>KOTR/San Luis Obispo, CA PD: Drew Ross 1 "Hey" 2 MARCIA BALL "House" 3 GEORGE THORNDWOOD "Hands"</p> <p>KBAC/Santa Fe, NM OH/MD: Sam Ferrara APD: Sam Ferrara 10 LIZ PHAIR "Can't"</p> <p>KTAO/Santa Fe, NM PD: Brad Hochmeyer APD/MD: Ira Gordon 1 JESSE HARRIS "Life" 2 MORCEL CREEK "Something" 3 FRANKY PEREZ "Something"</p> <p>KRSH/Santa Rosa, CA * PD: Dean Kattin MD: Pam Lantz 1 BRUCE COCKBURN "Open" 2 CAR WILLIAMS "Close" 3 FLAMING LIPS "Fight" 4 O.A.R. "Hey" 5 PETER STUART "Vertigo"</p> <p>KMTT/Seattle-Tacoma, WA * OH/MD: Chris Hays APD/MD: Shanon Stewart 1 STEELY DAN "Beach" 2 JACKSON BROWNE "About"</p> <p>WRNX/Springfield, MA * OH/MD: Donnie Moorhouse MD: Lissa Williams 1 JESSE HARRIS "Life" 2 O.A.R. "Hey" 3 ROBERT BRADLEY'S "Come" 4 STEELY DAN "Beach"</p>
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Noncomm Triple A's

Continued from Page 77

E-Town is another important nationally syndicated show for Triple A radio, and it is much more than a weekly one-hour radio program. It is a hot-ticket, "live to tape" concert event and an information source about environmental issues. *E-Town*, in concert and on the radio, is a hip and contemporary version of *A Prairie Home Companion*.

E-Town has notable carriage on both commercial and noncommercial stations. According to our research, it airs on 44.4% of the 27 Level One and Two noncommercial stations and is carried by 36.2% of commercial Triple A stations.

Hosted and produced by Nick and Helen Forster, *E-Town* has presented live performances by many of Triple A's best artists, and it has showcased such heritage musicians as Charlie Musselwhite, J.J. Cale, Joan Armatrading and Odette. Performers frequently share the stage with Nick or Helen for collaborations that are so emotional and sincere even the most skeptical hearts are melted.

E-Town is also a stunning financial success. In 2001, according to its IRS Form 990, the corporation claimed revenue of over \$850,000, including box-office receipts of about \$200,000. Its current national sponsors include Ben & Jerry's, Toyota, Whole Foods Market and White Wave, one of the world's leading soy foods manufacturers. This level of corporate support is remarkable in nonprofit radio programming.

If *E-Town* has a downside, it is that most of the program's carriage is during fringe weekend hours. But it nonetheless has a sizable weekly cumme of 500,000. For more information, log onto www.ETown.org.

Ken Mills operates the Ken Mills Agency. Based in Minneapolis, KMA develops, markets and assesses carriage for public radio programming. Contact Ken Mills at 763-513-9988 or publicradio@hotmail.com.

***Monitored Reporters**
45 Total Reporters

25 Total Monitored

20 Total Indicator

ON THE RECORD

With **Gabby Parsons**
MD, WMMM/Madison



There are Christmas presents and birthday presents. And then there is the day a new John Hiatt CD is released. *Beneath This Gruff Exterior*—recorded with The Goners—is Hiatt's 16th release and full of songs with lyrics that make you laugh and think at the same time. • From the opening notes of "Uncommon Connection" to the single, "My Baby Blue," to the last refrain of "The

Most Unoriginal Sin," we're in for a romp through the world as seen through Hiatt's eyes. And that voice! It's like hanging out on the back porch with an old friend. • Madison has always had a love affair with Hiatt, and this new album is no exception. Also, he has always been an important artist for WMMM (Triple M), an artist who has defined us as a unique radio station in the market and given us a very distinctive edge. This is even more important today as playlists tighten and mainstream radio begins sharing more and more of our music. • And it's not just Triple M staff members who love Hiatt. For the past few years he has either won or come in second in our annual Super Bowl of Rock and Roll, a single-elimination tournament decided totally by listener phone calls.

On the monitored chart this week, we have a new No. 1 song with **John Mayer, Train** jump to 3*, **Jack Johnson** holds at 5*, **Counting Crows** are 7*, **Pete Dinklage** is now top 10 at 9* (congrats to Trina Tombrink for having three in the top 10!), and **Lucinda Williams** moves into the top 10 at 10* ... **Coldplay's** new song increases to 14*, **Johnny Marr** holds his bullet at 15*, and **The Allman Brothers** hold at 17* ... **The Thorns** continue to build to 18*, and **John Hiatt** rounds out the top 20 at 20* ... Other movers include **John Eddie** (27*-23*) and **Third Eye Blind** (29*-25*) ... **The Blue Man Group** featuring **Dave Matthews** debut at 29* ... We also have a new No. 1 song on the Indicator chart with **Jack Johnson**, while **Ben Harper** increases to 2*, **Ziggy Marley** is 6*, **Hiatt** is 8*, **Widespread Panic** are at 8*, and **Mayer** goes to 10* ... Big movers include **Train** (18*-13*), **Yorn** (21*-14*) and **Richard Thompson** (24*-19*) ... **Steely Dan** and **Bruce Cockburn** debut ... In the Most Added category, **Steely Dan** grab another 13 total adds (No. 1 monitored) to add to the 17 before-the-box stations, and **Jesse Harris & The Ferdinandos** and **Liz Phair** bring in 10 total adds (tied for No. 1 Indicator) ... Also having a good first week were **The Flaming Lips, O.A.R., Peter Stuart, Susan Tedeschi** and **Erin McKeown** ... **Jackson Browne, Yorn, Pseudopod, Calexico** (keep an eye on this one), **Franky Perez, Cockburn** and **Marcia Ball** close some holes.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Will Hoge**

LABEL: **Atlantic**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



You can feel when things are about to explode for an artist, and the time is just about right for rockin' singer-songwriter **Will Hoge**. Based in Nashville, this young artist started to establish a great buzz with his live show in the late '90s and even put out a self-released live CD of one his shows at Nashville's famous *Exit/In* in 1999, called *All Night Long*. This led to the recording of *Carousel* in 2001, which was picked up and released by Atlantic. The album's reviews were stellar, and word of this exciting roots rocker spread from the Southeast region to the entire country.

Hoge now returns with *Blackbird on a Lonely Wire*, which finds the artist hitting his stride in the songwriting department and knockin' them out backed by a great band. The project was produced by **John Shanks**—who has worked with **Michelle Branch, Chris Isaak** and **Sheryl Crow**—and it's clear the chemistry between the artist and the recording booth was palpable.

"John was just the right match," says Hoge. "He's a great musician and a great rock 'n' roll guy. We really clicked. He had a lot of the same ideas and visions we had, and he was great at bringing out what we do best as a band."

Being part of a band is very important to Hoge. He may be the songwriter and the singer, but he compares himself to artists such as **Tom Petty** and **Bruce Springsteen**, whose music really only comes alive when backed by a hot band. In Hoge's case, that band consists of **Tres Sasser** (bass, vocals), **Keith Brogdon** (drums), **Brian Layson** (guitar, vocals) and **John Lancaster** (keys, vocals).

"I write the songs, but everybody has an important role," Hoge says. "The reason these guys are in the band is because I was a big fan of theirs as musicians first, before we ever decided to play together. This might sound dumb, because I am basically a singer-songwriter, but sometimes singer-songwriters are just too wimpy for my tastes. It's really important for me, as an artist, to have a group of guys behind me who can get the job done."

But great band and producer aside, the real strength of *Blackbird on a Lonely Wire* is the songs themselves. Penned by Hoge—with **Shanks** and **Layson** each contributing to a song—they all emanate from experiences and insights taken directly from his own life. Whether it's more uptempo numbers like "Be the One," "Secondhand Heart" and "Better Off Now (That You're Gone)" or more sensitive compositions like "King of Grey," "Hey Tonight" and "Doesn't Have to Be That Way," Hoge makes real rock 'n' roll music.

"When people hear my music, I hope 'honest' is the word that comes up," he says. "I like the idea of feeling something, putting it down on paper, and then on to a CD, and when someone else listens, it becomes their story."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	LUCINDA WILLIAMS World Without Tears (Lost Highway)	727	-21	5121
4	2	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	677	+47	2193
2	3	RAY WYLIE HUBBARD Growl (Philo)	671	-15	3651
3	4	DERAILERS Genuine (Lucky Dog)	668	0	3460
5	5	JAYHAWKS Rainy Day Music (American/Lost Highway/DJMG)	581	-11	4172
6	6	ROSANNE CASH Rules Of Travel (Capitol)	573	-1	5381
11	7	JOHN HIATT... Beneath This Gruff Exterior (New West)	499	+97	1609
7	8	BE GOOD TANYAS Chinatown (Netzwerk America)	465	-107	5890
10	9	TOM RUSSELL Modern Art (Hightone)	432	+11	1849
8	10	JEFF BLACK B Sides And Confessions Volume One (Dualtone)	401	-31	3547
9	11	DAVID OLNEY The Wheel (Loud House)	380	-48	3900
12	12	MARTY RAYBON Full Circle (Doobie Sheal)	358	-17	2766
14	13	JEANNIE KENDALL Jeannie Kendall (Rounder)	350	-5	4072
17	14	TOWNES VAN ZANDT In The Beginning (Compadre)	338	+26	1166
13	15	KATHLEEN EDWARDS Failer (Rounder)	322	-39	7085
15	16	GIBSON BROTHERS Bona Fide (Sugar Hill)	317	-18	2024
16	17	HOUSTON MARCHMAN ... Desperate Man (Independent)	316	-10	3983
24	18	MARCIA BALL So Many Rivers (Alligator)	311	+62	658
37	19	RHONDA VINCENT One Step Ahead (Rounder)	307	+123	516
25	20	VARIOUS ARTISTS Texas Outlaws (Compadre)	306	+58	977
Debut	21	CAITLIN CARY Im Staying Out (YEP ROC)	295	+88	700
22	22	RICKY SKAGGS... Live at the Charleston... (Skaggs Family)	286	+22	1471
20	23	MARK INSLEY Supermodel (Rustic Records)	276	0	1135
28	24	HAL KETCHUM The King Of Love (Curb)	271	+54	1181
18	25	JOHN HAMMOND Ready For Love (Back Porch/Virgin)	263	-40	4412
Debut	26	CLAY DUBOSE Rewriting History (Lazy River Records)	256	+64	1063
19	27	J. CASH The Man Comes... (American/Lost Highway/DJMG)	237	-53	11993
26	28	I. MIHANA Rust On The Moon (Mountain Apple)	236	+6	1225
Debut	29	CDRB LUND BAND Five Dollar Bill (Stony Plain)	222	+16	1226
27	30	TIM EASTON Break Your Mothers Heart (New West)	214	-3	5097

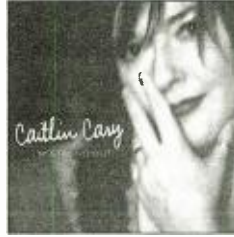
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Caitlin Cary

Label: Yep Roc



Born in Seville, OH, Caitlin Cary started playing violin at a young age, but put it aside in her teens when she decided to pursue a degree in English at Ohio's College of Wooster. She later enrolled in North Carolina State's MFA program in creative writing, but her academic career was sidelined when she took up her instrument again and hooked up with Ryan Adams to form the band that would become Whiskeytown. After that band dissolved Cary made the decision to step out on her own as a solo artist. In 2000 she released a stripped-down EP called *Waltzie*, which got the ball rolling. In 2002 Cary released the album *While You Weren't Looking*, which received critical acclaim and enjoyed considerable

airplay at Americana radio. She now returns with the more diverse and mature effort *I'm Staying Out*. Featuring a number of impressive guest artists, including Mary Chapin Carpenter, Don Dixon, Jen Gunderman and Dave Bartholomew — and produced by Chris Stamy — this outing firmly establishes Cary as an exciting and creative artist. Zero in on "Cello Girl," "Empty Rooms" and "You Don't Have to Hide." Plans call for a U.S. tour throughout the spring and summer months, with dates to be announced shortly.

Americana News

Mike Hays is no longer MD for Internet radio station Twangcast. Your new contact is PD R.W. Shamy at 540-661-1245 or rw@twangcast.com ... Jimmy Martin, widely known as the King of Bluegrass, is being featured in a new documentary about his life. The film, entitled *King of Bluegrass: The Life and Times of Jimmy Martin*, had its world premiere on April 29 at the 34th annual Nashville Film Festival. A new retrospective CD is also set for release ... Gillian Welch is putting the finishing touches on her new album, *Soul Journey*, which is set for release June 3. The disc is, once again, produced by her creative partner, David Rawlings ... Hank Williams III and his multiple personalities have been busy readying two different albums for release later this year. First will be *Ass Jack*, his hardcore release as Hank III. A few months later he will release a honky-tonk album called *Thrown Out of the Bar* as Hank Williams III ... Country Music Hall of Fame member Felice Bryant, a partner in one of the most successful and prolific songwriting teams in music history, died April 22 at her home in Gatlinburg, TN. Bryant, 77, had been diagnosed with cancer. She and her late husband, Boudleaux Bryant, are credited with writing more than 800 songs that resulted in international sales estimated at more than 500 million copies.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Various Artists It Will Come To You, The Songs of John Hiatt (Vanguard)	14
Reckless Kelly Under the Table & Above the Sun (Sugar Hill)	12
Caitlin Cary Im Staying Out (YEP ROC)	10
Kevin Deal The Lawless (Blind Nello)	9
Marcia Ball So Many Rivers (Alligator)	8
Greg Trooper Floating (Sugar Hill)	8
Andrea Zonn Love Goes On (Compass)	8

john hiatt & the goners

"my baby blue"

The first single from the New West debut "BENEATH THIS GRUFF EXTERIOR"

ON NEW WEST RECORDS

R&R Triple A Indicator **8**

R&R Triple A Monitored **20**

Americana Chart #7

SEEING IS BELIEVING

Sun May 11 - Annapolis, MD
 Tue May 13 - New York, NY
 Sat May 17 - Long Island, NY
 Mon May 19 - Lebanon, NH
 Tue May 22 - Vancouver, BC
 Sun May 25 - Edmonton, Alberta
 Wed May 28 - Keene, NH
 Sat May 31 - Hartford, CT
 More to come...

Ramshead
 Irving Plaza
 The Stephen Talk House
 Lebanon Opera House
 Orpheum Theater
 Northern Alberta Jubilee Aud.
 Colonial Theater
 Lincoln Center

Mon May 12 - Pittsburgh, PA
 Thu May 15 - Glenside, PA
 Sun May 18 - Alexandria, VA
 Tue May 20 - Alexandria, VA
 Fri May 23 - Kelowna, BC
 Mon May 26 - Calgary, Alberta
 Fri May 30 - Troy, MI

Rosebud
 Keswick
 The Birchmere
 The Birchmere
 Kelowna Skysearch Place
 Jack Singer Aud.
 Savings Bank Music Hall

newwestrecords.com





Three Thousand Miles With The Golden Child

On the road with new artist Chris Tomlin

Tagging along on a weeklong Sparrow Records promotional bus trip throughout the Eastern U.S. proved to be a unique experience. Not only did I get to observe things from the other side of the radio fence, I also had a chance to experience what it's like to be on the road for several days in a row, artist-style.

We began the expedition by meeting at a local supermarket, where all the food for the week was purchased. There's nothing like driving up to your neighborhood Kroger and seeing a row of carts filled with goodies, and part of the Sparrow promotion team sitting in a patio swing waiting for the bus to arrive. We loaded the bus with our gear and took off around 12:30am Monday, heading over the Smokey Mountains and into South Carolina.

Day One

After sleeping for about an hour in bunks — known to many as “coffins” — on the bus, we hooked up with Chris Tomlin at the Greenville airport around 10:30am. He had flown in from his hometown of Austin early that morning after leading worship at his church the night before. The day really began as we headed to WLFJ/Austin to spend some time with PD Rob Dempsey and his staff. Chris

played for the staff while the rest of us scarfed pizza.

Next, we cruised for a few hours to meet with Tom Greene and the staff at WMHK/Columbia, SC. I got to see Chris in rare form as he charmed the staff and the station's listeners with a performance of some of his many songs. Probably the biggest surprise for me on this trip was realizing the number of songs Chris has written that people sing each week in worship services the world over.

We headed out to dinner with several of the staff members and discussed the industry and the station. Chris got to share more about his art and all that he is involved with back home.

Day Two

At 7:15am WRCM/Charlotte GM Joe Paulo greeted us at the bus. Chris played a few tunes for the staff of WRCM while everyone munched on bagels and fruit. The smiles on every-

one's faces showed the newfound support he had gained.

We then headed up to Winston-Salem and WBFJ. Chris played several songs from his project *Not to Us* on-air during afternoon drive while we spent time with PD Wally Decker and got the grand studio tour. The staff kept telling Chris what a great songwriter he is and thanked him for visiting.

After finishing up at WBFJ we broke out the movies and snacks for the longest drive of the week: a 13-hour jaunt to Grand Rapids. The bus driver did a great job of keeping us all in one piece, especially when we reached the West Virginia border and tons of construction in the wee hours of the morning. We all slept solidly for only a few hours.

Day Three

Leaving the Carolinas, where the temperature was in the upper 60s, and waking up to 30-degree weather in Michigan challenged our packing skills. I hadn't even brought a jacket. Ugh. But that is part of the deal when you do things on the fly during any type of tour.

Tommy Dylan and the folks at WJQK/Grand Rapids were great, even at 8am. Chris did his best imitation of someone who'd gotten a lot of sleep, made a super impression on-air and had a few people call in to compliment him on his writing.

We'd been scheduled to go to Milwaukee and drop in on the great folks at WFZH, but we were running behind, so we re-routed to WONU/Chicago. That was the start of an afternoon full of surprises. WONU GM Bill DeWeese and PD Justin Knight had a massive feast catered for us at the last minute. Steak and potatoes — you guys rock!

While we were eating, we began to hear some noise through one of the doors. As the noise grew louder, Grant Hubbard took a peek out into the hallway and found a few students who had heard that Chris was on the Olivet Nazarene University campus. After we finished dinner several more students appeared, and Chris went out to meet the small crowd. During the introductions one of the students asked if Chris would be willing to play a few tunes for them.



A COUPLE OF TRAVELERS Seen here on the tour bus are (l-r) R&R Christian Editor Rick Welke and Sparrow artist Chris Tomlin.

It was around 8pm, and everyone moved to a nearby cafe. One of the students played along with Chris as he offered up several of his tunes. The atmosphere was electric. Word traveled fast across the campus, and the crowd tripled in size. The personal connection Chris made with the students was unbelievable.

Day Four

Half the night was spent on the road, so several of us didn't get a whole lot of sleep. At 6:30am we were picked up outside Peoria, IL. Chris was the guest host on the morning show at WCIC, and a few of us took advantage of the downtime to sleep in for an hour. After the show WCIC PD Grayson Long, a few guys who had driven over from WBGL/Chicago and our crew headed out to play a quick nine on one of the area's better golf courses.

As it had for the majority of the week, rain put a damper on our time together. WBGL MD Joe Buchanan and PD Jeff Scott were great to watch on the course as they hit some, shall we say, unbelievable shots.

From there, we had a two-hour trip to WIBI/Springfield, IL. Chris and I got to hang out for a short time. He talked about some of the places overseas he had visited in the past year and said he was amazed at how many people and churches had not only heard of him, but also knew many of his tunes. His songs had been translated from English into many different languages without his knowledge. Amazing stuff.

Chris played for the staff of WIBI and their family members. With his interesting stories — ask him to tell the Delirious story sometime — and familiar tunes, he won a few new fans in the room. He also played on-air for about 45 minutes and had several people call in to thank him for his music.

When our long visit was over we headed off to St. Louis for the night. After four days on the road, a night

in a bed on solid ground was just what the doctor ordered.

Day Five

A 5:45am wakeup call started our day. Some of us took showers in the four-by-four shower cube on the bus and headed over to KHZR/St. Louis. They had a gourmet spread of pastries waiting for us in the conference room. Chris went into the studio to share his music with Greg Cassidy and Sandi Brown on the morning show. The rest of us moved back and forth between the pastry room and the studio, where the action was.

In this final appearance for the week Chris did a wonderful job of communicating his heart to the listeners, even with very little sleep. I would have been down for the count long before then.

As I finished up the week with Chris and the Sparrow promotions gang, one thing was certain: Life on the road, especially in a bus for several days or weeks, is rough on the body. Those of us who are used to seeing artists visit stations truly do not know what they have to go through week in and week out. It's taxing and takes endurance.

I also now understand how valuable these visits can be from the label's and the artist's perspective. What better way to introduce your songs to a decisionmaker or station staff than in person? Someone like Chris sells himself. He is personable, honest and loves to tell the stories surrounding his music. Placing him in front of the people who play his music is ingenious.

Thanks to Grant Hubbard, Brian Dishon and Chris for allowing me the privilege of running around with the tour. Chris, your music is reaching a generation of people searching for the right words to express themselves to their Creator. Several people have called you the Golden Child, and I believe it fits. Your songs drive home a message worth more than gold.

The biggest surprise for me on this trip was realizing the number of songs Chris has written that people sing each week in worship services the world over.

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The CCM Update

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FFH Flying High With New Album

Group claims No. 1 spot at Christian AC this week

Ready to Fly, the fourth Essential Records project from FFH, seems to be living up to its name: Released April 15, the album has garnered the band's highest debut sales numbers to date. Meanwhile, the first single released to radio, "You Found Me," perches at the No. 1 spot this week at Christian AC.

According to FFH lead singer-guitarist Jeremy Deibler, the group took a more organic approach to the new album. "In the past there's been this undercurrent that whenever we'd write a song, it would be run through the Nashville washing machine and come out all pressed and commercialized," he says. Rather than glitzing up the record with slick production, as they have in the past, FFH chose to record the songs for *Ready to Fly*, Deibler says, "just the way they were written." CCM Update spoke with him and his wife, FFH singer-guitarist Jennifer Deibler, about the group's newest project.

CCM: What prompted this new approach to recording?

Jeremy: It's been a unique pro-



FFH

gression with Essential. We became a band faster than we became a band that plays on our own records. On the early records, due to a lack of time and money, we had studio guys come in and play our parts. A lot of that was to help us learn our parts, and then we'd take it on the road.

This record is unique in that we

played more on it. We've had more input, and it's been good.

CCM: The songwriting seems to have taken a bit different bent as well.

Jeremy: I'm back to my roots as a writer. When I was little my folks listened to lots of Christian music, but also to Elton John and Billy Joel. When I signed with Essential I was writing on the acoustic guitar, but I've been getting back to the piano. That's coming out on this record.

There was more of a conscious effort to say, "Let's record these songs just the way they were written, with the same instrumentation I had in mind." We write hooky music anyway, so the stuff was always sing-songy. This record has still got the same FFH hooks, but we didn't hang them out to dry this time. We left them the way they were.

For example, I wrote a song called "Follow Love" with Scott Krip-payne. I went in and played it, Jennifer sang it, we put some strings on it, and it was done. Normally, we would have added some ear candy we thought necessary. This time it just wasn't necessary.

CCM: Were you responsible for most of the songwriting?

Jeremy: I wrote eight of the songs, and [guitarist-singer] Michael Boggs wrote four of them. His work sounds pretty unique for him as well; he stretched himself for this record. The difference between him and me is that I have to take my songs and almost "uncommercialize" them. I'm very "jingly" in the way I write.

Michael's songs are a little un-commercial. We have to rope him in and say, "Hey, let's tie this chorus back around," whereas for me they'll say, "Let's leave this a little open-ended."

CCM: I hear that FFH were more involved in the production process this time around.

Jeremy: Scott Williamson has been our producer from the start, with the exception of a few songs. Through the whole process, it used to be that Scott was here, and FFH

CCM UPDATE GALLERY



X-MEN Seventh Day Slumber recently joined X Station afternoon host Gregg Michaels to talk about music, life and ministry while promoting their new CD, *Picking Up the Pieces*. The Nashville-based X Station (www.thestation.com) is a 24-hour "extreme music" Internet channel. Pictured (l-r) are Seventh Day's Juan "Rhino" Alvarez and Jeremy Holderfield, Michaels and the band's Joshua Schwartz and Joseph Rojas.

were over there. It was him directing us.

With *Ready to Fly* we were way more alongside Scott, and sometimes driving things more than Scott. It's allowed us to move into a co-producer role, which has been great. I don't know that it's healthy for artists to be their only producer, but with FFH, I want to be more involved. That said, Scott is still our producer, and the buck still stops with him.

CCM: You've spent some time in the producer's chair yourself this year.

Jeremy: Yes. It took me a while to get my footing in the studio, but this past year I got to produce a record for Big Daddy Weave. That helped me get more comfortable with studio lingo.

CCM: Will you be moving more in that direction?

Jeremy: I hope so. I haven't found anything since Big Daddy Weave that I've wanted to make an investment in. As a producer, you make more of an investment on the front end with your time and resources. If something comes along, great. If not, then I'm happy just to be with FFH.

CCM: This record covers a broad range of topics.

Jennifer: Most of our songs are very vertical. We're singing them straight to the Lord. We do have songs like that on this album, but there's also a love song, a song about leaving home, a song about following your dreams — there are some songs that we were perhaps scared of putting on past records, but now we're like, whatever, we're just going to do what we want to do.

Jeremy: I think we're growing as artists. We've realized that it's OK to leave some things open to the interpretation of the listener.

The thing about art is that it's half in the creation, half in how it's interpreted. On our old records we didn't leave a ton open to interpretation. We always wanted to have people paint a mental picture in their heads. We get to do that with songs like "On My Cross" and "One of These Days." But for this record, we have a couple of songs that are really introspective, songs like "Ready to Fly" and "Follow Love." Those songs ask the questions rather than give the answers.

CCM: Those open-ended, introspective songs seem to skew toward a bit more mature audience.

Jeremy: Yes, that's where we're at. Over the past year we've been playing in a lot of nonchurch settings. We've enjoyed it, because we feel a little more like human beings. We're out playing state fairs and baseball games. To people in those settings, we're just a band. Those things have been good for us. Not only are we evangelizing inside the church, we're doing it outside the church.

CCM: If there were one thing you'd like the listener to take away from this album, what would it be?

Jeremy: One of our goals is not just for people we meet to become Christians, but for the people we meet to be better for just having been with us — because we want to act like Jesus. I want people to get whatever they need from the record. The Holy Spirit can use songs and situations in ways we can never plan.

CCM: And your plans for the future?

Jeremy: We're on tour the rest of the year. We are having a baby, but besides taking two months off for that, we'll be out on the road. We'll be with The Paul Colman Trio and Go Fish until the end of May.

The Wire: May 9, 2003

• Third Day have signed an exclusive copyright development and administration agreement with EMI Christian Music Publishing, part of EMI CMG. The agreement covers worldwide publishing rights for all Third Day music, beginning with songs from *Offerings II*. The group's current catalog stays with Brentwood Benson Music Publishing.

• Butterfly International Distribution signs an exclusive worldwide distribution agreement with Hartsville, TN-based Galilee of the Nations, securing distribution rights for the Messianic praise and worship label's entire product line. Additionally, Butterfly International will focus on the relaunches of *Elohim — Various Artists From the Land of Israel*, Marty Goetz's *He Is My Defense*, the Ted Pearce project *Zealous Over Zion* and Joel Chernoff of Lamb's *Come Dance With Me*.

• The short-form radio program "Big Change Moments" debuted impressively on national Christian radio in April, with affiliates including hundreds of stations and such networks as American Family Radio, Bott Radio, K-LOVE, Sounds of the Spirit and the Toccoa Falls Network. The 60-second feature is now airing in more than 65 of the top 100 radio markets. Produced and distributed by Multnomah Publishers and GSF & Associates, "Big Change Moments" offers powerful teaching moments by blending drama, contemporary music and the voices of best-selling Christian authors.

• Provident Music Distribution celebrates the RIAA's gold certification of the March 18 release *WOW Worship (Yellow)*. This certification marks the fourth gold record for the WOW Worship series and the 21st for the WOW brand. *WOW Worship (Yellow)* secured the No. 1 spot on the Nielsen SoundScan Praise & Worship chart in its first week in release.

May 9, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FFH You Found Me (Essential)	1849	+15	13	58/0
1	2	NEWSBOYS He Reigns (Sparrow)	1821	-74	16	58/0
3	3	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1630	-79	14	57/1
5	4	AVALON Everything To Me (Sparrow)	1559	+20	13	54/0
4	5	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	1514	-62	17	51/0
6	6	THIRD DAY You Are So Good To Me (Essential)	1463	+158	9	55/2
7	7	REBECCA ST. JAMES I Thank You (ForeFront)	1347	+99	10	51/2
9	8	NICHOLE NORDEMAN Legacy (Sparrow)	1275	+122	8	49/1
12	9	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1113	+163	5	52/7
10	10	AUDIO ADRENALINE Pierced (ForeFront)	1109	-23	15	47/1
8	11	NATALIE GRANT I Will Be (Curb)	1090	-83	19	37/0
16	12	JEREMY CAMP I Still Believe (BEC)	855	+60	7	34/1
17	13	JOY WILLIAMS Every Moment (Reunion)	831	+90	5	38/3
13	14	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	786	-117	18	30/0
11	15	CAEDMON'S CALL Only Hope (Essential)	767	-232	18	30/0
14	16	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	736	-128	15	27/0
20	17	SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	726	+115	6	32/3
23	18	KRISTY STARLING Water (Word/Curb/Warner Bros.)	704	+178	4	34/8
15	19	JARS OF CLAY The Valley Song (Essential)	678	-160	18	27/0
19	20	STACIE ORRICO Strong Enough (ForeFront)	664	-12	9	28/1
18	21	SONICFLOOD Famous One (INO)	661	-55	10	30/0
21	22	BEBO NORMAN Falling Down (Essential)	636	+59	7	26/0
28	23	MERCYME Word Of God Speak (INO)	619	+207	2	32/8
26	24	PHIL JOEL The Man You Want Me To Be (Inpop)	521	+61	4	25/2
22	25	MERCYME Spoken For (INO)	520	-48	32	17/0
24	26	SARA GROVES Less Like Scars (INO)	519	+8	8	25/1
25	27	DEREK WEBB She Must And Shall Go Free (INO)	501	+14	7	22/0
29	28	JOEL HANSON Broken (Shiver)	350	-61	10	16/0
30	29	BIG DADDY WEAVE Audience Of One (Fervent)	345	-26	22	12/0
-	30	PLUMB Sink-n-Swim (Curb)	322	-2	2	15/0

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3.
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New & Active

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)
Total Plays: 252, Total Stations: 16, Adds: 11

BIG DADDY WEAVE Neighborhoods (Fervent)
Total Plays: 242, Total Stations: 12, Adds: 3

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)
Total Plays: 236, Total Stations: 9, Adds: 2

ALLEN ASBURY Somebody's Praying Me Through (Doxology)
Total Plays: 231, Total Stations: 14, Adds: 2

VARIOUS ARTISTS Friends 2003 (Reunion)
Total Plays: 188, Total Stations: 9, Adds: 1

LINCOLN BREWSTER Let The Praises Ring (Vertical)
Total Plays: 180, Total Stations: 8, Adds: 0

JIM WITTER Turn Turn Tum (Curb)
Total Plays: 177, Total Stations: 9, Adds: 2

MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)
Total Plays: 173, Total Stations: 7, Adds: 0

SIXPENCE NONE THE RICHER Waiting On The Sun (Squint/Curb/Reprise)
Total Plays: 165, Total Stations: 8, Adds: 3

STACIE ORRICO Security (ForeFront)
Total Plays: 143, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	11
KRISTY STARLING Water (Word/Curb/Warner Bros.)	8
MERCYME Word Of God Speak (INO)	8
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	7
WARREN BARFIELD My Heart Goes Out (Creative Trust)	7
GLASSBYRD Weight Of The World (Word/Curb/Warner Bros.)	5
JOY WILLIAMS Every Moment (Reunion)	3
SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	3
BIG DADDY WEAVE Neighborhoods (Fervent)	3
SIXPENCE NONE... Waiting On The Sun (Squint/Curb/Reprise)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	+229
MERCYME Word Of God Speak (INO)	+207
KRISTY STARLING Water (Word/Curb/Warner Bros.)	+178
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	+163
THIRD DAY You Are So Good To Me (Essential)	+158
NICHOLE NORDEMAN Legacy (Sparrow)	+122
WARREN BARFIELD My Heart Goes Out (Creative Trust)	+116
SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	+115
REBECCA ST. JAMES I Thank You (ForeFront)	+99
JOY WILLIAMS Every Moment (Reunion)	+90

Christian Activity

by Rick Welke

An Essential Takeover

FFH knock Newsboys from their pedestal this week after a seven-week run at the top of the chart. Interestingly enough, another Essential artist, Third Day, also knocks a Sparrow artist, Switchfoot, out of the top at CHR this week.

Divining the next chart-topping song should be interesting as the lineup stabilizes for the next coup. Third Day, Rebecca St. James, Nichole Nordeman and Point Of Grace all have enough energy to make huge jumps in the next few weeks. Avalon is hanging on at No. 4, but after 14 weeks may not have enough stamina to make it to the top.

Kristy Starling (23-18, +178) and MercyMe (28-23, +207) take giant leaps forward this week. Chris Rice's newest offering "Smile (Just Want To Be With You)" bolts to the top of the New & Active list as he receives a striking 11 station adds.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	THIRD DAY You Are So Good To Me (Essential)	969	+103	8	24/0
2	2	NEWSBOYS He Reigns (Sparrow)	964	+8	16	22/0
1	3	SWITCHFOOT More Than Fine (Sparrow)	900	-89	17	23/0
4	4	JENNIFER KNAPP By And By (Gotee)	737	+39	9	20/0
6	5	PLUMB Sink-n-Swim (Curb)	718	-61	16	21/0
5	6	KUTLESS Run (Tooth & Nail/EMC)	703	-40	19	16/0
9	7	SIXPENCE NONE... Don't Dream... (Squint/Curb/Reprise)	630	+27	6	22/0
7	8	SHAUN GROVES Should I Tell Them? (Rocketown)	630	-42	17	15/0
8	9	STACIE ORRICO Security (ForeFront)	586	-83	12	18/0
11	10	BEBO NORMAN Falling Down (Essential)	556	+33	6	18/1
12	11	RELIENT K Getting Into You (Gotee)	541	+23	8	16/2
14	12	REBECCA ST. JAMES I Thank You (ForeFront)	522	+37	6	19/1
10	13	LARUE Tonight (Reunion)	508	-42	11	16/0
15	14	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	492	+10	8	16/3
13	15	MERCYME Spoken For (INO)	457	-44	26	11/3
20	16	SUPERCHICK Hero (Inpop)	392	+26	5	14/0
16	17	SARAH SADLER Running Into You (Essential)	389	-52	10	11/0
22	18	FFH You Found Me (Essential)	369	+29	2	11/0
17	19	AUDIO ADRENALINE Dirty (ForeFront)	357	-74	13	12/0
19	20	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	356	-14	5	11/0
21	21	NATALIE GRANT I Will Be (Curb)	349	-17	9	11/0
24	22	SANCTUS REAL Hey Wait (Sparrow)	335	+15	3	13/0
23	23	R. LAMPA Brand New Life (Word/Curb/Warner Bros.)	320	-6	10	13/0
30	24	JOY WILLIAMS Every Moment (Reunion)	319	+61	2	13/1
27	25	SEVENTH DAY SLUMBER I Know (Crown)	312	+21	5	9/1
25	26	SARA GROVES All Right Here (IND)	298	-20	5	11/0
28	27	JARS OF CLAY Revolution (Essential)	286	-3	20	9/0
29	28	GINNY OWENS Something More (Rocketown)	284	+16	2	10/0
Debut	29	JEREMY CAMP I Still Believe (BEC)	272	+99	1	11/4
18	30	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	268	-156	15	9/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3. © 2003 Radio & Records.

New & Active

- ELMS** Burn And Shine (Sparrow)
Total Plays: 267, Total Stations: 10, Adds: 0
- LIFEHOUSE** Take Me Away (DreamWorks)
Total Plays: 262, Total Stations: 9, Adds: 2
- EVERYDAY SUNDAY** Hanging On (Flicker)
Total Plays: 248, Total Stations: 12, Adds: 1
- 12 STONES** The Way I Feel (Wind-up)
Total Plays: 225, Total Stations: 10, Adds: 1
- NATE SALLIE** It's About Time (Curb)
Total Plays: 191, Total Stations: 8, Adds: 1
- PHIL JOEL** The Man You Want Me To Be (Inpop)
Total Plays: 191, Total Stations: 7, Adds: 2
- AUDIO ADRENALINE** Pierced (ForeFront)
Total Plays: 167, Total Stations: 6, Adds: 1
- EVERYONE** Everyone (Furious?)
Total Plays: 138, Total Stations: 6, Adds: 0
- SEVEN PLACES** Everything (BEC)
Total Plays: 115, Total Stations: 5, Adds: 1
- AVALDN** Everything To Me (Sparrow)
Total Plays: 112, Total Stations: 3, 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)	373	-10	12	36/1
2	2	SUPERCHICK Hero (Inpop)	369	+5	10	37/2
4	3	PILLAR A Shame (Flicker)	335	-12	11	38/4
6	4	RELIENT K I Am Understood? (Gotee)	330	+8	12	34/1
3	5	SWITCHFOOT Meant To Live (Red Ink/Columbia)	328	-33	13	33/1
5	6	SEVENTH DAY SLUMBER I Know (Crown)	327	-8	12	35/2
9	7	BIG DISMAL Remember (Wind-up)	269	+5	6	32/4
8	8	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	261	-18	9	27/2
10	9	AUDIO ADRENALINE Church Punks (ForeFront)	254	-7	8	26/1
11	10	EVERYDAY SUNDAY Wait (Flicker)	242	+12	11	25/4
20	11	JONAH33 All For You (Ardent)	227	+35	4	23/2
12	12	PEACE OF MIND I Am (BEC)	219	+3	7	25/2
21	13	AMBERLIN Change The World (Tooth & Nail)	216	+27	6	23/3
15	14	CADET Nobody (BEC)	216	+15	5	26/5
14	15	JUSTIFIDE Pointing Fingers (Ardent)	213	+6	5	27/1
25	16	BLEACH Baseline (BEC)	204	+45	6	26/3
23	17	CURBSQUIRRELS Beautiful (DUG)	198	+21	3	17/3
16	18	SANCTUS REAL Audience Of One (Sparrow)	194	-6	3	16/4
19	19	DISCIPLE Back Again (Slain)	191	-3	8	23/2
17	20	HOLLAND I'm Not Backing Down (Tooth & Nail)	184	-16	13	27/3
7	21	38TH PARALLEL Hear My... (Squint/Curb/Warner Bros.)	184	-112	16	22/1
18	22	SLINGSHOT57 Better Idea (Independent)	176	-19	9	20/2
24	23	TREE63 It's All About To Change (Inpop)	173	+8	9	27/1
22	24	DOGWOOD Faith (BEC)	168	-16	10	17/2
30	25	OC SUPERTONES Welcome Home (Tooth & Nail)	160	+38	2	21/5
13	26	KUTLESS Run (Tooth & Nail/EMC)	151	-64	25	9/1
Debut	27	LAST TUESDAY Social Butterfly (DUG)	141	+59	1	11/4
27	28	RADIAL ANGEL She (Squint/Curb/Warner Bros.)	138	-1	2	13/2
Debut	29	KUTLESS Tonight (Tooth & Nail/EMC)	137	+94	1	19/7
29	30	MONDAY MORNING Blind (Independent)	136	+3	9	14/1

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3. © 2003 Radio & Records.

New & Active

- MAE** Embers & Envelopes (Tooth & Nail)
Total Plays: 120, Total Stations: 12, Adds: 4
- BRAVE SAINT SATURN** The Sun Also Rises (Tooth & Nail)
Total Plays: 108, Total Stations: 15, Adds: 5
- THOUSAND FOOT KRUTCH** Bounce (Tooth & Nail)
Total Plays: 103, Total Stations: 18, Adds: 9
- LIFEHOUSE** Take Me Away (DreamWorks)
Total Plays: 103, Total Stations: 6, Adds: 1
- PHIL JOEL** No Longer (Inpop)
Total Plays: 97, Total Stations: 12, Adds: 3
- PLUMB** Free (Curb)
Total Plays: 89, Total Stations: 14, Adds: 5
- ELMS** All The While Having Fun (Sparrow)
Total Plays: 84, Total Stations: 8, Adds: 2
- EARTHSUIT 123** (Independent)
Total Plays: 84, Total Stations: 3, Adds: 1
- JEREMY CAMP** Understand (BEC)
Total Plays: 66, Total Stations: 7, Adds: 0
- PLAYDOUGH** Clappy Valentino (Uproki)
Total Plays: 51, Total Stations: 2, Adds: 1

"I THANK YOU"

#7 AT AC #12 AT CHR

AND THE RECENTLY RELEASED

"I THANK YOU" (SALUTE TO THE TROOPS) REMIX IS LIGHTING UP PHONES NATIONWIDE

WAIT FOR ME THE BEST FROM
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HER NEW GREATEST HITS CD
FEATURING 2 NEW SONGS
AND 16 HITS YOU KNOW AND LOVE
LIKE "GOD," "GO AND SIN NO MORE," "HERE I AM," AND "PRAY"
AVAILABLE NOW



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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	354	+4	11	20/0
1	2	AVALON Everything To Me (Sparrow)	350	-3	12	19/0
4	3	GREG LDNG I Cannot Hide From You (Discovery House)	310	+27	9	19/0
5	4	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	266	-3	9	16/0
3	5	TWILA PARIS We Bow Down (Sparrow)	259	-43	14	16/0
8	6	PARACHUTE BAND All... (Here To Him/Worship Extreme)	248	+34	6	17/0
10	7	A. ASBURY Somebody's Praying Me Through (Doxology)	240	+34	4	17/0
7	8	CAEDMON'S CALL Only Hope (Essential)	220	-25	12	15/0
13	9	NICHOLE NORDEMAN Legacy (Sparrow)	206	+40	3	17/1
11	10	4HIM Walk On (Word/Curb/Warner Bros.)	206	+16	6	16/1
12	11	SARA GROVES Remember Surrender (IND)	203	+22	6	14/0
6	12	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	202	-44	16	12/0
9	13	MICHAEL CARD I Left Everything To Follow You (M2.0)	194	-19	10	14/0
19	14	FFH You Found Me (Essential)	160	+37	2	11/1
18	15	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	159	+34	2	14/2
17	16	NATALIE GRANT I Will Be (Curb)	152	+17	7	9/0
14	17	DENISE DAVIS I Refuse To Be Afraid (Apsalm)	148	-11	5	13/0
15	18	COREY EMERSON Calvary Calls (Discovery House)	142	-14	4	11/0
20	19	RUSS LEE Love Is A Cross (Christian)	141	+23	3	12/2
Debut	20	NEWSBOYS He Reigns (Sparrow)	136	+31	1	8/2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/27-Saturday 5/3.
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CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JEREMY CAMP I Still Believe (BEC)	4
TODD AGNEW This Fragile Breath (Ardent)	4
WARREN BARFIELD My Heart Goes Out (Creative Trust)	3
RELIENT K Getting Into You (Gotee)	2
LIFEHOUSE Take Me Away (DreamWorks)	2
PHIL JOEL The Man You Want Me To Be (Inpop)	2
OC SUPERTONES Welcome Home (Tooth & Nail)	2
STRANGE CELEBRITY Free (Word/Curb/Warner Bros.)	2
DOWNHERE What It's Like (Word/Curb/Warner Bros.)	2
MERCYME The Change Inside Of Me (IND)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	9
KUTLESS Tonight (Tooth & Nail/EMC)	7
CADET Nobody (BEC)	5
OC SUPERTONES Welcome Home (Tooth & Nail)	5
BRAVE SAINT SATURN The Sun Also Rises (Tooth & Nail)	5
PLUMB Free (Curb)	5
PILLAR A Shame (Flicker)	4
BIG DISMAL Remember (Wind-up)	4
EVERYDAY SUNDAY Wait (Flicker)	4
SANCTUS REAL Audience Of One (Sparrow)	4
MAE Embers & Envelopes (Tooth & Nail)	4
LAST TUESDAY Social Butterfly (DUG)	4

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	T-BONE Blazing Microphones (Flicker)
3	KJ-52 Sunshine (Uprok)
4	PLAYDOUGH Seeds Of Abraham (Uprok)
5	PEACE 586 Love's Still There (Uprok)
6	DJ MAJ Street Credibility (Gotee)
7	CROSS MOVEMENT Forever (BEC)
8	ROYAL RUCKUS A Wink And A Nudge (Flicker)
9	SEV STATIK M.I.C. (Uprok)
10	STACIE ORRICO Security (ForeFront)

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Word Of God Speak (IND)	7
SHANE BARNARD & SHANE EVERETT Be Near (Inpop)	3
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	2
RUSS LEE Love Is A Cross (Christian)	2
CHARLES BILLINGSLEY A Loss For Words (Perpetual Entertainment)	2
NEWSBOYS He Reigns (Sparrow)	2
GINNY DWENS This Road (Rocketown)	2
BRIAN DOERKSEN Hope Of The Nations (Hosanna)	2



"Loved it from the first time I heard it, and listeners seem to agree! Great lyric! Excellent hook! Way to go ladies!"
- Chris Lemke, WCSG

Point of Grace
"Day by Day"

INSPO #15



Las Vegas Is Feeling Amor

An interview with KQMR PD José Santos

Spanish Contemporary is the second-strongest Spanish-language format, trailing only Regional Mexican. But many SC stations are seeing an upswing in the ratings, and KQMR (Amor)/Las Vegas, which debuted in November 2002, is one of them. Amor's latest Arbitron ratings are impressive: It went from a 0.4 in the fall 2002 book to a 3.4 in the winter book.

Amor PD José Santos tells us why this station called "Love" has not only taken over Vegas' airwaves and women's hearts, it has even pulled a strong male listenership. What makes Amor so hot in Sin City?

R&R: How and why was Amor born?

JS: There was a need for the format and for the music. The history of Amor is very funny. When we announced we'd bought Amor in October 2001, we said we were launching it on Feb. 14, 2002. This was a brand-new station, a little 100-watt FM out of this little town named Indian Springs, which is where the federal penitentiary is located.

The station could be upgraded to a full C, 100,000-watt signal, and we found a tower site, but when we got there, it wasn't high enough, so we couldn't launch on the set date. So we scheduled it for March 15. Then we changed it to May 1, and it still wasn't ready. We had to build a tower on top of one of the highest mountains in the Las Vegas Valley, and we moved the date again and again.

We finally launched it on Nov. 22, two weeks before the end of the fall book. When the book came out, KQMR showed up with a 0.4, which is amazing because we made the book with only two weeks on the air. The rest is history.

R&R: How did you pinpoint the format for Amor?

JS: First we did what people may call an evil word: research. We asked a lot of questions and spent months on the streets, looking primarily at women. What we noticed was that our Regional Mexican station, KISF (La Nueva), is a dominant male format, and there were a lot of unhappy women. They were listening to stations like Lite FM [AC KMZQ]. We asked them what they would like to hear if they could create a station to their taste.

We came up with a formula that is unique to Las Vegas. Being that it is a 24-hour town, we went from target-

ing housewives to the people who work in the hotels.

R&R: How do you balance the programming? Do you play more upbeat songs at night?

JS: Actually, we do the reverse.

There's nothing wrong with hearing Juanes' "Mala Gente" or "A Dios Le Pido" during the day, and then hearing Maná's "Vivir Sin Aire" at night, when we may play "Oye Mi Amor" during the day.

We also have an incredible night show called *Noches de Amor*, with Grecia Lemus. She's on fire! It's a love and dedication type of show, but we also address family issues. Women and men call in, and it's actually surprising how many men participate. We didn't expect so many men to call a station called "Amor." This is a 100% romantic station. If you think about it, Shakira, Maná and Juanes' biggest hits, although upbeat, are talking about love.

R&R: Then your initial target audience has changed? I ask this because you mentioned that a lot of men are listening.

JS: When we initially did the studies for Amor, we wanted to target women. We wondered why women didn't listen to radio as much as the men. Then we began to look at the census numbers and took a snapshot to figure out who we wanted to target. Hispanics in Las Vegas are very young; the average age is about 24-26 years old. So we needed to find out what women wanted.

Our primary target then became 25-34-year-old women. However, what happens when you have these women listening is that a lot of men tend to join the party. They figure that women are here, so that's where they're going to be too.

We were also looking to complement La Nueva, but without affecting it, because it is a 25-34-male-dominant Regional Mexican station. We had to target Amor very precisely to not hurt La Nueva.

R&R: But didn't you hurt La Nueva?

While Amor went up, La Nueva went from a 7.1 to a 5.9 share.

JS: You have to look at the same book last year, where it was at 6.0; it's roughly around the same number. La Nueva's average for the fourth book is about a 6.5-6.6 share. I don't believe La Nueva has been affected. Keep in mind that in February we put Renán [El Cucuy] in the afternoon and Piolin [Eddie Sotelo] in the morning, and I can say they've both done phenomenally.

At the same time, when we launched Amor, we got attacked by Entravision with Radio Tricolor [KQRT]. The market has totally changed in the last five months. It's an adventure, it's challenging, and it's fun. You have Super Estrella KRRN on one end, Radio Tricolor on the other, our recently launched Amor and La Nueva. This market has four FM's battling it out.

"The promotions and the atmosphere in the station are so Vegas. You hear 'saludos' [greetings] for the people working in the casinos, etc. People feel it's their station and their house."

R&R: Do you find that it's to the benefit of stations like Amor that Hispanics are more romantic and engage their emotions in everything they do, even listening to the radio?

JS: I think we see that in all the formats, whether it's Regional Mexican, Tropical, Pop, etc. We carry our emotions on our sleeves, and we put them in our music. Ricky Martin's, Chayanne's and Enrique Iglesias' most romantic music is what we sing.

But even in Regional Mexican, Vicente Fernández and Ramón Ayala also sing love songs. You see it in tropical music too.



STYLIN' KLQV HATS! Pop rock band Bacilos recently visited the KLQV San Diego. Seen here with the band is KLQV weekender Wendy Casanova.

R&R: So this is an advantage for your station....

JS: Yes, and I can say that Amor is Las Vegas. The numbers we are seeing are for a Las Vegas station. Our competitor tried this format back in 2000-2001, and it didn't work. I feel it works now because the station is in the city and the DJs live here; it's programmed locally. Everything about it works.

The promotions and the atmosphere in the station are so Vegas. You hear "saludos" [greetings] for the people working in the casinos, etc. People feel it's their station and their house.

R&R: Is the Los Angeles Hispanic population different from the Vegas Hispanic population?

JS: It's very similar because of the way migration is moving. Las Vegas has a lot of employment opportunities. If you want to work, you can find it here, and it is well paid. What our research tells us is that many of the people who live here used to live in L.A. They come to Vegas because they get paid better, the cost of living is cheaper, and there is no state tax. There are many advantages in this city.

We have people moving from Southern California, from Phoenix — Las Vegas is growing at an incredible rate. As we speak, we have over 1 1/2 million people, of whom about 25% are Hispanic, where five or six years ago it was only 14%.

R&R: Does the Vegas population listen to radio more because of the type of job market in the city?

JS: There is more usage of radio than television in Vegas. That's a fact. The way this population uses radio is based on a set schedule. There are three shifts in the gaming industry and in housekeeping and maintenance. If you're in construction, in the summer, when the weather hits 100-115 degrees, you go in to work much earlier and leave earlier. You also have the typical nine-to-five jobs.

We see patterns in the ratings when we look at them hourly. We see the upswings and downswings and follow them. The number of listeners at 11pm, although not as many as at 11am, is still an incredibly large number.

R&R: Then you guys can't slow down at any point.

JS: No, we can't. The nine-to-five people may be asleep at 11pm, but we

have this other listenership that is awake. We see drops at 8-9pm, but upswings at 10pm. Although we are still competing with television, we see an upswing because of the casino shift change. We have over 80 casinos, so we see the in-car numbers going up, and then the at-work listening as well. We saw it with La Nueva, when it was No. 1 12+ midnight-5am. We're probably going to do the same with Amor.

R&R: With this kind of listenership power and Arbitron numbers, how are advertisers reacting?

JS: Advertising does great in Vegas. The main times to buy advertising are not necessarily the morning and afternoon drives. It all depends on what your target audience is. That's what we ask: "What type of consumer do you want to attract?"

We also go after those advertisers that may not have the information on Hispanics that they should have. Circus Circus, for example, is the No. 1 entertainment attraction for Hispanic families. They just recently found that out because we approached them. And we keep on finding these new facts all the time through our research. We are noticing Hispanics' lifestyle issues: They go bowling, mini-golfing, to the movies and to other entertainment venues.

There's also a misconception that Las Vegas residents don't gamble. Yes, they do, and casinos outside the Strip and in high-density Hispanic communities are always opening. When I went to see the Vicente Fernández show, over 70% of the people were locals.

R&R: Do advertisers understand Hispanics?

JS: They are beginning to understand, little by little. It's been an uphill battle, but we are sharing with them the wealth of information we have about our listeners. Little by little, we're beginning to see more business from the Strip casinos, from their entertainment departments, and even from many of the Station and Coast casinos off the Strip.

They are beginning to have interest in Hispanics and the Hispanic market. They are beginning to understand our buying power and our gaming power. Hispanics won't blow away their check in the casinos, but they will play a little and spend good money at the restaurants. Advertisers are realizing this market is growing fast. They are paying attention, which is great.

RADIO MÚSICA®

This Week In Latin Music

News



Los Tigres Del Norte

• Back to the big screen is where **Los Tigres del Norte** are headed. The Mexican band just signed a three-year, three-movie deal with Arenas Entertainment and Universal Pictures. Although Los Tigres are not strangers to the moviemaking business, this deal not only introduces the band to Hollywood films, they will also co-produce all three projects. The films will be based on the band's music, including their current repertoire and upcoming material.

• As part of the **Latin Alternative Music Conference**, to be held this year in Los Angeles Aug. 9-16, a New York performance tradition will be upheld: The LAMC will include the free Celebrate Brooklyn Festival at Prospect Park on Aug. 9. The lineup includes Mexican rockers **Café Tacuba**, Colombian act **Sidestepper** and New



Café Tacuba



Latin Alternative Music Conference

York's own Afro-Latin hip-hop band **Yerba Buena**.

• Want to listen to something totally out-of-the-box in Latin music? In an age of commercialism and prefabricated pop, here comes a fresh voice, an authentic songwriter whose acoustic pop rock will blow your mind, and she's only 19 years old. I'm talking about **Natalia Lafourcade**. The U.S. Latin stations that initially played her music got the record in Mexico, her native country, and her album has now been released by Sony Discos in the U.S. The second single is "En El 2000."



Natalia Lafourcade



Radio News

Juan González
PD, KTTA/Sacramento

Most radio stations help their communities. I think it's an important thing to do, because our audience is our ratings, and we have to give back to them any way we can. Besides good music, we must give back to our community in other ways.

One of the events we do is a radio marathon for St. Jude Children's Research Hospital. Back in January we were able to collect over \$31,000 for the hospital. It was a two-day marathon from 6am until the following day.

The hospital gave us testimonials from children affected by cancer, and we aired them during our programming. We asked our audience to send in their donations and help the hospital continue its research to cure children affected by cancer, since the hospital survives only with donations. Our audience learned how many Hispanic children are affected by this disease. In fact, we had a little boy here on the station who is a cancer survivor, thanks to the treatment he received at St. Jude. He talked and joked on the air and told our audience how important their donations are to children like him who have been saved thanks to St. Jude.



Our audience responded very well. The Latin community here in Sacramento really likes to help. We've had cases of people who have just arrived from Mexico and need help, or if someone dies and assistance is needed to cover expenses, the community always comes together to help. The Latin community is very united, we are very family-oriented, and we look out for each other. I think Hispanic radio reflects that.



Juan González

See Them Live

May

- 9 **Celso Piña**, Houston
- 9-11 **Banda Machos**, New York
- 10 **Celso Piña**, San Antonio
- 10 **Juanes**, Congress Theater, Chicago
- 10 **Yerba Buena**, Trans-Atlantic Festival, Miami
- 11 **Juanes**, First Avenue, Minneapolis
- 15 **Celso Piña**, Oklahoma
- 15 **Juanes**, Theater of Living Arts, Philadelphia
- 16-17 **Ozomatli**, House of Blues, Anaheim, CA
- 16-18 **Banda Machos**, New York
- 17 **Fiel A La Vega**, Coliseo Roberto Clemente, Puerto Rico
- 17 **Bacilos**, Dream, Washington, DC
- 17 **Oscar D'León**, New Jersey
- 18 **Oscar D'León**, Montreal
- 18 **Juanes**, Avalon Ballroom, Boston
- 18 **Yerba Buena**, Artsposure, Raleigh
- 18 **Bacilos**, Super Club, New York
- 20 **Bacilos**, House of Blues, Chicago
- 21 **Juanes**, The Filene Center (Wolftrap), Vienna, VA
- 21-26 **Oscar D'León**, Los Angeles
- 22 **Juanes**, La Villa Real, McAllen
- 22 **Yerba Buena**, Columbia College, Chicago
- 22 **Jaguares & Ignacio Peña**, Palacio de los Deportes, Mayagüez, PR
- 23 **Juanes**, Planeta Bar Radio, San Antonio
- 23 **Jaguares & Ignacio Peña**, Estacionamiento Coliseo Pedrín Zorrilla, Hato Rey, PR
- 23 **Yerba Buena**, Hothouse, Chicago
- 24 **Juanes**, Verizon Wireless Theater, Houston
- 24 **Yerba Buena**, First Avenue, Minneapolis
- 26 **Juanes**, Laredo Entertainment Center, Laredo, TX
- 27 **Juanes**, Bass Performance Hall, Ft. Worth, TX
- 28 **Juanes**, Gothic Theater, Englewood, CO
- 30 **Juanes**, Dodge Theater, Phoenix
- 31 **Juanes**, Pima County Fairgrounds, Tucson
- 31 **Quetzal**, John Ansen Ford Theater, Los Angeles
- 31 **Fiel A Al Vega**, Puerto Rico



Celso Piña



Yerba Buena



Oscar D'León



Juanes

June

- 1 **Juanes**, Sandia Casio, Albuquerque, NM
- 3 **Los Hidalgo**, Club Tropicana Fountain Blue Hilton, Miami Beach
- 20 **Yerba Buena**, Green, New Haven, CT
- 20-21 **La Ley**, Puerto Rico
- 21 **Yerba Buena**, Bar Harbour Club, Bar Harbor, ME
- 22 **Yerba Buena**, Criterion Theater, Bar Harbor, ME
- 21 **Circo**, Noches de Pasion Budweiser, Chicago
- 23 **Yerba Buena**, The Green, Shelburne, VT
- 25 **La Ley**, New York
- 28 **La Ley**, Raleigh, NC
- 28 **Yerba Buena**, Howard Community College, Columbia, MD
- 28 **Circo**, Noches de Pasion Budweiser, New York



Circo

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICKY MARTIN Tal Vez (Sony Discos)	236
2	ALEXANDRE PIRES Amame (BMG)	192
3	THALIA A Quién Le Importa (EMI Latin)	177
4	TIZIANO FERRO Alucinado (EMI Latin)	157
5	SHAKIRA Que Me Quedes Tú (Sony Discos)	152
6	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	149
7	NOELIA Clávame Tu Amor (Fonovisa)	144
8	MANA Mariposa Traicionera (Warner M.L.)	137
9	RICARDO ARJONA Dame (Sony Discos)	131
10	DAVID BISBAL Digale (Universal)	108
11	MILLIE CORRETTJER En Cuerpo Y Alma (BMG)	106
12	JUANES Mala Gente (Universal)	81
13	JACI VELASQUEZ No Hace Falta Un Hombre (Sony Discos)	77
14	RICARDO ARJONA El Problema (Sony Discos)	76
15	PAULINA RUBIO Baila Casanova (Universal)	73
16	INDIA Sedúceme (Sony Discos)	63
17	THALIA No Me Enseñaste (EMI Latin)	63
18	SIN BANDERA Kilómetros (Sony Discos)	59
19	JERRY RIVERA Herida Mortal (BMG)	52
20	JOAN SEBASTIAN Barrio Viejo (Balboa)	51
21	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	51
22	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	50
23	JUANES A Dios Le Pido (Universal)	49
24	SORAYA Casi (EMI Latin)	49
25	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	45

Data is compiled from the airplay week of April 27-May3, 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.)
 4 EN DO Pirata (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	206
2	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	191
3	TITO ROJAS Después De Dios, Las Mujeres (MP)	125
4	LIMI-T 21 Perdóname (EMI Latin)	109
5	MARC ANTHONY Barco A La Deriva (Sony Discos)	104
6	ALEXANDRE PIRES Amame (BMG)	99
7	JOSEPH FONSECA Que Levante La Mano (Karen)	97
8	GRUPO MANIA Niña (Universal)	97
9	JERRY RIVERA Herida Mortal (BMG)	88
10	INDIA Sedúceme (Sony Discos)	85
11	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	79
12	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	79
13	MONCHY & ALEXANDRA Polo Opuesto (J&N)	76
14	DANIEL RENE No Me Tortures (Univision)	70
15	INDIA Traición (Sony Discos)	65
16	KEVIN CEBALLO Amame O Déjame (Universal)	65
17	ANTHONY CRUZ Qué Bombón (MP)	64
18	RICKY MARTIN Tal Vez (Sony Discos)	62
19	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	59
20	NOELIA Clávame Tu Amor (Fonovisa)	57
21	SON DE CALI Son De Cali (Univision)	55
22	MAGIC JUAN La Última Vez (J&N)	54
23	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	51
24	AREA 305 Dónde Estarás (Univision)	49
25	OSCAR D'LEON Cómo Olvidarte (Universal)	49

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JORGE MORENO Candelita (Maverick Música)
 FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)
 TÓNIO ROSARIO Yerba Mala (Warner M.L.)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	520
2	INTOCABLE Muy A Tu Manera (EMI Latin)	486
3	TIGRES DEL NORTE Mi Soldado (Fonovisa)	457
4	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	398
5	PALOMO De Uno Y De Todos Los Modos (Disa)	330
6	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	250
7	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	243
8	JOAN SEBASTIAN El General (Balboa)	208
9	LIMITE Papacito (Universal)	180
10	PEPE AGUILAR Me Falta Valor (Univision)	179
11	JORGE LUIS CABRERA Quédate Callada (Disa)	176
12	CUISILLOS No Voy A Llorar (Balboa)	165
13	TUCANES DE TIJUANA Sin Vergüenza (Universal)	158
14	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	155
15	FABIAN GOMEZ Cómo Quieres Que Te Quiera (Sony Discos)	145
16	TRINY Y LA LEYENDA El Amor De Mi Vida (Universal)	131
17	LIBERACION Muchacha De 15 Años (Disa)	121
18	JOAN SEBASTIAN Afortunado (Balboa)	113
19	GERMAN LIZARRAGA No Sé (Disa)	104
20	BANDA EL RECODO Yo Quiero Ser (Fonovisa)	104
21	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	101
22	BANDA EL RECODO Acá Entre Nos (Fonovisa)	98
23	RAMON AYALA Las Mieles Del Olvido (Freddie)	90
24	ADOLFO URIAS Corazón Chiquito (Fonovisa)	89
25	PANCHO BARRAZA Háblame Claro (Balboa)	89

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Going For Adds

LOS TERRIBLES DEL NORTE La Tercera Es La Vencida (Freddie)
 ADAN CUEN Las Mulas De Moreno (Balboa)
 LOS BRAVIOS Bon-Bon (Freddie)
 CALIFORNIA SHOW Sirveme Un Tequila (Balboa)
 RAMON AYALA La Puñalada Al Corazón (Freddie)
 PAJARITOS DE TACUPA Cambió Mi Suerte (Balboa)
 RAMON AYALA Tropa De Valientes (Freddie)
 CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)
 SOLIDO Hasta La Cima Del Cielo (Freddie)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	299
2	INTOCABLE Muy A Tu Manera (EMI Latin)	274
3	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	259
4	PALOMINOS Tócame (Fonovisa)	218
5	CONTROL Pequeña Y Frágil (EMI Latin)	214
6	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	190
7	IMAN Qué Mala Onda (Univision)	143
8	LIMITE Papacito (Universal)	131
9	COSTUMBRE Cómo Olvidarte (Warner M.L.)	109
10	MARCOS OROZCO El Parrandero (Catalina)	96
11	SHELLY LARES Ojos Negros (Tejas)	81
12	DUERO Qué Hubiera Sido (Univision)	75
13	VARONIL Sonidero Nacional (Univision)	72
14	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	63
15	VOLCAN Corazón (Latin Exposure)	60
16	ALAZZAN Contigo O Sin Ti (Freddie)	56
17	PALOMO De Uno Y De Todos Los Modos (Disa)	55
18	LIMITE Soy Así (Universal)	54
19	LA CONTRA Ya Tengo Mi Vida (Univision)	52
20	SIGGNO Es Que Te Quiero (Crown)	49
21	DAVID LEE GARZA Chiquilina (Sony Discos)	45
22	ATRAPADO La Ladróna (Freddie)	43
23	LA CONQUISTA Es Un Ladrón (Fonovisa)	42
24	MICHAEL SALGADO Maldiciendo Tu Destino (Sony Discos)	38
25	CHENTE BARRERA Yo Te Desprecio (EMI Latin)	34

Data is compiled from the airplay week of April 27-May3, and based on a point system.
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Going For Adds

RAMON AYALA Las Mieles Del Olvido (Freddie)
 TRUENO A Dios Le Pido (Seven River Music)
 CLAUDIO LOPEZ Abrázame (MP)
 RAMON AYALA La Puñalada Al Corazón (Freddie)
 SOLIDO Hasta La Cima Del Cielo (Freddie)
 RAMON AYALA Tropa De Valientes (Freddie)
 LOS BRAVIOS Bon-Bon (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	MOLOTOV Frijolero (Universal)
2	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
3	JARABE DE PALO Bonito (Warner M.L.)
4	CAFE TACUBA Déjate Caer (MCA)
5	GUSTAVO CERATI Cosas Imposibles (BMG)
6	LOS PERICOS Complicado Y Aturdido (Universal)
7	VOLUMEN CERO Tortugas Y Sumos (Warner M.L.)
8	JAGUALES Te Lo Pido Por Favor (BMG)
9	SORAYA Casi (EMI Latin)
10	ATERCIOPELADOS Mi Vida Brilla (BMG)
11	INSPECTOR Amargo Adiós (Universal)
12	YERBA BUENA Guajira (Razor & Tie)
13	MANU CHAO La Rumba De Barcelona (EMI Latin)
14	LA MOSCA TSE TSE Muchos, Esta Noche Me Emborracho (EMI Latin)
15	MANA Mariposa Traicionera (Warner M.L.)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
2	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)
3	GRUPO MANIA Niña (Universal)
4	TITO ROJAS Después De Dios, Las Mujeres (MP)
5	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)
6	FRANKIE NEGRO Mi Mulata (Warner M.L.)
7	CHARLIE VALENS Disco Malo (MP)
8	TITANES Dejaría Todo (Fuentes)
9	RUBEN DEL RIO La Loca (J&N)
10	ANTHONY CRUZ Qué Bombón (MP)
11	BENY MORE Bonito Y Sabroso (BMG)
12	MONCHY & ALEXANDRA Polo Opuesto (J&N)
13	KEVIN CEBALLO Amame O Déjame (Universal)
14	MAGIC JUAN La Última Vez (J&N)
15	TIZIANO FERRO Alucinado (EMI Latin)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtlpsheet.com>

EAST

WSUB needs a news anchor. Send T&R to Kevin O'Connor Citadel Broadcasting 7 Governor Winthrop Boulevard New London, Connecticut 06320. EOE.

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.

ROCK 92

Independent cix rocker seeks f/t midday host. Digital prod. & live promotion a must. T&R and photo to WKRR, 192 E. Lewis St., Greensboro, NC 27406. Women & minorities encouraged. No calls pls. EOE.

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Sales Manager

Clear Channel Miami is looking for an exceptional sales manager. The right individual will exhibit strong leadership skills and be great at recruiting and motivating top producers. Must be creative and able to work in a "team" environment with our other successful managers. If you know what it takes to grow share and win with cluster and cross-platform selling, contact us now. Email: mberk@cmiami.com or fax 954-862-4010. E.O.E.

MIDWEST

The Robert Ingstad Broadcast Group, is taking applications for Market Manager for our ten-station cluster in southwest Kansas. Applicant must have a strong history in generating revenue and managing expenses. Good people skills and leadership qualities are also required. E.O.E. Qualified candidates should send resume to:

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WEST

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POSITIONS SOUGHT

Female talent with great pipes seeks next on air gig with San Diego Station FT/PT Swing. Amy0910@aol.com (760)744-4771. (5/9)

I'm Shenetta Moffitt, recent graduate seeking to do on-air, production, promotions. I can do it all and am willing to travel with talent and intelligence. (817) 568-2737. (5/9)

Ready to work broadcasting grad, willing to travel to gain experience in radio. Productions, sports or news. Mike D. (214) 926-5680. (5/9)

Broadcasting school grad seeking on-air announcer position. Professional, dependable, energetic. LISTEN! For an aircheck and resume, E-mail me at jimjackson@writeme.com. (5/9)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (5/9)

Production position - Atlanta area. Analog/Digital. 10 years experience. J.R. Davis 404-294-6679 or audioproduction@earthlink.net. (5/9)

War's over. Summer's here. Entertainment reporter with top ten market radio and TV experience looking for opportunity. Contact braveface@aol.com. (5/9)

Morning talent/ops-programmer..oldies classic rock,newstalk.startups and format changes? konradkayne@elvis.com. (5/9)

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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CHR/POP

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3	1	JUSTIN TIMBERLAKE	Rock Your Body (Live)	
1	2	R. KELLY	Ignition (Live)	
4	3	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
2	4	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
5	5	EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	
7	6	EVANESCENCE	Bring Me To Life (Wind-up)	
10	7	SEAN PAUL	Get Busy (40/40/VPI/Atlantic)	
9	8	CHRISTINA AGUILERA	Fighter (RCA)	
8	9	DANIEL BEDINGFIELD	If You're Not The One (Island/DJMG)	
6	10	AMANDA PEREZ	Angel (Powerhouse/Virgin)	
11	11	GOOD CHARLOTTE	The Anthem (Epic)	
13	12	GINUWINE	Hell Yeah (Epic)	
16	13	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
15	14	STACIE ORRICO	Stuck (Forefront/Virgin)	
12	15	JENNIFER LOPEZ	FILL COOL J All I Have (Epic)	
25	16	KELLY CLARKSON	Miss Independent (RCA)	
18	17	AVRIL LAVIGNE	Losing Grip (Arista)	
21	18	JENNIFER LOPEZ	I'm Glad (Epic)	
14	19	KID ROCK WISHERLY CROW	Picture (Lava/Atlantic)	
27	20	WAYNE WONDER	No Letting Go (VP/Atlantic)	
17	21	AALIYAH	Miss You (BlackGround/Universal)	
19	22	JA RULE	FIASHANTI Mesmerize (Murder Inc./DJMG)	
24	23	COLDPLAY	Clocks (Capitol)	
29	24	JEWEL	Intuition (Atlantic)	
26	25	TYRESE	How You Gonna Act Like That (J)	
34	26	FRANKIE J.	Don't Wanna Try (Columbia)	
22	27	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	
33	28	NAS	I Can (Columbia)	
23	29	BOWLING FOR SOUP	Girl All The Bad Guys Want (Silvertone/Live)	
30	30	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	

#1 MOST ADDED

BLACK EYED PEAS Where Is The Love? (Interscope)

#1 MOST INCREASED PLAYS

KELLY CLARKSON Miss Independent (RCA)

TOP 5 NEW & ACTIVE

T.A.T.U. Not Gonna Get Us (Interscope)

LIL' KIM The Jump Off (Queen Bee/Atlantic)

JOHN MAYER Why Georgia (Awarra/Columbia)

ASHANTI Rock Wit U (Murder Inc./DJMG)

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)

CHR/POP begins on Page 29.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
2	1	50 CENT	21 Questions (Shady/Aftermath/Interscope)	
1	2	SEAN PAUL	Get Busy (40/40/VPI/Atlantic)	
3	3	FABOLOUS FILI'	MO Can't Let You Go (Elektra/EEG)	
5	4	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	
6	5	R. KELLY	Ignition (Live)	
4	6	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
7	7	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	
8	8	NAS	I Can (Columbia)	
21	9	LIL' KIM	F50 CENT Magic Stick (Queen Bee/Atlantic)	
14	10	DA BRAT	In Love Wit Chu (So So Def/Arista)	
9	11	GINUWINE	Hell Yeah (Epic)	
12	12	JUSTIN TIMBERLAKE	Rock Your Body (Live)	
10	13	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	
20	14	WAYNE WONDER	No Letting Go (VP/Atlantic)	
11	15	AALIYAH	Miss You (BlackGround/Universal)	
17	16	PANJABI MC	Beware Of The Boys (Sequence)	
15	17	FRANKIE J.	Don't Wanna Try (Columbia)	
24	18	R. KELLY	Snake (Live)	
13	19	TYRESE	How You Gonna Act Like That (J)	
16	20	EMINEM	Sing For The Moment (Shady/Aftermath/Interscope)	
18	21	STAGGA LEE	Roll Wit M.V.P. (ARTISTdirect)	
26	22	MONICA	So Gone (J)	
29	23	JOE BUDDEN	Pump It Up (Def Jam/DJMG)	
25	24	LIL' MO	FFABOLOUS 4 Ever (Elektra/EEG)	
22	25	JAY Z	Excuse Me Miss (Roc-A-Fella/DJMG)	
19	26	B2K	Girlfriend (Epic)	
27	27	TALIB KWELI	Get By (Rowkus/MCA)	
33	28	JENNIFER LOPEZ	I'm Glad (Epic)	
40	29	ASHANTI	Rock Wit U (Murder Inc./DJMG)	
23	30	NELLY	Pimp Juice (Fo' Real/Universal)	

#1 MOST ADDED

LOON FIKELIS How You Want That (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

LIL' KIM F50 CENT Magic Stick (Queen Bee/Atlantic)

TOP 5 NEW & ACTIVE

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

DA ENTOURAGE Bunny Hop (Universal)

AALIYAH Come Over (BlackGround)

CHOPPA Choppa Style (No Limit/Universal)

GINUWINE In Those Jeans (Epic)

CHR/RHYTHMIC begins on Page 37.

URBAN

LW	TW	ARTIST	SON	Label
1	1	50 CENT	21 Questions (Shady/Aftermath/Interscope)	
2	2	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	
3	3	SEAN PAUL	Get Busy (40/40/VPI/Atlantic)	
4	4	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	
5	5	FABOLOUS FILI'	MO Can't Let You Go (Elektra/EEG)	
7	6	NAS	I Can (Columbia)	
6	7	JAY-Z	Excuse Me Miss (Roc-A-Fella/DJMG)	
11	8	FLOETRY	Say Yes (DreamWorks)	
12	9	MONICA	So Gone (J)	
10	10	JAHEIM	Put That Woman First (Divine Mill/WB)	
9	11	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	
8	12	50 CENT	In Da Club (Shady/Aftermath/Interscope)	
18	13	RON ISLEY FIR. KELLY	What Would You Do? (DreamWorks)	
19	14	LIL' MO	FFABOLOUS 4 Ever (Elektra/EEG)	
14	15	TYRESE	How You Gonna Act Like That (J)	
17	16	WAYNE WONDER	No Letting Go (VP/Atlantic)	
15	17	AALIYAH	Miss You (BlackGround/Universal)	
20	18	BONECRUSHER	Never Scared (Arista)	
13	19	R. KELLY	Ignition (Live)	
16	20	B2K	Girlfriend (Epic)	
26	21	R. KELLY	Snake (Live)	
23	22	JOE BUDDEN	Pump It Up (Def Jam/DJMG)	
21	23	MISSY ELLIOTT	Pussycat (Elektra/EEG)	
22	24	HITMAN SAMMY	Sam Step Daddy (Universal)	
28	25	HEATHER HEADLEY	I Wish I Wasn't (J)	
25	26	DRU HILL	I Love You (Def Soul/DJMG)	
29	27	DAVID BANNER FILI'	FLIP Like A Pimp (Universal)	
30	28	DA BRAT	In Love Wit Chu (So So Def/Arista)	
24	29	NELLY	Pimp Juice (Fo' Real/Universal)	
32	30	TALIB KWELI	Get By (Rowkus/MCA)	

#1 MOST ADDED

LOON FIKELIS How You Want That (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

R. KELLY Snake (Live)

TOP 5 NEW & ACTIVE

TYRESE Signs Of Love Makin' (J)

KILEY DEAN Make Me A Song (Beachclub/Interscope)

LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)

SMILEZ AND SOUTHTAR Now That You're Gone (ARTISTdirect)

DA ENTOURAGE Bunny Hop (Universal)

URBAN begins on Page 43.

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)	
12	8	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	
8	9	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
9	10	FLEETWOOD MAC	Peacekeeper (Reprise)	
14	11	CELINE DION	Have You Ever Been In Love? (Epic)	
10	12	WHITNEY HOUSTON	Try It On My Own (Arista)	
16	13	DANIEL BEDINGFIELD	If You're Not The One (Island/DJMG)	
11	14	CELINE DION	I Drove All Night (Epic)	
15	15	SIXPENCE NONE THE RICHER	Don't Dream... (Squint/Curb/Reprise)	
18	16	FAITH HILL	One (Warner Bros.)	
17	17	JOSH GROBAN	You're Still You (143/Reprise)	
15	18	PHIL COLLINS	Come With Me (Lullaby) (Face Value/Atlantic)	
20	19	KID ROCK WISHERLY CROW	Picture (Lava/Atlantic)	
28	20	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
19	21	AVRIL LAVIGNE	I'm With You (Arista)	
21	22	REGIE HAMM	Babies (Refugee/Universal South)	
23	23	NATALIE GRANT	No Sign Of It (Curb)	
24	24	JAMES TAYLOR	September Grass (Columbia)	
25	25	ROD STEWART	They Can't Take That Away... (J)	
26	26	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown/Universal)	
22	27	DANA GLOVER	Thinking Over (DreamWorks)	
30	28	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
29	29	CHRIS EMERSON	Broken Heart (Monomy)	
—	30	MERCY ME	I Can Only Imagine (IND/Curb)	

#1 MOST ADDED

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

#1 MOST INCREASED PLAYS

SHANIA TWAIN Forever And For Always (Mercury/DJMG)

TOP NEW & ACTIVE

SUZU K Teaching (Yellow)

LAURA PAUSINI If That's Love (Atlantic)

STYX Yes I Can (CMC/SRG)

RIC SANDLER I'll Let Ya Know (Rich ID)

FRANKIE J. Don't Wanna Try (Columbia)

AC begins on Page 56.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
2	2	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	
3	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)	
6	6	COLDPLAY	Clocks (Capitol)	
7	7	KID ROCK WISHERLY CROW	Picture (Lava/Atlantic)	
8	8	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
9	9	JOHN MAYER	Why Georgia (Awarra/Columbia)	
10	10	TRAIN	Calling All Angels (Columbia)	
11	11	GOD GOD DOLLS	Sympathy (Warner Bros.)	
10	12	JOHN MAYER	Your Body Is A Wonderland (Awarra/Columbia)	
12	13	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
14	14	EVANESCENCE	Bring Me To Life (Wind-up)	
17	15	JEWEL	Intuition (Atlantic)	
16	16	FLEETWOOD MAC	Peacekeeper (Reprise)	
18	17	CHRISTINA AGUILERA	Beautiful (RCA)	
20	18	MAROON 5	Harder To Breathe (Dctone/J)	
19	19	LISA MARIE PRESLEY	Lights Out (Capitol)	
21	20	CHANTAL KREVIASUK	In This Life (Columbia)	
23	21	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
25	22	LIFEHOUSE	Take Me Away (DreamWorks)	
27	23	DANIEL BEDINGFIELD	If You're Not The One (Island/DJMG)	
24	24	HOOTIE & THE BLOWFISH	Innocence (Atlantic)	
28	25	JOSH KELLEY	Amazing (Hollywood)	
22	26	BON JOVI	Misunderstood (Island/DJMG)	
35	27	THIRD EYE BLIND	Blinded (When I See You) (Elektra/EEG)	
31	28	FRANKY PEREZ	Something Crazy (Lava)	
40	29	SUGAR RAY M.	Bartender (It's So Easy) (Atlantic)	
33	30	DANA GLOVER	Rain (DreamWorks)	

#1 MOST ADDED

LIZ PHAIR Why Can't I (Capitol)

#1 MOST INCREASED PLAYS

TRAIN Calling All Angels (Columbia)

TOP 5 NEW & ACTIVE

FAITH HILL One (Warner Bros.)

LIVE Heaven (Radioactive/MCA)

PLUMB Real (Columbia)

WALLFLOWERS How Good It Can Get (Interscope)

BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)

AC begins on Page 56.

ROCK

LW	TW	ARTIST	SON	Label
1	1	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
6	2	TRAPT	Headstrong (Warner Bros.)	
2	3	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
5	4	GOOSMACK	Straight Out Of Line (Republic/Universal)	
7	5	STAINED	Price To Pay (Fiji/Elektra/EEG)	
3	6	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
4	7	FOO FIGHTERS	Times Like These (Roswell/RCA)	
8	8	SEETHER	Fine Again (Wind-up)	
11	9	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
10	10	LYNYRD SKYNYRD	Red, White & Blue (Sanctuary/SRG)	
9	11	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
12	12	SALIVA	Always (Island/DJMG)	
13	13	DISTURBED	Remember (Reprise)	
16	14	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
15	15	CHEVELLE	Send The Pain Below (Epic)	
18	16	REVIS	Caught In The Rain (Epic)	
17	17	SALIVA	Rest In Pieces (Island/DJMG)	
14	18	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/DJMG)	
23	19	DOUBLEORIE	Imprint (Roadrunner/DJMG)	
20	20	POWERMAN 5000	Free (DreamWorks)	
19	21	EVANESCENCE	Bring Me To Life (Wind-up)	
21	22	ALLMAN BROTHERS	Firing Line (Sanctuary/SRG)	
22	23	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
25	24	LIVE	Heaven (Radioactive/MCA)	
24	25	SEETHER	Driven Under (Wind-up)	
29	26	FOOTY FOOT ECHO	Save Me (Hollywood)	
28	27	COLD	Stupid Girl (Fiji/Geffen/Interscope)	
—	28	P.O.D.	Sleeping Awake (Maverick/Reprise)	
30	29	TAPROOT	Mine (Velvet Hammer/Atlantic)	
27	30	MUDVAYNE	Not Falling (Epic)	

#1 MOST ADDED

SAMMY HAGAR Hallelujah (Sanctuary/SRG)

#1 MOST INCREASED PLAYS

TRAPT Headstrong (Warner Bros.)

TOP 5 NEW & ACTIVE

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

SHINEDOWN Fry From The Inside (Atlantic)

MARILYN MANSON Mobsence (Nothing/Interscope)

TRAIN Calling All Angels (Columbia)

DEFTONES Minerva (Maverick/Reprise)

ROCK begins on Page 66.

URBAN AC

LW	TW	1
1	1	FLOETRY Say Yes (DreamWorks)
3	2	RON ISLEY FIR. KELLY What Would You Do? (DreamWorks)
2	3	TYRESE How You Gonna Act Like That (LI)
5	4	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)
4	5	SYLEENA JOHNSON Guess What (Jive)
6	6	VIVIAN GREEN Emotional Rollercoaster (Columbia)
7	7	HEATHER HEADLEY I Wish I Wasn't (LI)
8	8	JAHEIM Put That Woman First (Dvine MII/WB)
9	9	KEM Love Calls (Motown/Universal)
10	10	GERALD LEVERT Closure (Elektra/EEG)
12	11	JAHEIM Fabulous (Dvine MII/WB)
11	12	MUSIQ Dontchange (Def Soul/IDJMG)
14	13	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)
13	14	ERYKAH BADU FICOMMON Love Of My Life (Magic Johnson/MCA)
15	15	KELLY PRICE He Proposed (Def Soul/IDJMG)
17	16	R. KELLY I'll Never Leave (Jive)
-	17	LUTHER VANDROSS Dance With My Father (LI)
19	18	GEORGE DUKE Guess You're Not The One (BPM)
16	19	CHICO DEBARGE Not Together (In The Paint/Koch)
20	20	EARTH, WIND & FIRE All In The Way (Kalimba)
21	21	AALIYAH Miss You (BlackGround/Universal)
25	22	WHITNEY HOUSTON Try It On My Own (Arista)
24	23	SMOKIE NORFUL I Need You Now (Priority)
22	24	R. KELLY Ignition (Jive)
23	25	LSG FILOON Just Friends (Elektra/EEG)
21	26	INDIA.ARIE The Truth (Motown)
28	27	JEFFREY OSBORNE Rest Of Our Lives (Jay/Dz/Koch)
-	28	KENNY LATTIMORE/CHANTE' MOORE You Don't Have To Cry (Arista)
-	29	DRU HILL I Love You (Def Soul/IDJMG)
-	30	DONNIE Cloud Nine (Universal)

#1 MOST ADDED

JAVIER Crazy (Priority/Capitol)

#1 MOST INCREASED PLAYS

LUTHER VANDROSS Dance With My Father (LI)

TOP 5 NEW & ACTIVE

TAMIA Officially Missing You (Elektra/EEG)

D'MELLO FIMOB DEEP Best Love Story (Warner Bros.)

SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)

STREETWIZE Dilemma (Shanachie)

JAVIER Crazy (Priority/Capitol)

URBAN begins on Page 43.

ACTIVE ROCK

LW	TW	1
1	1	LINKIN PARK Somewhere I Belong (Warner Bros.)
4	2	AUDIOSLAVE Like A Stone (Interscope/Epic)
2	3	GODSMACK Straight Out Of Line (Republic/Universal)
3	4	TRAPT Headstrong (Warner Bros.)
5	5	STAINO Price To Pay (Fiji/Elektra/EEG)
6	6	DISTURBED Remember (Reprise)
7	7	CHEVELLE Send The Pain Below (Epic)
9	8	EVANESCENCE Bring Me To Life (Wind-up)
12	9	COLD Stupid Girl (Geffen/Interscope)
8	10	SEETHER Fine Again (Wind-up)
11	11	SALIVA Rest In Pieces (Island/IDJMG)
13	12	3 DOORS DOWN The Road I'm On (Republic/Universal)
14	13	REVIS Caught In The Rain (Epic)
10	14	MUDVAYNE Not Falling (Epic)
18	15	POWERMAN 5000 Free (DreamWorks)
20	16	SEETHER Driven Under (Wind-up)
16	17	CHEVELLE The Red (Epic)
15	18	FOO FIGHTERS Times Like These (Roswell/RCA)
17	19	3 DOORS DOWN When I'm Gone (Republic/Universal)
21	20	MARILYN MANSON Mobsome (Nothing/Interscope)
24	21	BLACK LABEL SOCIETY Stillborn (Spitfire)
29	22	DEFTONES Minerva (Maverick/Reprise)
23	23	BREAKING BENJAMIN Skin (Hollywood)
26	24	P.O.D. Sleeping Awake (Maverick/Reprise)
22	25	TAPROOT Mine (Velvet Hammer/Atlantic)
27	26	SHINEDOWN Fly From The Inside (Atlantic)
28	27	UNLOCO Failure (Maverick/Reprise)
25	28	(HED) PLANET EARTH Blackout (Volcano/Live)
34	29	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
30	30	DOUBLEDRIVE Impint (Roadrunner/IDJMG)

#1 MOST ADDED

SOCIALBURN Everyone (Elektra/EEG)

#1 MOST INCREASED PLAYS

DEFTONES Minerva (Maverick/Reprise)

TOP 5 NEW & ACTIVE

PILLAR Fireproof (MCA)

VENOETTA RED Shatterday (Epic)

VERBENA Way Out West (Capitol)

SOCIALBURN Everyone (Elektra/EEG)

PACIFIER Comfort Me (Arista)

ROCK begins on Page 66.

COUNTRY

LW	TW	1
2	1	TIM MCGRAW She's My Kind Of Rain (Curb)
3	2	DARRYL WORLEY Have You Forgotten (DreamWorks)
1	3	KENNY CHESNEY Big Star (BNA)
4	4	DIAMOND RIO I Believe (Arista)
5	5	KEITH URBAN Raining On Sunday (Capitol)
6	6	CHRIS CAGLE What A Beautiful Day (Capitol)
7	7	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)
8	8	RASCAL FLATTS Love You Out Loud (Lyric Street)
9	9	LONESTAR My Front Porch Looking In (BNA)
10	10	TOBY KEITH Beer For My Horses (DreamWorks)
11	11	JIMMY WAYNE Stay Gone (DreamWorks)
12	12	JEFF BATES The Love Song (RCA)
13	13	MONTGOMERY GENTRY Speed (Columbia)
14	14	CRAIG MORGAN Almost Home (Broken Bow)
15	15	JESSICA ANDREWS There's More To Me Than You (DreamWorks)
16	16	TRACY BYRD The Truth About Men (RCA)
17	17	JO DEE MESSINA Was That My Life (Curb)
18	18	GEORGE STRAIT Tell Me Something Bad About... (MCA)
19	19	KID ROCK WISHERLY CROW Picture (Lava/Atlantic)
21	20	BRAD PAISLEY Celebrity (Arista)
20	21	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)
26	22	BROOKS & DUNN Red Dirt Road (Arista)
24	23	SHANIA TWAIN Forever And For Always (Mercury)
22	24	GARTH BROOKS Why Ain't I Running (Capitol)
23	25	TRAVIS TRITT Country Ain't Country (Columbia)
25	26	SARA EVANS Backseat Of A Greyhound Bus (RCA)
27	27	TRACE ADKINS Then They Do (Capitol)
29	28	DUSTY DRAKE One Last Time (Warner Bros.)
28	29	WARREN BROTHERS Hey, Mr. President (BNA)
30	30	AMY DALLEY Love's Got An Attitude (It...) (Curb)

#1 MOST ADDED

WYNONNA What The World Needs (Asylum/Curb)

#1 MOST INCREASED PLAYS

BROOKS & DUNN Red Dirt Road (Arista)

TOP NEW & ACTIVE

RACHEL PROCTOR Days Like This (BNA)

CHARLIE ROBINSON Walter (Columbia)

KENNY ROGERS I'm Missing You (Dreamcatcher)

DEANA CARTER I'm Just A Girl (Arista)

COUNTRY begins on Page 48.

ALTERNATIVE

LW	TW	1
1	1	LINKIN PARK Somewhere I Belong (Warner Bros.)
2	2	AUDIOSLAVE Like A Stone (Interscope/Epic)
3	3	EVANESCENCE Bring Me To Life (Wind-up)
4	4	TRAPT Headstrong (Warner Bros.)
5	5	WHITE STRIPES Seven Nation Army (Third Man/V2)
6	6	FOO FIGHTERS Times Like These (Roswell/RCA)
7	7	STAINO Price To Play (Fiji/Elektra/EEG)
9	8	CHEVELLE Send The Pain Below (Epic)
8	9	AFI Girl's Not Grey (DreamWorks)
10	10	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
12	11	ATARIS In This Diary (Columbia)
13	12	SUM 41 The Hell Song (Island/IDJMG)
22	13	DEFTONES Minerva (Maverick/Reprise)
11	14	GODSMACK Straight Out Of Line (Republic/Universal)
18	15	P.O.D. Sleeping Awake (Maverick/Reprise)
17	16	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
16	17	COLD Stupid Girl (Geffen/Interscope)
14	18	QUEENS OF THE STONE AGE No One Knows (Interscope)
19	19	SEETHER Driven Under (Wind-up)
15	20	FINCH What It Is To Burn (Drive-Thru/MCA)
20	21	SALIVA Rest In Pieces (Island/IDJMG)
24	22	REVIS Caught In The Rain (Epic)
23	23	GOOD CHARLOTTE The Anthem (Epic)
26	24	TAPROOT Mine (Velvet Hammer/Atlantic)
27	25	3 DOORS DOWN The Road I'm On (Republic/Universal)
34	26	RADIOHEAD There There (Capitol)
25	27	BLUR Crazy Beat (Virgin)
28	28	COLDPLAY The Scientist (Capitol)
30	29	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
29	30	MARILYN MANSON Mobsome (Nothing/Interscope)

#1 MOST ADDED

SOCIALBURN Everyone (Elektra/EEG)

#1 MOST INCREASED PLAYS

DEFTONES Minerva (Maverick/Reprise)

TOP 5 NEW & ACTIVE

GOB Give Up The Grudge (Arista)

SOUTH FM Dear Claudia (MCA)

RED HOT CHILI PEPPERS Oosed (Warner Bros.)

DIE TRYING Oxygen's Gone (Island/IDJMG)

BEN HARPER With My Own Two Hands (Virgin)

ALTERNATIVE begins on Page 71.

SMOOTH JAZZ

LW	TW	1
1	1	MINDI ABAIR Lucy's (GRP/VMG)
2	2	KIM WATERS Waterfall (Shanachie)
3	3	BOB BALDWIN The Way She Looked At Me (Narada)
7	4	EUGE GROOVE Rewind (Warner Bros.)
6	5	SPYRO GYRA Getaway (Heads Up)
5	6	KENNY G Paradise (Arista)
8	7	CHIEFI MINUCCI Kickin' It Hard (Shanachie)
4	8	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)
10	9	CRUSADERS Viva De Funk (Verve/VMG)
13	10	JEFF LORBER Gigabyte (Narada)
11	11	JOAN OSBORNE I'll Be Around (Compendia)
9	12	MICHAEL LINGTON Still Thinking Of You (3 Keys)
12	13	GREG ADAMS 'Sup With That (Hipa/Blue Note)
19	14	BRIAN CULBERTSON Say What? (Warner Bros.)
16	15	PIECES OF A DREAM Loves Silhouette (Heads Up)
15	16	J. THOMPSON Tell Me The Truth (AMH)
18	17	NORAH JONES Come Away With Me (Blue Note/Virgin)
17	18	NATALIE COLE FIDIANA KRALL Better Than Anything (GRP/VMG)
22	19	RICHARD ELLIOT Corner Pocket (GRP/VMG)
21	20	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)
23	21	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)
20	22	RICK DERRINGER Hot And Cool (Big 3)
25	23	NELSON RANGELL Look Again (A40 Music Group)
24	24	FOURPLAY Ju-Ju (Bluebird/AL)
-	25	DARYL HALL Cab Driver (Liquid B)
29	26	PAUL HARCASTLE Desire (Trippin' 'n Rhythm)
26	27	NORAH TORRES Watermelon Man (Shanachie)
28	28	WALTER BEASLEY Precious Moments (N-Coded)
30	29	LARRY CARLTON Put It Where You Want It (Warner Bros.)
-	30	FATBURGER Sizzlin' (Shanachie)

#1 MOST ADDED

DAVID SANBORN Comin' Home Baby (GRP/VMG)

#1 MOST INCREASED PLAYS

DARYL HALL Cab Driver (Liquid B)

TOP 5 NEW & ACTIVE

NORMAN BROWN The Feeling I Get (Warner Bros.)

RIPPINGTONS Stingray (Peak)

AL JARREAU Secrets Of Love (GRP/VMG)

PAUL JACKSON JR. It's A Shame (Blue Note)

MAYSA Simple Life (N-Coded)

Smooth Jazz begins on Page 63.

TRIPLE A

LW	TW	1
2	1	JOHN MAYER Why Georgia (Aware/Columbia)
1	2	JASDN MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
6	3	TRAIN Calling All Angels (Columbia)
4	4	FLEETWOOD MAC Peacekeeper (Reprise)
5	5	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)
3	6	COLDPLAY Clocks (Capitol)
7	7	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
8	8	BEN HARPER With My Own Two Hands (Virgin)
13	9	PETE YORN Come Back Home (Columbia)
12	10	LUCINDA WILLIAMS Righteous (Last Highway)
9	11	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)
11	12	ZIGGY MARLEY True To Myself (Private Music/AL)
10	13	WALLFLOWERS How Good It Can Get (Interscope)
16	14	COLDPLAY The Scientist (Capitol)
14	15	JOHNNY MARR Down On The Corner (iMusic)
15	16	DAVID GRAY Be Mine (A10/RCA)
17	17	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)
19	18	THORNS I Can't Remember (Aware/Columbia)
18	19	FEEL Got Your Name On It (Curb)
24	20	JOHN HIATT My Baby Blue (New West)
23	21	DAVE MATTHEWS BAND Grey Street (RCA)
22	22	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)
27	23	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)
21	24	TORI AMOS Taxi Ride (Epic)
29	25	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)
20	26	RHETT MILLER Come Around (Elektra/EEG)
28	27	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)
25	28	PAUL SIMON Father And Daughter (Nick/Jive)
-	29	BLUE MAN GROUP F/DAYE MATTHEWS Sing Along (Lava)
26	30	MATCHBOX TWENTY Unwell (Merisima/Atlantic)

#1 MOST ADDED

STEELY DAN Blues Beach (Reprise)

#1 MOST INCREASED PLAYS

STEELY DAN Blues Beach (Reprise)

TOP 5 NEW & ACTIVE

LIVE Heaven (Radioactive/MCA)

MAROON 5 Harder To Breathe (Octone/J)

NICKEL CREEK Smoothie Song (Sugar Hill)

WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)

FRANKY PEREZ Something Crazy (Lava)

TRIPLE A begins on Page 77.

Publisher's Profile

By Erica Farber



HARVEY NAGLER

Vice President, CBS Radio News

succeeds. We encourage stations to take full advantage of our product. A lot of them aren't aware of all our resources, no matter how many faxes, letters and e-mails we send, particularly that we have one-on-one reporters in the field, so stations can call up and talk to a reporter in Baghdad or Kuwait.

"The other challenge is one we've faced for decades. It's how people take us for granted. If you look at the ratings, they're huge numbers. During the daytime there are more people listening to radio than watching television or cable. People forget that, and it's really important."

Preparing to cover an event such as a war: "The planning for something like that begins months and months in advance. You try to ascertain what your product is going to look like during that period of time, and then you design a plan that has that in mind. We have a clock, called the Continuous Coverage Clock or the War Clock. Within that clock there's an opportunity for long-form coverage. We provide updates, which we do six times an hour, hourly newscasts and special reports.

"In our conference call with our affiliates we devise the clock. We talk to them about the clock and tell them what we're planning to do. They also give us their ideas on what they want. Maybe they want more time for local programming or time for IDs and things of that nature. We went through all of that months before the war, so when the war happened, everybody knew what was going on. We send this clock out to all of our affiliates. They can post it in their newsrooms and know exactly what they can expect from us. When the war happened, there were no surprises.

"The interesting aspect this year, unfortunately, was the space shuttle disaster. Basically, the clock for that was a dress rehearsal a month in advance of the war. As soon as that disaster happened, we went into long-form continuous coverage with six updates an hour and hourly newscasts. Stations that were aware of our war plans knew exactly what we were going to deliver on that fateful Saturday."

How radio has done reporting the war: "We've done an incredible job. In Philadelphia they have People Meters. The results are extraordinarily encouraging. On the first day of the war, KYW, the News station, was up 45%. Radio listening was up 6%. KYW, in the first week of the war, on a 12+ number, was up 22%. Television was down 5%, cable up 17%. If you talk to PDs and news directors around the country, they wanted more and more coverage. We're doing all these updates, five to six times an hour. When we thought we might cut back, they said, 'No, we want more. Keep it coming.'"

"Part of the problem in our industry is that we're sort of a utility. People expect us to be there. If you look throughout history, you'll see that when the big story breaks, radio is always there, and the numbers are huge. I don't think people realize how big radio is. We need to talk more about what we do and how successful we are and the huge audience we have. One of the things that bugs me is when some of the pollster organizations say that the most important medium is television, for people getting information. That's true, but, unfortunately, in those polls they don't ask the question 'What other sources of information did you have?' When they ask that question, I'm sure a lot of that is going to be radio."

State of the industry: "I've always looked at the glass as half-full rather than half-empty. I'm more excited than I've ever been. Our success in News and News/Talk is based on our creativity and the passion we bring to our jobs. If we do our jobs well day in and day out, when the big story breaks, the listeners will come to our stations automatically. People are coming to radio news in huge numbers. People have grown up with radio and continue to use it. The world is a much smaller place than it used to be. It's more important than ever to have a relationship with your network and the worldwide resources of a network."

How consolidation has affected what he does: "I don't think it has. In the marketplace, radio stations compete. There are radio wars going on every day, and they continue to go on even in our Infinity group, whether it's New York or Los Angeles or other markets where you have News stations that continue to compete against each other in a very positive way."

Something about CBS Radio News that might surprise our readers: "For those who take CBS product, I don't think they're surprised to learn it's a great product. It is a product that's contemporary and relatable and that talks about news stories people are interested in. It's a very solid network news operation, with resources all over the world. We believe people are our most important asset, and the people we have working at CBS News are the best. They're great professionals. They know their job and their marketplace. It's marvelous to walk into a newsroom and see people hard at work and then listen to the product they deliver. The response we get from our affiliates is gratifying. One affiliate called it 'kick-ass coverage.'"

Most influential individual: "Ed Kiernan — who took a chance and hired someone outside of CBS to turn around the company's premier News radio station, WCBS — was a mentor. To add more pressure, I was a first-time PD and, consequently, made quite a few mistakes. But out of that came the knowledge that it's OK to fail as long as you learn from your mistakes. Later in life, Scott Hermann, whom I competed against for years, asked me to help turn around CBS Radio News. He's an incredible leader, and I still seek his advice and counsel."

Career highlight: "I believe the staff is the most important asset. When you work with great people, that's always a highlight. For the past two years we've won the RTNDA's Overall Excellence Award. For the past three years we've won for Best Breaking News Coverage. The biggest satisfaction, in terms of highlights, is seeing the impact our products have in the lives of the tens of millions of Americans who listen to us every day. All you need to do is listen to the response from people all over the country."

"On a personal level, a highlight was the role I played, and my colleagues, in the Florida election case, getting the Supreme Court to allow audio of the oral arguments by the lawyers to be released to the public. I've been proud of how we performed on 9/11 and during the presidential election, the Iraq war and the shuttle disaster."

Career disappointment: "Not pursuing a career as a jockey. I've always looked back and wondered how good I would have been. It was just a dream. Other than that, it's the lack of respect radio sometimes gets in the advertising community. We all know how vital a role it plays."

Favorite radio format: "News."

Favorite television show: "West Wing, because Richard Schiff looks like me, or I look like him. There actually is a website that has pictures of the two of us."

Favorite artist: "Diana Krall."

Favorite book: "I love Jack Welch's books on leadership, like *Straight From the Gut*. It's loads of information on how we lead the companies we work in."

Favorite movie: "Dave."

Favorite restaurant: "Gotham Bar & Grill here in New York."

Beverage of choice: "A marvelous California cabernet."

E-mail address: "hna@cbsnews.com."

Advice for broadcasters: "The key word is *passion*. Creative programming that jumps out of the radio will always win the day. If a product is compelling, listeners will find you. The way to achieve that from a management point of view is to treat your staff as your most important asset and treat them the way you would want to be treated."

When one thinks of radio news and New York, the name Harvey Nagler comes to mind. Nagler has worked with such organizations as ABC, RKO, United Stations and, currently, CBS, and his entire career has been centered on radio news and kept him in the Big Apple.

As VP/Radio News for CBS, he is responsible for the company's News radio operation, including news gathering and programming and the division's relationship with its many affiliated stations around the country.

Getting into the business: "I started out making announcements in high school. I went to Rutgers University and majored in American history, but my real major was the college radio station. I put in more hours at the college station than I did in all of my courses combined. From there I worked at WCPC/New Brunswick, NJ, serving all of central Jersey. I then went to a small syndication company called Radio News International, which did news feeds for stations.

"I got the first word from an ambulance driver that Robert Kennedy was dead. The next day ABC Radio called and hired me on the spot. I worked there for about 11 years and had a glorious experience. I worked all the political conventions. I was the only writer sent to the *Apollo 11* space shot. It was actually part of my honeymoon. I was looking forward more to the space shot than the honeymoon, which my wife reminds me of to this day. I joined CBS first at WCBS-AM/New York as VP & Director/News and Sports, and in '97 I came over to CBS Radio Network and CBS News."

The CBS Radio News organization: "We've got more than 500 affiliates in all formats, including News and News/Talk stations. We offer a menu of options for them to choose from. It's an interesting structural setup. My boss is Andrew Heyward, President of CBS News. He is so supportive of our radio product and sets the tone for the news division. That's why we have great cooperation within CBS News. All the correspondents file for radio."

"Westwood One markets affiliates and sells CBS News, so I interact with many of the executives of that company. Joel Hollander is a huge fan of what we do, and he's always there when we need something. The biggest and more important clients are the stations themselves. We have a philosophy that we're in the business to make our affiliated stations better, no matter what their format. They tell us what they need, and we'll do everything we can to deliver."

Biggest challenge: "It's a challenge and an opportunity to make our affiliated stations better. Whenever we can make stations better, the network

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