

NEWSSTAND PRICE \$6.50

Everything's Fine For Seether

It's a monumental week for Wind-up recording artists **Seether**, who finally hit No. 1 at Active Rock with "Fine Again" in its 33rd week on the chart.



Meanwhile Seether's new single, "Driven Under," posts a big add week, including Most Added at Alternative

30TH YEAR

R&R

RADIO & RECORDS

www.radioandrecords.com

MARCH 7, 2003

Let's Talk About News/Talk

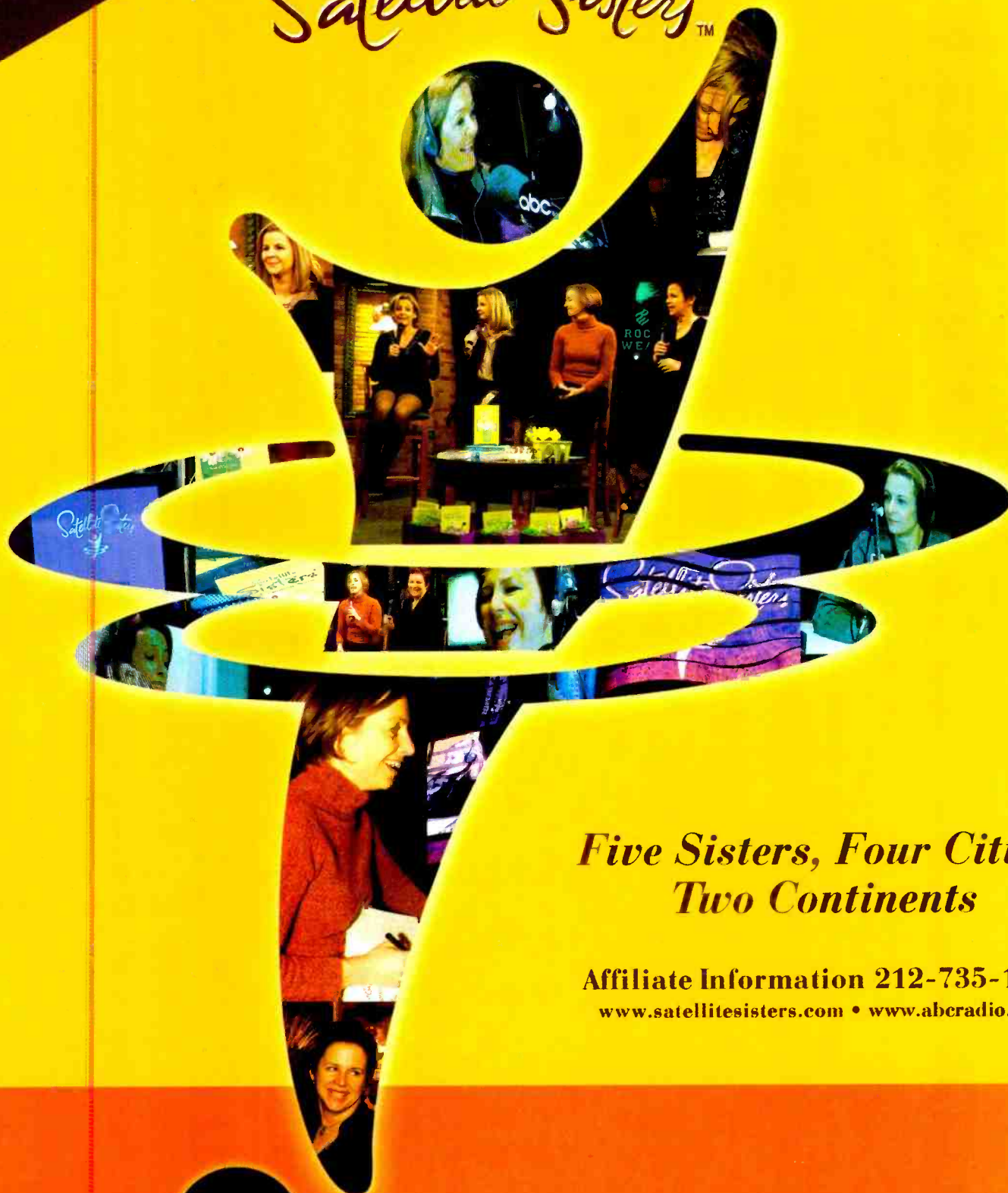
This week we present **R&R's** annual News/Talk special, in conjunction with R&R Talk Radio Seminar 2003. In this year's overview News/Talk executives, programmers, consultants and hosts look at the challenges the format faces in the months ahead and answer the question *What's Good About News/Talk?* It all begins on the next page.



WHAT'S GOOD ABOUT NEWS/TALK?

Introducing

Satellite Sisters™



*Five Sisters, Four Cities,
Two Continents*

Affiliate Information 212-735-1700
www.satellitesisters.com • www.abcradio.com



The Most Influential News & Talk Network in America

CHRISTINA AGUILERA

THE VOICE OF A GENERATION ROARS BACK

FIGHTER

THE FOLLOW-UP SINGLE TO THE #1 SMASH "BEAUTIFUL,"
FROM HER NEW MULTI-PLATINUM ALBUM "STRIPPED."

Christina and Justin Timberlake

THE BIGGEST TOUR OF '03 BEGINS IN JUNE. FOR MORE INFO CHECK WWW.CHRISTINAAGUILERA.COM

PRODUCED BY SCOTT STORCH FOR TUFF JEW PRODUCTIONS | VOCALS PRODUCED AND ARRANGED BY CHRISTINA AGUILERA AND E. DAWK | MIXED BY TONY MASERATI FOR TWO CHORD MUSIC INC.

EXECUTIVE PRODUCERS: CHRISTINA AGUILERA & RON FAIR | MANAGEMENT: azoffmusic management | THE RCA RECORDS LABEL IS A UNIT OF BMG. THIS IS A REGISTERED TRADEMARK. REPRODUCTION OF THIS TRADEMARK MANAGEMENT IS A TRADEMARK OF BMG MUSIC. © 2003 BMG

 WWW.RCARECORDS.COM

www.americanradiohistory.com

MOTIVATE, DON'T MANIPULATE

John Parikhal offers hard-hitting insights on how to turn fans into loyal-listening "stars" in this week's Management/Marketing/Sales section, and that means rethinking those typical station contests that attempt to elicit atypical listening behavior. Consultant **John Lund** provides 10 tips to executing great on-air promos, while **Irwin Pollack** tackles the common business-owner objection "Our customers don't listen to your station." You also get four months' worth of daily events from the RAB's 2003 Promotional Calendar that are sure to inspire sales and promotion ideas.

Pages 10-13

WORDS OF WISDOM

Veteran record executive Michael Plen shares his thoughts on the state of the music business in this week's CHR/Pop column. Plen, formerly Sr. VP/Promotion at Virgin, weighs in with observations about and possible solutions for the troubled music industry.

Page 52

R&R NUMBER ONES

- CHR/POP**
 - J. LOPEZ I/LL COOL J All I Have (Epic)
- CHR/RHYTHMIC**
 - 50 CENT In Da Club (Shady/Aftermath/Interscope)
- URBAN**
 - 50 CENT In Da Club (Shady/Aftermath/Interscope)
- URBAN AC**
 - SYLEENA JOHNSON Guess What (Jive)
- COUNTRY**
 - DIXIE CHICKS Travelin' Soldier (Monument)
- AC**
 - DIXIE CHICKS Landslide (Monument/Columbia)
- HOT AC**
 - AVRIL LAVIGNE I'm With You (Arista)
- SMOOTH JAZZ**
 - BONEY JAMES Grand Central (Warner Bros.)
- ROCK**
 - 3 DOORS DOWN When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
 - SEETHER Fine Again (Wind-up)
- ALTERNATIVE**
 - RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
- TRIPLE A**
 - COLDPLAY Clocks (Capitol)
- CHRISTIAN AC**
 - STEVEN CURTIS CHAPMAN All About Love (Sparrow)
- CHRISTIAN CHR**
 - SWITCHFOOT More Than Fine (Sparrow)
- CHRISTIAN ROCK**
 - 38TH PARALLEL Hear My Cry (Squint/Curb/WB)
- CHRISTIAN INSPO**
 - GO FISH Savior (Inpop)
- SPANISH CONTEMPORARY**
 - RICHARDO ARJONA El Problema (Sony Discos)
- TEJANO**
 - KUMBIA KINGS... No Tengo Dinero (EMI Latin)
- REGIONAL MEXICAN**
 - LIMITE Papacito (Universal)
- TROPICAL**
 - INOIA Sedúceme (Sony Discos)



All Sides Get Their Say At FCC's Field Hearing

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

RICHMOND — Industry leaders, regulators and average citizens all braved yet another East Coast snowstorm on Feb. 27 to spend a day hashing out the many divergent viewpoints on the subject of media-ownership limits. At the FCC's only official public hearing on the issue, all five commissioners held court while activists dressed in flannel sat alongside suit-clad industry executives and anyone with a viewpoint was invited to step up to the mike.

"If the commission does the same half-hearted effort it did in the last biennial review, I guarantee you that every one of the broadcast-ownership rules will be swept away by the courts. Let's see if we can put that genie back in the bottle."

FCC Chairman Michael Powell

hearing, FCC Chairman Michael Powell told the crowd that while he's "enormously pleased" that the FCC has received thousands of comments about how it should proceed, it's sometimes hard for people to realize how much is involved in the rules review.

Pointing to legal considerations of following congressional mandates, he noted that the Telecom Act of '96 directs the FCC to assume a rule is no longer necessary and then challenges the agency to prove otherwise.

Further, Powell said, the courts have struck down every media-ownership limit that

Kicking off the six-hour **FCC ▶ See Page 51**

What Do Listeners Want To Hear On Talk Radio?

Paragon Media Strategies recently surveyed 408 radio listeners to determine the topics they'd be interested in hearing on Talk radio, among other things. The results appear below. Of those surveyed, 44% considered themselves to be frequent listeners of Talk radio and 56% occasional listeners. The full report, including comparative tracking numbers from Paragon studies done in 1997 and 2000, can be found at www.paragonmediastrategies.com.

Topics/Issues	Very Interested	Somewhat Interested	Not At All Interested
Medical, health, fitness	33%	50%	16%
Social, political	32%	52%	15%
Personal finance, career advice	25%	47%	28%
Politician/candidate interviews	20%	44%	35%
Sports	19%	35%	45%
Personal relationships/sexuality	10%	42%	47%

Source: Paragon Media Strategies

Root Makes Qantum Leap

Osborn's group gets 26 stations for \$82 mil. cash

Frank Osborn's upstart radio company, Qantum Communications, is buying out the Root family's stable of 26 stations in an \$82 million cash deal announced late Tuesday. The deal will bring Qantum's radio holdings to 29.

Qantum CFO Mike Mangan **QANTAM ▶ See Page 51**



Osborn Savadove

HBC-Univision Awaits FCC OK

Merger receives approval from DOJ, shareholders

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

Hispanic Broadcasting and Univision cleared three hurdles to their merger last week, as the Department of Justice and both companies' shareholders gave their respective blessings to the \$3.5 billion

deal. Subject to FCC approval, the companies expect to close the merger by March 14.

The DOJ's green light came with conditions, however. The agency said it would not object to the deal as long as Univision reduces its 27% stake in Entravision to no more than 15%

HBC ▶ See Page 15

R&R NEWS/TALK SPECIAL

What's Good About News/Talk?

A look at the format through the eyes of those on its front lines

By Al Peterson
R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

Let's face it, in recent months radio in general and Talk radio specifically have taken quite a few hits from other media. Negative publicity about hosts going over the line and attacks on the format and some of its most successful hosts by several of America's highest ranking political officials can make it easy to lose sight of just what a great business we all get to work in each and every day.

That's why this year's News/Talk special issue is devoted to an in-depth discussion of what's good

about News/Talk radio today. We've asked some of the format's brightest and most successful individuals to comment on why they believe News/Talk radio is a great business in which to work in 2003.

From GMs and programmers to on-air talent, network and group executives and consultants, this special issue is a mosaic of spoken-word radio. It is intended to remind all of us of the many small parts and the many talented people that, combined,

make up the big picture of what today's News/Talk radio is really all about.

While each of our contributors offered his own specific thoughts from the perspective of the job he does each day, all answered a group of similar questions: How has your job changed for better or worse in recent years? What are the greatest challenges we will face in the year ahead? What makes

▶ See Page 21



Peterson

Steal Steps Up To Emmis VP/Programming

Jimmy Steal has been chosen to oversee local programming efforts at all of Emmis' 21 U.S.-based radio stations. Steal, who previously served as Emmis' Regional VP/Programming, will now hold the VP/Programming position last held by Rick Cummings, who rose to Emmis Radio President in December 2001.

Since July 2001 Steal has directed the programming for CHR/Rhythmics KPWR (Power 106)/Los Angeles and KKFR/Phoenix and held oversight duties for Country KZLA/



Steal

STEAL ▶ See Page 16

Fluke?

We all use this strange word when we have a bad book -- or when a competitor has a good one. Anyone in radio knows the difference between a fluke and a trend, right?

For the **eighth year in a row**, *Billboard Magazine* has recognized Zapoleon Media Strategies as the #1 Hot AC and #1 Top 40 consulting firm in the radio industry. **Eight consecutive years is not a fluke; it is a trend.**

Zapoleon Media Strategies' client list includes some of the most successful radio stations in the country. This is not a fluke either. We credit our association with our winning list of clients for our recognition. We like to work with winners.

If you would like to see what the winners in the radio industry are doing, go to www.zapoleon.com and click the link that says "client list" to see the winners that helped us be a success. You can also click the "original articles" link for some free marketing tips to see how we think about programming issues.



Z A P O L E O N
M E D I A S T R A T E G I E S

(281) 980-3665 • www.zapoleon.com

Radio Revenue Sees 6% Growth In January 2003

National dollars soar as local sales pace slows

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

Continuing the growth shown throughout most of last year, radio-station revenue improved 6% from January 2002 to January 2003. National dollars advanced a robust 20% — the fifth straight month of at least 20% year-to-year increases — while local sales increased 3%.

Although the gain in local revenue marked the 11th straight month of local business growth, it was the smallest year-to-year increase since last June. The local pace has slowed for the fourth consecutive month: September 2002's local business peaked at 14% ahead of 2001's troubled fourth quarter, then October 2002's local revenue was up 10%, November was ahead 7%, and December rose 4%.

Consequently, the overall monthly year-to-year revenue-growth picture has also declined steadily, from a 17% increase last September to the current 6%, which matches the growth rate radio delivered for all of 2002.

The new January figures are consistent with 2003 projections forecast by RAB President/CEO Gary Fries at the RAB2003 Conference last month. "The strong revenue growth we have seen for a year now in radio is in direct relation to the medium's unparalleled resiliency," he said.

"While the geopolitical climate has created an uncertain environment, radio's base in the local marketplace, its broad spectrum of advertising categories and its ability to react quickly have positioned the medium well for continued acceleration."



STILL THE BOSS Sony Music Entertainment threw a Grammy party for its artists and executives after the Feb. 23 awards show. The gala, which took place at New York's Hammerstein Ballroom, celebrated Sony Music's 20 Grammy wins this year. Seen here (l-r) are E Street Band member Patti Scialfa, Columbia artist Bruce Springsteen, Columbia Records Group Chairman Don Ienner, producer Brendan O'Brien and Robin O'Brien.

SBS's 'La Sabrosa' Bows In L.A.

Longtime simulcast partners **KFSB & KFSG/Los Angeles**, which Foursquare Church had been operating via an LMA for 1 1/2 years until returning control to Spanish Broadcasting System last weekend, flipped on Saturday to a nontraditional Tropical format as "La Sabrosa 93.5" under the new call letters **KZAB & KZBA**.

The stations, whose playlist includes cumbia, merengue, punta, soca and salsa, seem to target L.A.'s vast number of Central American and South American listeners, who, until now, have not had a station that catered to them. SBS said KZAB is awaiting FCC approval for a transmitter relocation

that will increase its coverage by nearly 1 million people.

SBS President/CEO Raul Alarcon said, "La Sabrosa 93.5 will complement our existing FM cluster, Regional Mexican **KLAX** (La Raza 97.9) and Spanish Contemporary **KXOL** (El Sol 96.3), giving SBS three distinct and differentiated music formats to better serve L.A.'s Latino audiences and the advertisers that target their dynamic purchasing power."

SBS VP/Programming Bill Tanner told R&R that a new staff has been hired and that **WRMA/Miami PD** German Estrada, **SBS National PD** Pio Ferro and **SBS/Los Angeles PD** Fernando Perez are all deeply involved in the new format.

WW1: Simulcasting Audio May Violate Affiliation Agreements

The *Country* column in R&R's Feb. 14 issue offered tips from programmers on preparing music-oriented stations for news coverage when and if war erupts. Suggestions included simulcasting your music FMs with your news AMs or taking news feeds from local or cable TV. However, in a letter to affiliates, **Westwood One VP/News Bart Tessler** points out that simulcasting audio may very well be a violation of the affiliations agreement.

In an effort to alert all stations to this issue from a syndicator's perspective, **Westwood One** has asked R&R to print Tessler's letter:

Westwood One news services include CBS News, CNN News, CNN Headline News, Fox News, BNC Radio News, Spectrum and Westwood One News. To ensure that the news you deliver to your listeners is used properly and is ap-

propriately protected, it is important that you are an affiliate of a **Westwood One** news service before utilizing that service for broadcast.

Westwood One has exclusive rights to the branding, audio, TV simulcast and text services of CBS, CNN, Fox, NBC, Spectrum and **Westwood One** radio news services. Each radio station must have its own affiliation (through **Westwood One**) to utilize any of these news products. Audio from a contract affiliate may not be simulcast on nonaffiliated stations at any time, including during breaking news coverage. Contracted affiliates may not "lend" the service to a co-owned station.

Additionally, no audio or other information obtained from any **Westwood One** news service may

WW1 ▶ See Page 16

Arbitron, Nielsen Agree To Expanded PPM Deal

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

Nielsen Media Research on Tuesday agreed to increase its involvement in a joint research program with **Arbitron** that's designed to evaluate the Portable People Meter.

The two companies are exploring the feasibility of using the PPM for radio- and TV-audience measurement, the latter of which is of concern to Nielsen. The new pact between the companies gives Arbitron an important financial boost, because Nielsen agrees to increase its funding and commitment of resources for PPM development.

Arbitron President/CEO Steve Morris said the agreement gives Nielsen "a more active role in examining the outstanding methodological issues that we both agreed to address to make the PPM a more effective data-collection tool."

Nielsen President/CEO Susan Whiting noted that her company will assist in evaluating methods for improving response rates in the PPM sample, assessing its audio capabilities and analyzing results using both Nielsen's current metering system and the PPM in the same sample homes.

Nielsen and Arbitron hope to release initial results of these new tests by this fall.

Barsky Becomes OM/Morning Host At WPTP/Philadelphia

Paul Barsky, a veteran of Philadelphia morning radio who entered the scene in 1982 as the wakeup host at former **CHR WCAU-FM**, has inked a five-year contract as OM/morning host with Beasley's '80s **WPTP (96.5 The Point)/Philadelphia**.

Barsky reports to PD Chuck Tisa and, ultimately, GM Dave Donahue, who said Barsky has been "a legend in Philadelphia for nearly two decades, and his sense of humor and great social responsibility will make great additions to WPTP."

Beasley President/COO Bruce Beasley said, "Philadelphia is a legendary radio market, and in the two years since we launched The Point, we have added to that legacy

by building a popular home for '80s hits.

"Bringing a Philadelphia radio tradition like Barsky on board allows us to build on that foundation and bring our listeners and advertisers one of the most compelling on-air personalities to have emerged from this market. We happily welcome Barsky to the station and look forward to the excitement he and his team can bring to mornings in Philadelphia."

After departing WCAU-FM in 1985 for similar duties at **WLS-FM/Chicago** and, later, a stint as **KRBE/Houston's** morning host, Barsky returned to Philadelphia in 1993 for the wakeup slot at **WPLY/Philadelphia**. He most recently handled mornings at **WMMR/Philadelphia**.

NEWS & FEATURES

Radio Business Management, Marketing, Sales	4
Digital Media	10
Street Talk	14
Sound Decisions	46
Going For Adds	48
Publisher's Profile	50
120	

Opportunities	116
Marketplace	117

FORMAT SECTIONS

News/Talk/Sports	
Special	21
CHR/Pop	52
CHR/Rhythmic	63
Urban	69
Country	74
Adult Contemporary	82
Smooth Jazz	89
Rock	92
Alternative	98
Triple A	103
Christian	107
Spanish Language	112

The Back Pages 118

Lynch Debuts Sports/Talker 'Mighty 1090'

After weeks of speculation by San Diego media watchers, newly formed Broadcast Company of the Americas — headed by President/CEO and veteran San Diego broadcaster **John Lynch** — debuted a new Sports/Talk format on Tuesday on 50kw **XEPRS-AM/Tijuana-San Diego**.

With a lineup consisting mostly of former hosts from crosstown Sports/Talker **XTRA-AM**, "The Mighty 1090" will primarily target San Diego sports fans, but XEPRS's huge signal — once home to the legendary Wolfman Jack — reaches north to Los Angeles and well beyond.

The move marks the second time that Lynch, who will serve as GM of the new station, has fired up a Sports radio station from south of the border. He introduced Sports/Talk to San Diego in 1978 on **XTRA-AM** as the flagship station of his Noble Broadcasting Group, an 18-station chain that he ultimately sold to Clear Channel Radio. Since then he has been involved in a number of broadcast and other business ventures, including heading up the now defunct Catholic Radio Network.

Lynch says his decision to launch a new locally programmed Sports/Talker came after Clear Channel's

XEPRS ▶ See Page 51

Emmis Buys Majority Stake In Austin Cluster

Smulyan says TV spinoff will be delayed

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

arch wasn't the only thing coming in like a lion this week: Emmis Communications made two major statements on Monday, first announcing its entry into a new radio market, then saying that there will be a delay in its long-discussed plans to spin off its television assets into a separate company.

Emmis has agreed to purchase 50.1% of a six-station Austin cluster — Oldies KEY1-FM, Triple A KGSR-FM, News/Talk KLBJ-AM, Rock KLBJ-FM, Alternative KROX-FM and CHR/Rhythmic KXMG-FM — from Sinclair Tele-

castable for approximately \$105 million in cash. While Sinclair and LBJ Broadcasting have owned five of the stations through a partnership since 1997, under the new deal Emmis and Sinclair will co-own all six,

with Sinclair bringing KEY1 into the partnership.

With the deal Emmis will take over daily operation of the stations, which Sinclair has been running since 1997. Sinclair will have board representation in the partnership and retain a 49.9% interest, but the agreement gives Emmis the option to buy Sinclair's stake in about five years.

Emmis CEO Jeff Smulyan said the Austin acquisition won't have a material impact on the compa-

ny's debt leverage. In 2002 the Austin cluster had net revenue of approximately \$23.5 million and cash flow of approximately \$9.7 million.

Emmis To Delay TV Spinoff

Although he has said the company was looking at a summertime spin of its television assets into a separate business, Smulyan told investors at the Bear Stearns Media Conference in Palm Beach, FL on Monday, "We are putting that idea on hold."

Noting that weak capital markets and geopolitical risks contributed to the decision, Smulyan said, "If we incurred the costs of

EMMIS ▶ See Page 6

BUSINESS BRIEFS

Radio Unica Makes Bond Interest Payment

Radio Unica on Feb. 28 made a \$9.3 million interest payment on its 11.75% senior discount notes due 2006, avoiding a possible default. In January R&R reported that the company had decided not to make the payment on the original due date, Feb. 3, and would instead use the 30-day grace period to meet with bondholders. Had Radio Unica not made the payment, the entire \$158 million principal amount on the bonds, plus accrued interest, could have been declared due immediately.

Guild: Advertisers Have Adjusted To Uncertain Times

Speaking Tuesday at the Bear Stearns Media, Entertainment & Information Conference in Palm Beach, FL, Interep CEO Ralph Guild told investors that advertisers have adjusted to the ever-changing economic and political climate and suggested that if a war with Iraq erupts, advertisers likely won't react by canceling ads. He said advertisers learned after 9/11 that simply pulling spots can significantly hurt business and that they should instead make adjustments like tweaking ad copy and remaining sensitive to content.

Further, he believes that while advertising may be forced off the air for a few days if war erupts, most advertisers will resume their regular schedules after that period. He also cited a study from the Gulf War that said consumers support companies that continue to run advertising

Continued on Page 6

R&R Stock Index

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

	Change Since				
	2/28/02	2/21/03	2/28/03	2/28/02	2/21/03-2/28/03
R&R Index	235.82	195.07	194.11	-17%	-0.5%
Dow Industrials	10,106.13	8,018.11	7,891.08	-22%	-1.6%
S&P 500	1,106.73	848.17	841.15	-24%	-1%

SBS Sees Strong Q4 Despite Loss

Double-digit revenue growth for Saga; outdoor writedown impacts NextMedia

Spanish Broadcasting System experienced a loss of \$2.1 million, or 3 cents per share, in Q4 2002, a decline from Q4 2001's loss of \$1.2 million (2 cents) before goodwill and income-tax adjustments and \$2.9 million (5 cents) after adjustments.

But ratings growth and other improvements at stations in SBS's core markets of Miami, Los Angeles and New York helped revenue increase 17%, to \$35.7 million, while broadcast cash flow rose 25%, to \$15.9 million. Both figures exceeded SBS's Q4 guidance. Additionally, SBS's Q4 EBITDA climbed 16%, to \$11.9 million.

For full-year 2002, net revenue climbed 15%, to \$134 million; BCF increased 25%, to \$59 million; and EBITDA improved 24%, to \$45 million.

"Led by our stations in Los Angeles, New York and Chicago, we posted robust gains in audience share in the fall 2002 Arbitron ratings," SBS Chairman/CEO Raul Alarcon Jr. said. "These ratings advances, particularly in Los Angeles, where we operate a leading Hispanic radio cluster, bode well for our ongoing revenues.

"This strong performance is directly attributable to our excellent management, programming and sales teams, who have created value and demand for advertising on

our stations while successfully capturing revenue share from our competitors in the L.A. market."

Looking ahead, SBS expects Q1 2003 net revenue growth in the 7%-8% range and anticipates BCF of \$10 million to \$10.3 million.

SBS's Q4 bested the estimates of Merrill Lynch analyst Keith Fawcett, who said the company's fourth-quarter net revenue beat his prediction by \$300,000 while its EBITDA exceeded his prediction by \$800,000. He noted that in Q4 same-station sales and cash flow for SBS jumped 17% and 27%, respectively — far ahead of most radio broadcasters.

While Fawcett expected SBS's Q1 guidance to show a modest deceleration in sales due to war concerns, he said the projected 7%-8% sales gain in the forthcoming quarter is still well above industry performance.

Saga Radio Up In Q4

At Saga Communications, double-digit increases during Q4

EARNINGS ▶ See Page 6



Training to Help You Grow Your Business

New!

Live Training When You Need It

Web Convenience Plus Personal Guidance

Get the interaction and flexibility of on-site training with the convenience of a Web training session—check out the new live interactive training at ArbitronTraining.com.

- See demonstrations in real time
- Ask questions and interact with Arbitron's professional trainers
- New sessions every week

No waiting for trainer visits, no juggling schedules—just information to help you tell your story to advertisers and make more money. To check out this week's live sessions go to Live Web Training at www.ArbitronTraining.com!

Boost Your Skills with Sessions On:

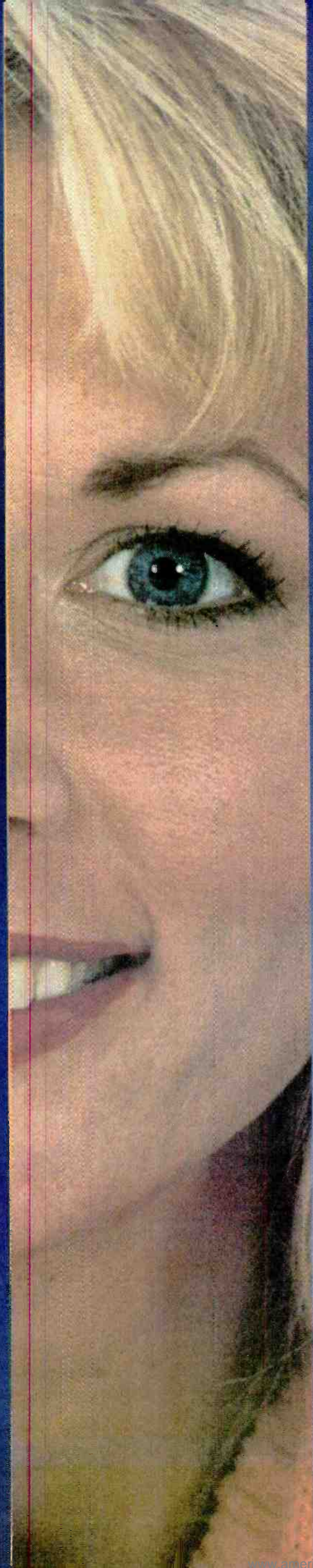
- Taking dollars from newspaper with *Maximiser*®
- Adding power to your presentations
- Prospecting with qualitative data
- Positioning your station to the best advantage
- How to break out the book—for PDs only
- And a lot more!

© 2003 Arbitron Inc. *Maximiser*® is a registered mark of Arbitron Inc.



www.ArbitronTraining.com

Untouchable!



- | | | | | |
|-------------------|-------------------|------------------------|-------------------|---------------------|
| WKYC
Cleveland | WGAD
Augusta | WKRC
Cincinnati | WYAM
Richmond | WTNT
Washington |
| KHVE
Honolulu | KXNT
Las Vegas | KNRS
Salt Lake City | KFAB
Omaha | KNST
Tucson |
| KXL
Portland | WHIO
Dayton | WIBC
Indianapolis | WJNO
West Palm | KOGO
San Diego |
| WDBO
Orlando | WPTF
Raleigh | WRVA
Richmond | KLBJ
Austin | WOAI
San Antonio |
| WGY
Albany | KFYI
Phoenix | KTRH
Houston | WIOD
Miami | KRMG
Tulsa |
| KMOX
St. Louis | WLS
Chicago | WCBS
New York | WSB
Atlanta | WRKO
Boston |

America's #1 Weekend TalkRadio Show Now on over 400 stations!

Kim-untouchable? You had better believe it! She's Kim Komando, America's Digital Goddess.® The One who makes sense of a confusing world inhabited by geeks and nerds. Your core audience is on-line, and only Kim Komando can blend the digital world with lively, highly produced TalkRadio entertainment!

Great TalkRadio—not technical support.

Instantly bring the power of Kim Komando to your station Monday through Friday! The Daily Kim Komando Computer Minute® is fast-paced, fun and very "saleable." No holds barred straight talk about what's hot and what's not. Major market stations such as WCBS New York, KOGO San Diego, WGY Albany and WKRC Cincinnati are discovering Kim Komando weekdays.

And needless to say—she's no geek.

More than ever, undeniably TalkRadio's most successful, weekend program. Ever.

The Kim Komando Show

602-381-8200 ext. 201 eastern stations
ext. 211 western stations

WestStar
TalkRadio Network

StarGuide DIGITAL

StarGuide III via ABC & Clear Channel

www.komando.com www.weststar.com

BUSINESS BRIEFS

Continued from Page 4

during wartime. As for current conditions, Guild said pacings were solid in the first quarter and predicted that the industry is on track for high-single-digit gains in 2003.

Entercom Expects Strong April, May

Entercom said this week that it expects a strong April and May, in line with what other broadcasters have predicted as March business is hampered by the ongoing threat of war. But Credit Suisse First Boston analyst Paul Sweeney said, "March is building," and noted in particular that Entercom continues to book business for the month at a healthy rate. Additionally, March bookings are occurring more at the last minute than usual, something Sweeney said may be occurring because "advertisers are trying to play it cute in terms of avoiding the initial blitz of the war and its media coverage." But Sweeney warned that pacings into April and May, while strong, are still very early and said the softer pacings will extend beyond March if war uncertainty lingers into April.

Redstone, Mays On Forbes List Of World's Richest People

Viacom Chairman/CEO Sumner Redstone and Clear Channel Chairman/CEO Lowry Mays appear once again this year on *Forbes* magazine's list of the world's richest people. The 2003 list finds Redstone at No. 26, with a net worth of \$8 billion, and Mays at No. 348, with a net worth of \$1.2 billion. Clear Channel co-founder Red McCombs is close behind Mays; his net worth of \$1.1 billion places him at No. 386 overall. Other media-industry heavies on the list: Paul Allen (No. 4, \$20.1 billion), Rupert Murdoch (No. 54, \$5.5 billion), Philip Anschutz (No. 62, \$4.9 billion), Michael Bloomberg (No. 63, \$4.8 billion), David Geffen (No. 3, \$3.8 billion), Jean-Claude Decaux and family (No. 177, \$2.2 billion), Sam Zell (No. 222, \$1.8 billion), Richard Branson and Ed Gaylord (tied at No. 236, \$1.7 billion each) and Mark Cuban (No. 329, \$1.3 billion).

Analyst: Clear Channel Too Conservative In Q1 Guidance

IBC World Markets analyst Jason Helfstein said last week that, assuming a war does not occur until late Q1 — as most radio-company guidance has assumed — Clear Channel's Q1 EBITDA guidance of \$370 million-\$390 million "appears too conservative." A more appropriate range, he believes, would be \$380 million-\$395 million. "Clear Channel's revenue guidance does not assume a war, so neither should its EBITDA guidance," Helfstein said. Clear Channel's Q4 results came in ahead of those predicted by Merrill Lynch's Keith Fawcett, who said better-than-expected outdoor results and optimistic Q1 guidance for that division signal a rebound to Wall Street. Meanwhile, Clear Channel's Q4 consolidated revenue, EBITDA, earnings per share and free cash flow per share all came in ahead of Credit Suisse First Boston analyst Paul Sweeney's estimates, thanks to what Sweeney called strong revenue growth in the outdoor division and better-than-expected expense control at Clear Channel Radio.

Regent, Clear Channel Swap Clusters

Regent is trading its WEBC-AM, KBMX-FM, KKCB-FM & KLDJ-FM/Duluth, MN and \$2.7 million cash for Clear Channel's WGBF-AM & FM, WDKS, WKRI & WYNG/Evansville, IN. A year ago Regent had no presence in Evansville, ranked market No. 157 by Arbitron, but in August 2002 it obtained WBKR & WKDQ/Evansville and nearby WOMI/Owensboro, KY as part of its \$62 million deal for 12 stations from Brill Media; that deal closed on Feb. 24. Regent and Clear Channel will immediately begin operating their new acquisitions via LMAs. The deal gives Clear Channel its first stations in Duluth, Arbitron market No. 202.

AFTRA Announcers At WKTU, WLTW Reject CC Proposals

In a letter to Clear Channel signed by every WKTU & WLTW/New York air talent, the personalities rejected Clear Channel's proposal to protect only three dayparts from voicetracking at the stations. Negotiations between AFTRA and Clear Channel have been going on since December 2000. According to the union, Clear Channel originally sought concessions that would have resulted in the departure of 80% of the broadcaster's

Continued on Page 16

TRANSACTIONS AT A GLANCE

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

- KNGT-FM/Jackson (Sacramento), CA \$24 million
- KABI-AM & KSAJ-FM/Abilene, KBLS-FM/North Fort Riley and KSAL-AM, KYEZ-FM & KZBZ-FM/Salina, KS Undisclosed
- Regent/Clear Channel Multistate Swap \$2.7 million plus undisclosed property values
- WHTR-AM/Albany (Albany-Schenectady-Troy), NY \$500,000
- KEOR-AM/Atoka, OK \$350,000
- WSOX-FM/Red Lion (York), PA \$23 million (reflects sale to Susquehanna)
- WRRE-AM/Juncos, PR \$625,000
- WOFE-AM & FM/Rockwood and WUFX-FM/Harriman (Knoxville), TN \$1.5 million
- KBIS-AM/Highland Park (Dallas), TX \$3.25 million

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

DEAL OF THE WEEK

• KLBJ-AM & FM/Austin, KGSR-FM/Bastrop, KROX-FM/Buda and KXMG-FM/Cedar Park (Austin), TX

PRICE: \$105 million

TERMS: Emmis has reached an agreement with Sinclair Telecable to purchase 50.1% of the five-station group and to purchase the company's KEYI-FM/San Marcos (Austin), TX outright for approximately \$105 million in cash. Sinclair and LBJ Broadcasting have owned the five stations listed above through a partnership formed in 1997 as LBJS. Under the new deal Emmis and Sinclair will co-own the stations. Sinclair had been running the stations, and Emmis will now manage their day-to-day operations. Sinclair will have board representation in the partnership and retain a 49.9% interest. However, the agreement gives Emmis an option to buy Sinclair's stake in about five years.

BUYER: Emmis Communications.

SELLER: LBJS Broadcasting LP

BROKER: Elliot Evers of Media Venture Partners

2003 DEALS TO DATE

Dollars to Date:	\$524,085,005 (Last Year: \$5,437,913,106)
Dollars This Quarter:	\$524,085,005 (Last Year: \$276,180,711)
Stations Traded This Year:	153 (Last Year: 820)
Stations Traded This Quarter:	153 (Last Year: 114)

Earnings

Continued from Page 4

were seen in the radio division of the Michigan-based broadcaster. Radio revenue climbed 17% during the quarter, to \$27.8 million, and 10% for the full year, to \$102.4 million. Radio BCF rose 16% in Q4, to \$10.2 million, and 10% in 2002, to \$38.2 million.

On a same-station basis, radio revenue was up 10% in Q4 and 4% in 2002, while BCF grew 14% in Q4 and 6% for the year.

For Saga as a whole, free cash flow jumped 77% in Q4, to \$5.5 million, and 33% for the full year, to \$16.7 million. Q4 net income increased from \$2.5 million (12 cents per share) to \$4.1 million (19 cents). Saga's full-year profit climbed from \$8.6 million (41 cents) to \$14 million (66 cents); pro forma net income in 2002 was \$10.6 million (51 cents).

In Q1 2003, Saga expects net revenue of \$26 million-\$27 million and BCF of \$7.5 million-\$8 million. For all of 2003, Saga expects a 3%-5% increase in net

revenue and a 4%-6% rise in BCF.

Although Saga's radio stations saw impressive growth during Q4, the company has held off on adopting HD Radio and postponed initiating a stock-buyback plan. CEO Ed Christian said during last week's conference call with investors that Saga won't be taking advantage of iBiquity's early-sign-up plan for HD Radio, which offers broadcasters a break on licensing fees.

"We are waiting for penetration of sets before we invest the capital, and that could be years for us," he said. "We will be later rather than early." Additionally, Christian said that while the company supports iBiquity's efforts, he wants to wait and see what happens with the ongoing testing of HD Radio's performance at night.

Meanwhile, Saga CFO Sam Bush said that while Saga remains committed to a stock-repurchase program under the right circumstances, the company did not buy back any of its stock during Q4.

NextMedia Losses Widen

A writedown on outdoor business negatively impacted NextMedia during Q4 2002. The Colorado-based company's net loss widened in the quarter from \$3.4 million to \$27.2 million due to a \$43 million noncash goodwill impairment associated with some of its outdoor assets.

Emmis

Continued from Page 4

splitting now, we might end up with two small-cap companies that would have a tremendous amount of cost laid on top of them. We looked at some of the costs, and we looked at the world, and we said, 'This is silly.' This business is working well, so let's make sure our people stay focused on making these trains run on time."

Smulyan added that regulatory uncertainty also played a role. "The FCC has promised us that by late spring — some people define late spring as October, but I prefer

NextMedia executives believe the outdoor assets offer significant long-term value but said that difficult advertising conditions and the outdoor division's overall 2002 performance led to the loss. For NextMedia's radio division, net revenue increased 19%, to \$20 million, while BCF climbed 35%, to \$8 million. Outdoor-division net revenue rose 1%, to \$7.8 million.

to think that it's earlier than that — there will be guidance in the [media-ownership] rules," he said. "We think that will affect the ongoing future of our businesses."

Smulyan noted that Emmis has hoped all along to complete a major strategic acquisition that would make the spinoff more natural, but absent that had considered splitting the businesses this summer, when the tax hit would be lessened. Although that idea has been abandoned, Smulyan said Emmis hasn't given up on a split. "This doesn't mean that we're not talking about ultimately having separate companies," he said. "That is not the case."

For the year, NextMedia's net loss expanded from \$10.9 million to \$53.4 million. 2002 radio-division net revenue was up 15%, to \$74 million, and BCF grew 26%, to \$28.6 million. Full-year outdoor-division net revenue decreased 5%, to \$30.1 million.

By Joe Howard, with additional reporting by Adam Jacobson.

Analyst Downgrades Emmis

Emmis' announcements prompted Merrill Lynch analyst Marc Nabi to lower his rating on the company from "buy" to "neutral."

Nabi said the Austin deal will dilute the company's fair market value and that the increased leverage the deal creates in Emmis' financial condition, combined with the high multiple the company is paying, may hurt the broadcaster's stock performance. Additionally, he cited uncertainty about Emmis' TV strategy. "These two announcements," Nabi said, "alter the near-term performance of the stock."

YOU GOTTA GO!

Because the Best and Brightest Come to NAB2003

All-Industry Ceremony & Keynote Address



State of the Industry Address
Eddie O. Fritts
President & CEO
National Association
of Broadcasters



Keynote Address
Barry Diller
Chairman and CEO
USA Interactive &
Vivendi Universal
Entertainment

NAB Opening Celebration



NAB Distinguished Service Award Recipient
Cokie Roberts
Political Analyst
ABC News



Bill Cosby
Comedian

Technology Luncheon



Keynote
George Gilder
Chairman
The Gilder Group

Sponsored by
THALES

NAB MultiMedia World



Keynote
Mike Volpi
Senior Vice President
Routing Technology Group
Cisco Systems

Television All-Industry Luncheon



NAB Spirit of Broadcasting Award Recipient
Don Hewitt
Creator & Executive
Producer of CBS's
"60 Minutes"



NAB Broadcasting Hall of Fame Recipient
Disney Anthology Television Series
Michael Eisner
Chairman & CEO
Walt Disney
Company

NAB Radio Luncheon



Hall of Fame Recipient
Scott Shannon
Air Personality &
Program Director
WPLJ

Sponsored by
ASCAP



Keynote
Bob Schieffer
Anchor & Moderator,
CBS News' "Face the Nation"

Including Washington's Leaders

FCC Chairman's Breakfast

Sponsored by **A.G. Edwards**
INVESTMENTS SINCE 1887



The Honorable
Michael Powell
Chairman
FCC



Moderator
Sam Donaldson
Correspondent
ABC News

Regulatory Face-Off



The Honorable
Jonathan Adelstein
Commissioner
FCC



The Honorable
Michael J. Copps
Commissioner
FCC



The Honorable
Kathleen Q. Abernathy
Commissioner
FCC



The Honorable
Kevin Martin
Commissioner
FCC



The Honorable
Nancy Victory
Assistant Secretary
NTIA



Moderator
John Cochran
Correspondent
ABC News

Super Sessions

Ready for Primetime: Interactive Television Transforms Advertising and the Broadcast Business Model



Keynote
Jeff Shell
Chief Executive Officer,
Gemstar-TV Guide
International, Inc.

Produced in partnership with
ITA Interactive Television Alliance

Broadband Digital and Wireless Media: Show Me the Money! Show Us the Promotion



Keynote
Kari-Pekka Wiiska
President
Nokia, Inc.

The Future of Desktop Digital Video



Bryan Lamkin
Senior Vice President Digital
Imaging & Digital Video Products
Adobe

Sponsored by
Adobe

Technologies and Media on Wall Street — A Look at the Near-Term Future



Keynote
Greg Estes
Vice President of
Corporate Marketing
SGI

Internet Broadcasting & Streaming Media — Where Do We Go from Here?



Keynote
Rob Glaser
Chairman & CEO
RealNetworks, Inc.

To register and for the most up-to-date information, visit www.nab.org/conventions/nab2003

Conferences: April 5-10
Exhibits: April 7-10

NAB
THE WORLD'S LARGEST ELECTRONIC MEDIA SHOW
April 5-10, 2003 · Las Vegas, NV

THERE'S



**EXCELLENCE IN BROADCASTING
NETWORK**

ONLY ONE

...And He's On Your Station!

"...no doubt **Rush Limbaugh** rules the airwaves."

-Howard Kurtz, CNN/Washington Post

"**Limbaugh is an American institution**...he's never been ignored since his syndication went national in 1988."

-Daily Telegraph, London

"**They are led by Mr. Limbaugh** with an estimated audience of 20 million..."

-The New York Times

"**A powerful voice** in American politics."

-Tom Brokaw, NBC News, Election Night Coverage with Rush Limbaugh

He continues to be identified as the Standard of Broadcast Excellence. There's only one Rush Limbaugh and he's committed, more than ever, to radio and your station.

PREMIERE
RADIO NETWORKS



Win Listeners Through Motivation, Not Manipulation

Turn fans into stars — and P1s — in a world of wobbly ratings

By John Parikhhal

You don't have to be a futurist to know that Arbitron's measurement problems are going to get worse instead of better over the next few years. And if you are one of the managers or PDs who is being asked to do more with less (as almost everyone is), there are a few things you can do to make life easier and give yourself a better shot at the Arbitron roulette table. But first, we have to understand what's going on with Arbitron and radio.

Let's begin with common sense. The two largest radio companies are on record as saying they want to pay Arbitron less. They haven't said, "We want more accurate ratings," or, "Let's see how we can get better accuracy with more efficient spending." Nope, they just want to pay less.

This presents a potential conflict. After all, Arbitron is a publicly traded company, and it wants to make as much money as possible by charging as much as it can and spending as little as it can. Just like the radio companies. That's the new Wall Street reality.

In addition, Arbitron is focused on developing the Portable People Meter, a system that has the potential to provide much more accurate ratings — if the sample size is big enough and the technological and social hurdles can be cleared. Time for common sense again: Who's going to pay for it?

Bigger samples and new technol-

ogy will cost a lot more, especially in a world that has caller ID and in which the average person is sick to death of telemarketing and the other home-invasion marketing techniques that have exploded over the past few years.

While the People Meter is being developed, there is the problem of horrible ratings wobbles right now — wobbles that are being made worse by Arbitron's experiments with black and Hispanic household flooding and compensation. Does it make any sense when you see a white-targeted Rock station lose two share points in one week, then suddenly gain them back a few months later? What happened? Did all the white rockers go on vacation or turn off their radios, then suddenly tune in again?

Yet most of the overworked managers and PDs just shrug helplessly when this happens and hope they get lucky with the next roll of the dice. A professor of undergraduate

statistics would give an F to anyone who designed and used such a system; yet the multimillionaires who run the radio business think it needs no improvement, and the advertisers who use the system just live with it, because they don't really care.

Treat fans like stars, not like objects to be manipulated by gimmicks and meaningless phrases.

Common sense says that one of two things has to happen in order to get more accurate ratings: Either Arbitron makes less money (and its stock price falls), or the radio groups pay more. And the latter is not going to happen, because we've learned one thing over the past few

It's R&R Industry Achievement Awards Nominations Time!

The R&R 2003 Industry Achievement Awards nomination ballot that appeared in last week's issue is your opportunity to recognize a GM of the Year in three categories (markets 1-25, 26-100 and 101-plus), as well as a Marketing Director of the Year. You can even nominate yourself! Just complete and mail in the form by March 10, 2003. Those receiving the most nominations in each of the award categories will appear on the final ballot, which will be distributed in April. Do it today!

years of consolidation: The Wall Street sharks don't care about the long-term health of any business, and they drive the stock price down on any business that invests past the next 90 days.

That means there will be a lot of talk and not a lot of action in improving ratings for at least the next few years, and maybe a lot longer. And that means your success will be based on winning a battle in which a few listeners make a big difference. So, what do you do?

First, make sure your cume is as big as possible. As long as people are tuning in, you have a chance to build stronger relationships with them. Cume recall can be strengthened by targeted TV, compelling billboards, benefit-driven direct mail and even some forms of contesting. It can also be strengthened by word of mouth if people tell their friends a station is great or is "sounding better lately."

In addition, make sure you develop a passionate core audience. Give them something really special and try to develop habitual listening. Benchmark features are a huge advantage in developing this important group of P1s.

Because of the lower response rates these days, it's risky to rely too much on P1s. If you don't have enough of them, you can experience

extreme ratings wobbles. Arbitron's research explains this when it reminds us that about 30% of a radio station's audience — the P1s — creates 70% of the total listening. In other words, stations that create loyal, passionate fans have the fuel to power bigger ratings.

How do you do increase cume and convert more listeners to P1s? Promotional genius John McGhan said it was simple: "Think like a fan, and make everybody a star."

Manipulation Doesn't Work

We have discovered that, for many stations, identifying and capturing listeners is easier than keeping them. That's because many stations, somewhere along the way, forget to treat listeners like stars.

As imaging guru Nick Michaels says, "The trouble starts when the PD wants a listener to solve the PD's problem rather than having the PD solve the listener's problem." The PD's "problem" is simple: He or she wants to get more listeners and have them listen longer and then remember to write it down in their Arbitron diaries. The PD may try to solve that problem with lifeless commands and slogans, such as:

"We play all your favorites so you can listen longer at work."

Continued on Page 12

"Sweet!"
"I NEEDED 'M.
I GOT 'M... FAST!"

Choose the decal printer more radio stations have relied on for 30 years.

Communication Graphics Inc.
THE DECAL COMPANY
800.331.4438 www.cgilink.com

ROCK 102.1
93.3
SOL 96.3
99.1 HFS
93.3 KDKB



T.J. MARTELL FOUNDATION FAMILY DAY

HONORING RICK KRIM, EXECUTIVE VICE PRESIDENT, TALENT & MUSIC PROGRAMMING, VH1,
AND HIS FAMILY, ELAINE, JUSTIN, CARLY & NOAH

SATURDAY MARCH 15TH
HILTON NEW YORK, NYC
1335 AVENUE OF THE AMERICANS

1:00PM
TO
4:00PM

**GAMES & ACTIVITIES
FOR EVERYONE**
BASKETBALL, MINIATURE GOLF, MOON WALK,
SUPER SLIDE, SKEEBALL, SPIN ART,
FACE PAINTING AND MORE!

**SPECIAL
APPEARANCE BY
CANDACE & BRENT
FROM
NICKELODEON'S
U-PICK LIVE**

**FOR ADDITIONAL INFORMATION,
PLEASE CONTACT THE
T.J. MARTELL FOUNDATION AT
212-833-5444.
WWW.TJMARTELLFOUNDATION.ORG**



T.J. Martell Foundation
FOR LEUKEMIA, CANCER AND AIDS RESEARCH
founded by the music industry

10 Tips To Great Promos

By John Lund

Great promos not only make a station sound better, they capture the stationality that sets the station apart from its competition and makes it sizzle with excitement. Produced promos heighten listener attention and help them feel involved. In short, station production should get noticed, hold attention, capture the attitude of the format and sell important listener benefits. To strive for promo greatness, consider these suggestions:

1 Sell benefits, not features. What will the prize do for the winner? How does the contest benefit the listener? What advantage is offered over your competitor?

Ask the listener to make a desired action in the promo; "ask for the order," so to speak.

2 Make the station the star. Sponsors don't give away prizes — the station does. Talent should use the station name in contest promos, not "we are" or "I'm awarding."

3 State the concept of winning first. Do it in listeners' terms, not the station's or the talent's terms. Communicate more effectively and focus on the audience. Instead of saying, "We're giving away," say, "You'll be flying to Miami to see Nelly in concert."

4 Tell believable stories in promos about what it's like to experi-

ence the prize. Give examples in real terms. Avoid overused superlatives like *best* or *greatest*.

5 Keep it simple and short; be compelling, but time-efficient. Sell the sizzle. Don't give all the contest details in one promo. Sell continued listening for more details. Do a rules promo and offer written rules at the station or on the website.

6 Don't be too serious. Make promos fun, upbeat, creative and natural. Don't let a promo sound like a commercial. It needs to paint a picture and contain an element of emotion.

7 Promos need to be a certain length only if they are filling network time slots. Otherwise, the shortest promo that gets the job done is better than being a slave to :60s.

8 Air promos first in the stopset

to take advantage of highest awareness and greatest cume.

9 Keep promos fresh. Begin with at least three versions of a produced promo, and replace one of the three every day. That way, listeners will get a variety of sells for your promotion. Several promos with a common theme will have better impact, allowing the listener to build understanding and acceptance of the promotion. Live and recorded promos and shorter live liners should be updated often — at least twice per week. Sell the major station promotion several times an hour, not just once an hour.

10 Commit to one produced strategic positioning promo an hour. This is not a sales-related promo or one for the morning show. It should use audio clips of songs to showcase your music essence — the main reason people tune to the station.



John Lund

John Lund is President of The Lund Consultants to Broadcast Management and Lund Media Research, a full-service multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777, by e-mail at john@lundradio.com or through www.Lundradio.com.

objection overruled!

'Our Customers Don't Listen To Your Station'

By Irwin Pollack

This objection can be difficult to overcome, because the business prospect has an ingrained, if false, perception about your station and its customers. Here's how to respond:

1. Now that's an interesting statement. Is your perception based on experience, or is it based on what someone has told you?
2. Who do you think your customers listen to? Why?
3. Let's talk specifically about who your customers are. How old are they? How far do they drive to get to your store? What are your "hot" ZIP codes? How much do they spend on an average visit? What is the frequency of visits in a typical week? In a month? I haven't told you this yet, but our listeners tend to be the most loyal customers in their age groups. Our only objective is to convince them to come to you just once. After that, you don't need our station if you don't feel we're a preference match.
4. You know, many of our largest advertisers felt the same way the first time we spoke to them. Here's what they found out about our listeners and their customers (offer support).
5. Let me show you how many do. I'll run five free ads next Tuesday saying that anyone who comes in to your stores during that time will get a \$50 bill — no purchase necessary.
6. You and I may not love the station. However, I can guarantee you some of your customers do. Just how many is not as important. But doing business without advertising on our station is like winking at your (wife, husband, girl/boyfriend) in the dark. The only person who will know what you're doing is you.
7. Many of our listeners don't shop with you because you aren't talking to them. You know, people go where business is invited. When was the last time you went to a party without being invited?

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

Win Listeners

Continued from Page 10

"Listen at 7:20 and we will give you the name of three songs. Write them down, then listen all day for a chance to win."

"Be the 107th caller to qualify for a trip."

How many real listeners sit around saying, "I really want to listen longer at work than I do right now"? How many say, "Gosh, I can't think of anything I'd rather do than tune in at a predetermined time to write down songs so that I might win something later if I happen to be listening at the exact right time and not actually doing my job."

More often, they tend to say, "I dialed hundreds of times and never got through, and then I was caller 106 and my friend who was 107 only qualified for the prize and she never got anything."

These fans were not treated like stars. They were treated like objects to be manipulated by gimmicks and meaningless phrases. Manipulation is not effective when you want to create long-term, loyal listeners, yet radio is leaning toward more and more contests and promotions that

try to solve the PD's problem without putting it in the listeners' terms. No wonder listeners are less loyal and tend to push buttons relentlessly "just looking for a song I like."

Think Like A Listener

So how do you change this world, where listeners are starting to treat radio even more like a commodity? Use more imagination and anticipation, and think like a listener. They

turn on the radio for entertainment. Although some choose talk as entertainment, music is the biggest slice of entertainment they want. It's far more important than what's between the records. The rest of the station — what's between the records — supports the music, not the other way around.

Recently, promotional wizard Beau Phillips reminded me of one of the great fan-building tricks of all

time, and we were amazed at how few stations still do it. When Metallica (or any other star performer) are on tour, the tickets sell out fast. Listeners anticipate the upcoming show. They get excited.

Radio stations can create huge buzz from this by doing live concert reports from the city or cities that Metallica are in during the week prior to their appearance in your town. It goes like this: "Here at KKRP/Denver, we are really excited about Metallica's show Friday night. We've given away 100 pairs of tickets so far. Now, we are on the phone with fan Lee Williams at WVUU/Pittsburgh with a live report on a couple of amazing highlights from last night's show." Cut to a brief, excited report about the audience reaction to something from the show. Lee Williams becomes a star too.

If you go live for three or four days or nights (the daypart should be artist- and format-appropriate) leading up to the concert, you will own the concert and the artist in the minds and the hearts of the listeners. It is entertaining for those who don't go to the show, and it makes the station seem bigger than life. It's

also a lot more effective than 100 repetitions of a tired slogan like "No one plays more Metallica than KKRP" or "Denver's Metallica station."

Some PDs think that this type of feature might slow the station down or create tune-outs, yet they let morning and even afternoon jocks ramble on because they think that those dayparts can stand more talk. The only reason a radio station should talk is to be entertaining. Then the listener comes in and stays in — and often converts to a P1.

If you are cluttered with tune-out sales promotions or formulaic national promotions and contests, it will be harder to do what the listener wants — unless you take those tired formulas and repackage them into entertainment that really engages the listeners.

How To Make Listeners Stars

• **Respect listeners' time and energy.** Don't make them speed-dial just to get a busy signal. Don't make them bark out your slogan if they win a prize. Make it easy for them.

• **Make them special.** Give them something for nothing. Send flowers or a gift to the office on their birthday without forcing them to do anything for it. Put them on the air for 10 or 15 seconds with their feelings about something that matters. For example, use listeners in sound bites sprinkled around the music on Mother's Day, with the "star" telling fellow listeners the most important thing they ever learned from their mother.

• **Share and build their anticipation.** Create an honest buzz around something listeners are waiting for. Depending on your audience, it could be anything from Leonardo DiCaprio's impending visit to your town to the opening of a new Krispy Kreme store.

• **Love what they love.** Share the excitement. Be a fan too. Don't let on that you get free tickets and don't even go out anymore. Seduce listeners with theater of the mind.

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

PART TWO OF A THREE-PART SERIES

2003 Promotional Calendar: April-August

To help your promotion and sales departments get a head start, this week we continue our clip 'n' save series with all the official days and weeks of 2003, courtesy of the RAB.

April

- Alcohol Awareness Month
- Animal Cruelty Prevention Month
- Cancer Control Month
- Couple Appreciation Month
- Informed Woman Month
- International Amateur Radio Month
- International Customer Loyalty Month
- Keep America Beautiful Month
- Mathematics Education Month
- National Autism Awareness Month
- National Child Abuse Prevention Month
- National Humor Month
- National Lawn and Garden Month
- National Parkinson's Awareness Month
- National Pecan Month
- National Pet First Aid Awareness Month
- National Poetry Month
- National Sexual Assault Awareness Month
- National STD Education and Awareness Month
- National Smile Month
- National Soft Pretzel Month
- National Woodworking Month
- National Youth Sports Safety Month
- Soyfoods Month
- Tackle Your Clutter Month
- World Habitat Awareness Month
- 1 April Fool's Day
- 1 National Fun Day at Work
- 1-7 Golden Rule Week
- 1-7 Laugh at Work Week
- 1-7 Medication Safety Week
- 1-7 Testicular Cancer Awareness Week
- 4/1-5/4 National Kite Month
- 4/1-9/30 Home Improvement Time
- 2 International Children's Book Day
- 2 Reconciliation Day
- 4-6 Alcohol-Free Weekend
- 6 Anniversary of first modern Olympic Games (1896)
- 6 Check Your Batteries Day
- 6 Daylight Savings Time Begins
- 6-12 National Library Week
- 6-12 National Week of the Ocean
- 7 National Workplace Napping Day
- 7 No Housework Day
- 7 World Health Day
- 7-13 National Public Health Week
- 8 International Feng Shui Awareness Day
- 10 National Alcohol Screening Day
- 10 National Siblings Day
- 10 Salvation Army Founder's Day (1829)
- 10 National D.A.R.E. Day
- 11 Barbershop Quartet Day
- 11 National Youth Service Day

- 13 Palm Sunday
- 13-19 National Garden Week
- 13-19 National Organ & Tissue Donor Awareness Week
- 13-19 National Women's Nutrition Week
- 14-18 National Credit Education Week
- 14-20 Young People's Poetry Week
- 14-21 Jewish Heritage Week
- 15 First McDonald's opens (1955)
- 16 Income Tax Day
- 17 Passover (starts sundown on 4/16)
- 17 Maundy Thursday
- 18 Pet Owner's Independence Day
- 18 Good Friday
- 19 Husband Appreciation Day
- 20 Easter Sunday
- 20-26 Administrative Professionals Week
- 20-26 National Crime Victim's Rights Week
- 20-26 National Karaoke Week
- 21-25 National Playground Safety Week
- 21-27 Egg Salad Week
- 21-27 National Park Week
- 21-27 National Wildlife Week
- 21-27 National Window Safety Week
- 21-27 National TV Turnoff Week
- 22 Earth Day
- 23 Administrative Professionals Day
- 24 Take Our Children to Work Day
- 26 National Arbor Day
- 27-5/3 National Volunteer Week
- 28 Kiss Your Mate Day
- 30 Hairstylist Appreciation Day
- 30 International Walk Day

May

- Asian Pacific American Heritage Month
- Clean Air Month
- Get Caught Reading Month
- International Dental Awareness Month
- Melanoma/Skin Cancer Detection and Prevention Month
- National Allergy/Asthma Awareness Month
- National Arthritis Month
- National Barbecue Month
- National Bike Month
- National Book Month
- National Correct Posture Month
- National Egg Month
- National Hamburger Month
- National Hepatitis Awareness Month
- National High Blood Pressure Education Month
- National Mental Health Month
- National Moving Month
- National Osteoporosis Prevention Month
- National Physical Fitness and Sports Month

- National Prom Graduation Safety Month
- National Salsa Month
- National Scholarship Month
- National Shoes for Orphans Month
- National Sight Saving Month
- National Stroke Awareness Month
- Older Americans Month
- Women's Health Care Month
- Young Achievers Month
- 1 May Day
- 1 New Homeowner's Day
- 1 Stepmother's Day
- 1 National Prayer Day
- 2 Sibling Appreciation Day
- 3 Kentucky Derby
- 3-10 National Safe Kids Week
- 4 National Weather Observer's Day
- 4 Relationship Renewal Day
- 4-10 Goodwill Industries Week
- 4-10 National Emphysema Awareness Week
- 4-10 National Pet Week
- 4-10 National Suicide Awareness Week
- 4-10 National Wildflower Week
- 4-10 Small Business Week
- 4-10 Teacher Appreciation Week
- 5 Cinco de Mayo
- 5 Melanoma Monday
- 5-10 Astronomy Week
- 6 No Diet Day
- 6 National Teacher Day
- 6-12 National Nurses Day and Week
- 7 National Anxiety Disorders Screening Day
- 8 No Socks Day
- 8 World Red Cross Day
- 10 National Small Business Day
- 10-18 National Tourism Week
- 11 Eat What You Want Day
- 11 Mother's Day
- 11 National Clergy Day
- 11-17 National Nursing Home Week
- 11-17 National Police Week
- 11-17 National Running and Fitness Week
- 11-17 National Transportation Week
- 12-18 National Etiquette Week
- 12-18 National Stuttering Awareness Week
- 14 National Receptionist Day
- 15 Peace Officer Memorial Day
- 16 National Bike to Work Day
- 16-26 International Pickle Week
- 17 Armed Forces Day
- 17 Preakness Stakes
- 17-23 National Safe Boating Week
- 18 International Museum Day
- 18-24 National New Friends,

- Old Friends Week
- 19 Victoria Day (Canada)
- 19-25 Buckle Up America! Week
- 19-26 National Backyard Games Week
- 21 National Employee Health and Fitness Day
- 22 National Maritime Day
- 23 Morning Radio Wise Guy Day
- 23 World Turtle Day
- 24 International Jazz Day
- 25 National Missing Children's Day
- 26 Memorial Day
- 28 National Senior Health and Fitness Day
- 31 World No-Tobacco Day

June

- Adopt-a-Shelter Cat Month
- Children's Awareness Month
- Dairy Month
- Fireworks Safety Month
- Gay and Lesbian Pride Month
- International Men's Month
- National Candy Month
- National Iced Tea Month
- National Rivers Month
- National Rose Month
- National Safety Month
- Sports America Kids Month
- Perennial Gardening Month
- Turkey Lovers' Month
- Student Safety Month
- Visitation Research Month
- 1 National Cancer Survivors Day
- 1-7 International Volunteers Week
- 1-7 Stepparents Week
- 1-9 National Fishing Week
- 4 National Hunger Awareness Day
- 4 National Tailors Day
- 5 World Environment Day
- 7 Belmont Stakes
- 7 National Trails Day
- 7-13 Black Single Parent's Week
- 8 Abused Women and Children's Awareness Day
- 8-14 National Flag Week
- 8-14 Meet a Mate Week
- 9-15 National Credit Awareness Week
- 9-15 National Little League Baseball Week
- 9-15 National Men's Health Week
- 13 Dollars Against Diabetes Day
- 14 Family History Day
- 14 Flag Day
- 15 Father's Day
- 18 National Splurge Day
- 21 Baby Boomers Recognition Day
- 21 Pick Up Some Litter Day
- 21 Summer begins
- 22 America's Kids Day
- 22-28 National Cheese Week
- 22-29 Amateur Radio Week
- 23 Let It Go Day
- 27 Decide to Be Married Day
- 27 National HIV Testing Day
- 6/30-7/6 Special Recreation Week

July

- Anti-Boredom Month
- Cell Phone Courtesy Month
- National Baked Bean Month
- National Bison Month
- National Blueberry Month
- National Hot Dog Month
- National Recreation and Parks Month
- 1 Canada Day

- 2 "I Forgot" Day
- 3 Stay Out Of The Sun Day
- 7/3-8/15 Air Conditioning Appreciation Days
- 4 Independence Day
- 6-12 Take Charge of Change Week
- 7 Father-Daughter Take a Walk Together Day
- 7-13 Nude Recreation Week
- 13 Embrace Your Geek-ness Day
- 13-19 National Therapeutic Recreation Week
- 17 Disneyland opened (1955)
- 20 National Ice Cream Day
- 21-27 National Independent Retailers Week
- 23 Hot Enough For Ya Day
- 24 Cousins Day
- 25-31 National Salad Week
- 27 Parents' Day
- 31 Mutts Day

August

- Admit You're Happy Month
- Children's Vision and Learning Month
- National Back-to-School Month
- National Inventors' Month
- National Win With Civility Month
- Women's Small Business Month
- 1 Respect For Parents Day
- 1-7 Simplify Your Life Week
- 1-7 World Breastfeeding Week
- 3 Friendship Day
- 3 National Kids Day
- 3 National Mustard Day
- 3 Sisters' Day
- 4 Coast Guard Day
- 4-8 Psychic Week
- 5 National Night Out
- 6 National Fresh Breath Day
- 6 National Pamper Yourself Day
- 7 Treasure Your Customers Day
- 8 Admit You're Happy Day
- 8 Work Like a Dog Day
- 9 National Garage Sale Day
- 10 Spoil Your Dog Day
- 10-16 National Resurrect Romance Week
- 10-17 Don't Wait — Celebrate! Week
- 12 International Youth Day
- 15 National Relaxation Day
- 16 Vinegar Day
- 17-23 National Friendship Week
- 18 Bad Poetry Day
- 18 Stay Home With Your Kids Day
- 18-24 National Aviation Week
- 21 National Forgiveness Day
- 22 Be an Angel Day
- 22-29 National Save Your Smile Week
- 25 Kiss and Make Up Day
- 25-31 Be Kind to Humankind Week
- 25-31 National Empowerment Week
- 26 Women's Equality Day
- 28 Anniversary of radio commercials (1922)
- 29 More Herbs, Less Salt Day
- 8/31-9/1 Jerry Lewis MDA Telethon

The Cat Comes Back

Roxio reveals plans for Napster; Bertelsmann sued for letting the P2P live

All there is to Napster at the moment is a name, a one-page website and a few boxes of mugs and T-shirts sitting in a closet at Roxio. But the cat's on its way back: The CD-software maker that bought the original peer-to-peer has revealed what it has in mind for its new pet. Meanwhile, though the independent Napster is no more, its greatest gift, that of inspiring litigation, lives on.

Roxio's plans are pretty much as expected: It hopes to relaunch Napster as a paid service (cue bitter laughter from the general direction of Germany). Roxio CFO Elliot Carpenter told reporters that the new Napster should be up and running by the end of the year and that it hopes to offer the broadest range of artists at a good price.

As the leading maker of consumer CD-burning software — Carpenter mentioned the Napster plans at an event celebrating the launch of the jazzy new Easy CD & DVD Creator — Roxio is not one of the record labels' favorite companies. But EMI, the most flexible and tech-savvy of the majors, made a deal with Roxio when it was handing out burn licenses at the end of last year, and Carpenter says his company is negotiating with the other big label groups.

Roxio is already a distributor of

the legal label-backed service press-play, and all the majors are beginning to loosen their licensing policies a little, so perhaps being an enabler of CD burning isn't too great a handicap to overcome. So, Roxio has run out and gotten itself a bigger one: Shawn Fanning.

That's right, Roxio has brought on board as a consultant the man who founded Napster and whose cheerful intransigence as CEO of that company so damaged the digital-media industry that it may never really recover. Fanning himself remains one of the most loathed figures in the industry with which Roxio needs to make deals.

One would think Roxio would be eager to distance itself from Napster's outlaw days, but the folks there must think Fanning has something they can use (they couldn't believe he has any credibility among

By Brida Connolly
Associate Managing Editor

the file-sharing kiddies, could they?). Unfathomable as its choice of consultants may be, best of luck to the Roxio-Napster hybrid. Roxio is a long-standing leader in its own industry, and, if it can get the licenses, perhaps it'll be the one to finally figure out how to make a success of legal digital music.

A New Cat Suit

You can't sue Napster anymore, but there's a lot of leftover litigious energy that needs an outlet, and what will certainly be the first of many Napster-related suits against German multimedia giant Bertelsmann has been filed. Songwriters and music publishers including the legendary Jerry Leiber and Mike Stoller have asked for class status for a group of about 150,000 rights owners on the publishing side who want to sue Bertelsmann for keeping Napster alive long after they think it would have died on its own.

The publishers' theory is that because it financed Napster, eventually putting in about \$90 million, Bertelsmann shares responsibility for the copyright infringement that took place between its October 2000 investment and July 2001, when Napster finally turned off the servers.

Bertelsmann got entangled with Napster with the notion of eventually operating it as a paid service but maintains that it at no point owned or ran the company. Indeed, Napster filed for bankruptcy as part of a Bertelsmann buyout deal that was ultimately not allowed by the bankruptcy court.

If class status is approved and the suit proceeds, the publishers plan to seek damages in the astonishing amount of \$17 billion. By way of perspective, the music and movie industries recently reported that they believe they collectively lost \$9 billion in business to infringement worldwide in 2002. And it gets better: The *Financial Times* reports that EMI, which, along with its record labels, is a power in the music-publishing business, is monitoring the publishers' suit against Bertelsmann and could ask to join in.

The independent Napster used up its ninth life in bankruptcy court, but somewhere there's a head-phoned ghost smiling beneath its little whiskers. Even dead and gone, Napster is still stirring up trouble.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50SM

LW	TW	ARTIST	Album Title	Weeks On
3	1	NORAH JONES	Come Away With Me	45
1	2	50 CENT	Get Rich Or Die Tryin'	4
2	3	EMINEM	The Eminem Show	42
4	4	COLDPLAY	A Rush Of Blood To The Head	27
11	5	R KELLY	Chocolate Factory	2
6	6	AVRIL LAVIGNE	Let Go	38
13	7	JOHN MAYER	Room For Squares	48
5	8	VARIOUS ARTISTS	8 Mile	18
8	9	RED HOT CHILI PEPPERS	By The Way	34
7	10	CHRISTINA AGUILERA	Stripped	17
10	11	JUSTIN TIMBERLAKE	Justified	17
15	12	NELLY	Nellyville	36
9	13	VARIOUS ARTISTS	Daredevil Soundtrack	4
23	14	AUDIOSLAVE	Audioslave	15
12	15	SHANIA TWAIN	Up!	15
14	16	THE ROLLING STONES	Forty Licks	22
17	17	SYSTEM OF A DOWN	Toxicity	78
24	18	JAY-Z	The Blueprint 2: The Gift & The Curse	16
16	19	MASSIVE ATTACK	100th Window	3
30	20	DIXIE CHICKS	Home	22
18	21	U2	The Best Of 1990-2000	17
21	22	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	7
20	23	PINK	Missundaztood	61
32	24	NAS	God's Son	11
26	25	JENNIFER LOPEZ	This Is Me ... Then	14
28	26	ELTON JOHN	Greatest Hits 1970-2002	11
25	27	ELVIS PRESLEY	Elvis 30 #1 Hits	23
27	28	PINK FLOYD	Echoes (The Best Of Pink Floyd)	69
19	29	ZWAN	Mary Star Of The Sea	5
34	30	JOSH GROBAN	Josh Groban	35
29	31	CREED	Weathered	67
31	32	NICKELBACK	Silver Side Up	76
37	33	NIRVANA	Nirvana	18
41	34	TATU	200 Km/H In The Wrong Lane	3
39	35	KID ROCK	Cocky	7
35	36	ALICIA KEYS	Songs In A Minor	84
—	37	DAVID GRAY	A New Day At Midnight	3
33	38	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	5
36	39	SEAN PAUL	Dutty Rock	3
—	40	VARIOUS ARTISTS	Grammy Nominees 2003	1
43	41	SUM 41	Does This Look Infected?	10
40	42	SHAKIRA	Laundry Service	67
42	43	SANTANA	Shaman	19
45	44	2 PAC	Better Dayz	14
44	45	ROBBIE WILLIAMS	Escapology	15
—	46	STROKES	Is This It	40
—	47	NO DOUBT	Rock Steady	23
—	48	BRUCE SPRINGSTEEN	The Rising	13
49	49	GOOD CHARLOTTE	The Young And The Hopeless	4
38	50	PUDDLE OF MUDD	Come Clean	65

DIGITAL BITS

- **AOL** has launched MusicNet on AOL, offering on-demand streaming, tethered downloads and burns of about 250,000 tracks, including titles from all five major label groups. MusicNet on AOL is a premium add-on for AOL subscribers, offering a \$9 standard plan with unlimited streams and tethered downloads and an \$18-a-month premium plan that includes 10 burns to CD each month. MusicNet, whose backers include AOL Time Warner, Real, EMI and Bertelsmann, has been around since 2001 and was tested with AOL subscribers about a year ago, but catalog and technology problems delayed the official launch of the AOL-specific version. Other digital-music services, like label-backed pressplay and independent Listen.com, already offer a la carte dollar downloads to their subscribers, and AOL says it plans to eventually offer the same to MusicNet on AOL users.

- **Sony**, which is already a backer of pressplay, has acquired a 4% stake in rival digital-music service **MusicNet**. In other news, MusicNet has become the first legal service to offer tracks controlled by **Maverick Records**, whose roster includes Michelle Branch, Alanis Morissette and The Deftones. The Maverick tracks will be available initially only as streams and tethered downloads and won't be burnable to CD.

- **RealNetworks** is now a minority owner of Listen.com, which will begin using Real's technology as the primary platform for its Rhapsody digital-music service. Listen.com is an independent service — that is, a service with no major-label backers — which offers on-demand streams and CD burns.

Jacksonville Flip To Smooth Jazz

TAMA Broadcasting's Hot AC simulcast WXGV & WYGV/Jacksonville on Feb. 28 flipped to Smooth Jazz. OM/PD Joel Widdows told R&R that the stations — which simulcast on 105.3 and 105.5 — are now Jones Radio Network Smooth Jazz affiliates and that local programming elements will be added over time. New call letters are also planned for both stations.

Promotional plans to launch Smooth Jazz in the market include the 2003 Jacksonville Jazz Festival in mid-April, which will feature Boney James, Chris Botti, Nancy Wilson, Ramsey Lewis, Tony Bennett, Joshua Redman and Pieces Of A Dream, among others.

Widdows' previous Smooth Jazz experience includes tenures in management at KSMJ/Bakersfield and KQJZ/San Luis Obispo, CA.

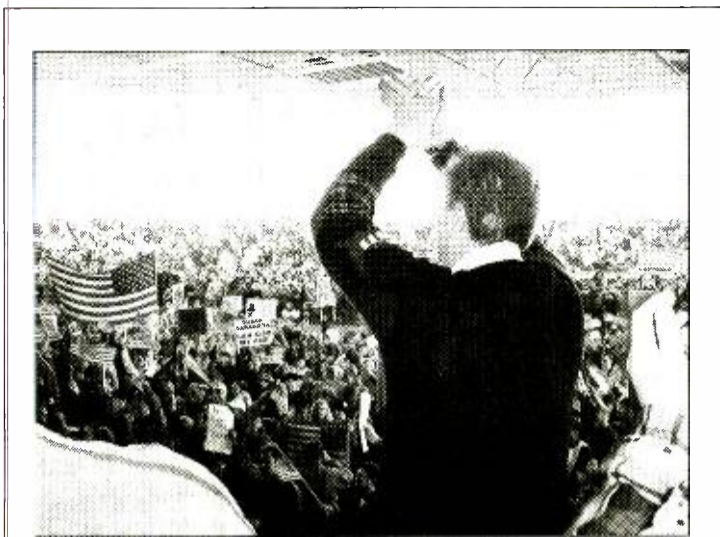
HBC

Continued from Page 1 within three years and 10% at the end of six years and converts all of its Entravision stock into a new class of nonvoting preferred stock.

The agreement with the DOJ will have no impact on Univision's existing TV-station affiliation agreements with Entravision. Meanwhile, Univision stockholders approved an increase in the company's authorized class A common stock, from 300 million to 800 million shares.

Following its merger with HBC, Univision will enjoy an unprecedented share of the Spanish-language media marketplace. HBC's 67 radio stations (including those stations the company agreed to purchase this week, such as KNGT/Jackson, CA) will complement 50 TV stations owned and operated by Univision.

Additionally, Univision operates the most watched Spanish-language



AMERICA SPEAKS Premiere syndicated talk host Glenn Beck stopped in San Antonio on March 1 as part of his countrywide Rally for America tour, which has also visited Cleveland, Tulsa, Houston, Nashville and Oklahoma City. Rally attendees filled the 8,000-seat Verizon Wireless Amphitheater in San Antonio to capacity despite bad weather.

TV network, as well as Univision Music Group, home to such artists as Banda El Recodo, Conjunto Primavera, Pepe Aguilar and Jennifer Peña.

Univision is expected to retain Hispanic Broadcasting's current management team, with President/CEO Mac Tichenor Jr. becoming head of a rechristened Univision Radio. HBC CFO Jeff Hinson and COO Gary Stone are also expected to remain in similar positions following Univision's takeover.

Tichenor earned \$821,000 in fiscal year 2001, according to government filings. Hinson earned \$465,000, while Stone took in \$481,000. The first tasks for Tichenor and Stone will be to prove to Univision that it's getting its money's worth.

HBC's Los Angeles stations have been under much stress in the last 12 months, and its KSCA and KLVE — once No. 1 and No. 2, respectively, in the overall ratings — have been seriously challenged by Liberman's Regional Mexican

trimulcast KBUA, KBUE & KMXN (Que Buena). The three stations tie KSCA in the most recent trends, while KLVE sits in ninth — just one-tenth of a share above Spanish Broadcasting System's KLAX.

And with last month's move of top-rated KSCA morning host Renan Almendares Coello, programmers and analysts alike have forecast a huge tidal shift that may influence the direction of several Spanish-language stations. What's more, Los Angeles now has no fewer than 11 Spanish-language stations on the FM dial, many of which have eroded the shares of KSCA and KLVE.

At press time HBC's stock price was just below \$20 a share. That's comparable to where the company's stock was in December 1998. The issue's five-year high is \$64.19, achieved on March 16, 2000; the five-year low, from Oct. 7, 2002, is \$16.70.

Additional reporting by Julie Gidlow.

EXECUTIVE ACTION

Sandler Set As Northeast B'casting Dir./Prog.

Triple A programming veteran Nicole Sandler has been named Director/Programming for Northeast Broadcasting, effective April 1. Sandler will oversee the group's 12 stations, including Triple A outlets WXRV/Boston and WNCS/Burlington, VT.

"We're excited to have Nicole join our company and bring a new perspective to our programming," Northeast CEO Ed Flanagan said. "She understands the special needs of our stations and is charged with creating an environment where routine and consistency are not the mainstays of the diet. Vigor and flexibility in meeting our audience's needs will set us apart."

During the '90s Sandler spent time at former Los Angeles Triple A stations KACD & KBCD (Channel 103.1) and KSCA.

New Wave/Honolulu Names Manella VP/GM

New Wave Broadcasting has appointed Dan Manella VP/GM of its Honolulu cluster, which comprises KDDB, KHUI, KORL, KPOI & KQMQ. Most recently he was GM of the Milwaukee Radio Alliance, a position he held for 5 1/2 years. Prior to that he was Sales Manager of MRA Alternative WLUM/Milwaukee.

"Dan is uniquely qualified for this opportunity, because he has managed multiple stations with different cultures, and that's partly what Honolulu radio is about," New Wave President Dex Allen told R&R. "We are delighted to have him running our stations in Hawaii."

Manella told R&R, "I'm excited to be here working for some great radio stations in a terrific market. I also get to work with one of the very best independent broadcasters ever — Dex Allen — who is definitely a great operator. I'm pretty pumped up about this opportunity."

WBPT/Birmingham Makes Carson PD

Ken Carson, a longtime AOR programmer who spent the last two years as PD of Beasley/Las Vegas' Classic Rock KKLZ and '80s KSTJ, has taken the PD post at Cox Radio's '80s WBPT (The Point)/Birmingham. He replaces Scott Stewart, who is no longer with the station.

Carson told R&R that an enormous potential for success exists for WBPT and that he hopes to use the skills he picked up in Las Vegas to make WBPT a ratings success. "We started KSTJ from the ground up, and now I'm going to repeat this in Birmingham," he said. "The Point has been on for a little more than a

year, and we still have some tweaking to do. This station is a sleeping giant and has a lot of potential."

Consultant Randy Kabrich, who assisted with KSTJ until fall 2001, will work with Carson in determining the direction of WBPT.

Before joining Beasley Carson served as Corporate PD for LM Communications, which owns stations in Kentucky, South Carolina and West Virginia. Before that he spent seven years as PD of WROQ/Greenville, SC. Carson has also programmed WHJY/Providence, WHTQ/Orlando and the former WPHD/Bufalo.



HOW to Survive

War assaults our lifestyles and our wallets. Higher oil prices, shortages, layoffs, travel warnings...all of these are on the minds of listeners throughout America.

Clark Howard talks about the realities of living, surviving and thriving in troubled times.

NOW! When we need him most.

Call Amy Bolton 800.611.5663

Daypart Personalities 24 Hour Formats News & Talk Music Programming & Consulting Research & Prep

JONES RADIO NETWORKS **JONES RADIO NETWORKS**

jonesradio.com

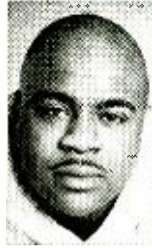
National Radio

• **BUSINESS TALKRADIO** has made a deal to provide 12 hours a day of its business and financial radio programming to Cable Radio Network's 500,000-plus subscribers. Several California markets are already receiving the programming, and nationwide markets are set to roll out soon. For more information, contact Jeff Weber at 515-843-8221 or visit www.business-talkradio.net.

• **NPR** affiliates will air the documentary *Children of War: Fighting, Dying, Surviving*, hosted by Charlayne Hunter-Gault, beginning March 8. For more information, visit www.warchildren.org.

Records

• **KYAMBO "HIP-HOP" JOSHUA** and **GEE ROBERSON** are named VPs/A&R, Urban Music by Atlantic Records. They join from the A&R department of Roc-A-Fella Records, where they worked with such artists as Jay-Z and Cam'ron.



Joshua



Roberson

WW1

Continued from Page 3

be used to prepare newscasts airing on any nonaffiliated station.

Regarding television audio: No radio station may make an arrangement with a television station or network to allow access to the television station or network audio if that audio comes from CNN, CBS, Fox, NBC or MSNBC. Westwood One holds the exclusive radio rights for these services.

Any nonlicensed, nonaffiliate uses of CBS, CNN, Fox, NBC, MSNBC, Spectrum or Westwood One news material will constitute a breach by you of our exclusive arrangements with these news providers. We will pursue any and all legal and equitable avenues available to us to protect these rights. To avoid any such misuse by any of your stations, we encourage you to be sure that you have an active affiliation agreement in good standing.

If you know of anyone breaching your news rights, or to check on your contractual rights, please call us immediately at 212-641-2064.

Steal

Continued from Page 1

Los Angeles. Before that he spent two years as VP/PD of Power 106, and he will continue to handle KPWR's day-to-day programming.

"I'm glad I didn't say no when Sr. VP/Market Manager Val Maki wanted to hire a guy for Power who had no hip-hop experience," Cummings said. "The results speak for themselves. Jimmy is an outstanding programmer who gets the science and strategy of radio and who is always looking for the entertainment value too. He has become a superb leader in his time at Emmis. I can't think of anyone more uniquely qualified to work with our group of outstanding programmers."

Steal said, "I'm thrilled at the chance to continue to work with our incredible Power 106 staff and, now, even more closely with our great PDs nationwide to help them achieve even greater ratings and revenue success. The opportunity to work with Rick Cummings and Val Maki the last few years has provided me with a strong foundation as I undertake this wonderful opportunity."

Before joining Emmis in June 1999 Steal served as Clear Channel/Dallas Director/Programming &

Operations and as PD of KDMX/Dallas. He has also served as PD of WKRQ/Cincinnati, as Asst. PD/

MD/nighttimer at WXXL/Orlando and Asst. PD/MD/afternoon driver at KEGL/Dallas.

BUSINESS BRIEFS

Continued from Page 6

New York-based announcers. The company in December 2002 dropped its request for unrestricted voicetracking and suggested instead that live announcers work in three weekday dayparts and voicetracking be used in all other on-air hours.

Fox Now Syndicates Own News, Talk Programming

Fox News Exec. VP Jack Abernethy told R&R last week that syndication of Fox's radio news product and other programming — including the just-launched *Fox News Live With Alan Colmes* talk show — will be handled internally by the network and that Oregon-based Talk Radio Network CEO Mark Masters is serving as a consultant to Fox on its new radio projects. Fox News Radio was previously distributed by Westwood One Radio Networks, which announced its own new alliance with NBC News/MSNBC early last week. KFI/Los Angeles, KPRC/Houston and KXL-AM/Portland, OR are among the stations already on board as Fox News Radio affiliates.

Report: Hispanic House Members Accepted Money From HBC

Citing Federal Election Commission filings, the *Miami Herald* reported last week that Republican Reps. **Ileana Ros-Lehtinen** and **Lincoln Diaz-Balart**, who have been vocal in seeking regulatory approval of Univision's merger acquisition of **Hispanic Broadcasting**, each received campaign contributions from HBC President/CEO Mac Tichenor, with Diaz-Balart receiving \$500 and Ros-Lehtinen receiving \$1,000 from Tichenor and \$1,000 each from four other Tichenor family members. Hispanic Democrats who also received campaign contributions from various HBC execs have not taken a position on the merger, the paper reported. Spanish Broadcasting System and several community-based Hispanic groups have protested the merger, cleared by the Dept. of Justice last week, saying the deal will give Univision unprecedented dominance in Spanish-language media, where it already has leading roles in TV and the recording industry. Neither Diaz-Balart nor Ros-Lehtinen responded to the *Herald's* requests for comment, but HBC VP/Communications Jorge Plascencia told the newspaper that Tichenor ordinarily contributes to congressional candidates in districts where HBC owns radio stations.

New Sirius Chipsets Ready To Go

Chipset maker Agere System has shipped an initial order of 60,000 second-generation chipsets to be incorporated into new **Sirius** receivers, slated to be on retail shelves by spring. The new chipset integrates all digital portions of the receiver circuitry other than memory and reduces the receiver's size from about that of a videocassette to approximately that of a credit card. Additionally, the chipset requires 50% less power and provides improved thermal performance. Sirius CEO Joe Clayton said the rollout of the new chipsets will support the company's introduction of second-generation Sirius satellite radios into the marketplace, including its plug-and-play units.

XM Asks Shareholders To OK Increase In Common Shares

XM Satellite Radio will hold a special shareholders meeting on March 27 to vote on an increase in the number of XM common shares. The increase would come as part of XM's latest financing package, which closed on Jan. 28. XM has mailed a proxy statement to all shareholders regarding the March meeting. A proxy statement related to XM's regularly scheduled annual shareholders' meeting, set for May 22, will be sent to investors in April.

Goldman Sachs Halts Disney, AOLTW Coverage, Dismisses Analysts

In a cost-cutting move, brokerage firm **Goldman Sachs** has dismissed media analyst **Rich Greenfield** and three other U.S.-based analysts while suspending research on more than 40 companies, including Walt Disney Co. and AOL Time Warner. Many analysts earn salaries of more than \$1 million per year, and a recent agreement between brokerage houses and regulators limits analysts' contact with investment bankers and prohibits them from being paid from banking fees. Goldman Sachs in 2002 lowered the number of companies covered by its analysts by 20%, to 1,850, according to its annual report filed with the SEC. Goldman said it expects to eventually resume coverage of Disney and AOLTW.

Looking for an unusual Corporate Gift with a sport motif?

MOMENTS IN SPORTS

From a special signing to a one-of-a-kind moment captured in time, we stock it all!

NAME

- Your Favorite Team
- Your Favorite Player
- Your Town
- Your Sport

References:
 ESPN
 CNN
 ABC RADIO NETWORK
 BUFFALO BILLS
 NEW ORLEANS SAINTS
 DETROIT LIONS
 NEW YORK ISLANDERS
 CLEVELAND CAVS
 and over 2,500 Radio and TV stations across the United States, Mexico and Canada!

Highest Quality

ADOBE graphics & design

coyotepromotions.com

TOLL FREE 300-725-9533
 300 Northern Blvd. #26 • Great Neck • NY 11021 • 516-487-5696 • fax 516-482-7425

ALL ITEMS ARE 100% AUTHENTIC. Many are one-of-a-kind!

Music Choice

23 million homes
27,000 businesses

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

HIT LIST
Seth Neiman
CALLING For You
COLOPLAY Clocks
COUNTING CROWS Big Yellow Taxi
EVANESCENCE Bring Me To Life
GODD CHARLOTTE The Anthem
JASON MRAZ The Remedy (I Won't Worry)
LISA MARIE PRESLEY Lights On
NEW FOUND GLORY Head On Collision
UNCLE KRACKER D'rift Away

SOFT ROCK
Seth Neiman
HOOTIE & THE BLOWFISH Innocence
SIXPENCE NONE THE RICHER Don't Dream It's Over

R&B & HIP-HOP
Damon Williams
AALIYAH Don't Know What To Tell Ya
B2K Girlfriend
ESTAVON Street Sweepers
R. KELLY Who's That

RAP
Damon Williams
50 CENT I/EMINEM Patiently Waiting
54TH PLATOON She Like
KRUMB SNATCH I/GANG STARR Incredible
M.O.P. Live From Ground Zero
KEITH MURRAY Yeah Yeah You Know It

ROCK
Gary Susalis
SALIVA Rest In Pieces

ALTERNATIVE
Adam Neiman
COUNT THE STARS Brand New Skin
FURTHER SEEMS FOREVER Pride War
IDLEWILD A Modern Way Of Letting Go
INTERPOL PDA
JULIANA THEORY Do You Believe Me?
LEVELLERS Come On
PHASER Life And Illusion
PRIMAL SCREAM Autobahn 66
SNOWDOGS Average Kid
SUM 41 The Hell Song
SUPERGRASS Rush Hour Soul
VINES Ms. Jackson

TODAY'S COUNTRY
Liz Opoka
AARON TIPPIN I/THEA TIPPIN Love Like There's...
RANDY TRAVIS Three Wooden Crosses

PROGRESSIVE
Liz Opoka
RY COODER & MANUEL GALBAN Mambo Sinuendo

866-MVTUNES

21,000 movie theaters

This week's Movie Tunes is frozen.

WEST

1. FAITH HILL Cry
2. SHANIA TWAIN Up!
3. VANESSA CARLTON Pretty Baby
4. DONNAS Take It Off
5. TYRESE How You Gonna Act Like That

MIDWEST

1. VANESSA CARLTON Pretty Baby
2. FAITH HILL Cry
3. DONNAS Take It Off
4. TYRESE How You Gonna Act Like That
5. DEAN JUSTIN Carry The Flag

SOUTHWEST

1. FAITH HILL Cry
2. VANESSA CARLTON Pretty Baby
3. SHANIA TWAIN Up!
4. SOCHI When I Hold You
5. DONNAS Take It Off

NORTHEAST

1. FAITH HILL Cry
2. DONNAS Take It Off
3. VANESSA CARLTON Pretty Baby
4. SHANIA TWAIN Up!
5. SOCHI When I Hold You

SOUTHEAST

1. FAITH HILL Cry
2. VANESSA CARLTON Pretty Baby
3. SHANIA TWAIN Up!
4. TYRESE How You Gonna Act Like That
5. DEAN JUSTIN Carry The Flag

SATELLITE RADIO Lori Parkerson • 202-380-4425

BPM (XM81)
Blake Lawrence
DRUNKEN MUNKY E
GROOVE ARMADA Just For Tonight
SEIKO Just For Tonight

Squizz (XM48)
Charlie Logan
BREAKING BENJAMIN Skin
LINKIN PARK Somewhere I Belong
SALIVA Rest In Pieces

Raw (XM66)
Leo G.
E-40 One Night Stand
JGE BUDDEN Pump It Up
TWISTA Badunkadunk

Real Jazz (XM70)
Maxx Myrick
CHRISTIAN MCBRIDE Vertical Vision
JOHN HICKS I/ELISE WOODS Beautiful Friendship
KEELY SMITH Keely Swings Basie Style
ROSEMARY CLOONEY The Last Concert

Watercolors (XM71)
Trinity
CHIEMI MINUCCI Kickin' It Hard
MINOI ABAIR Save The Last Dance
MINDI ABAIR As Good As It Gets
MINDI ABAIR Salt And Lime
WALTER BEASLEY Precious Moments

X Country (XM12)
Jessie Scott
LLCINDA WILLIAMS Righteously
DAN ISRAEL I/CULTIVATORS Don't Feel Like Laughing

XM Café (XM45)
Bill Evans
THORNS Thorns
NADA SURF Let Go

XMLM (XM42)
Jessie Scott
CRADLE OF FILTH Damnation And A Day

The Loft (XM50)
PAUL SIMON Father & Daughter
BFADY SEALS Thompson Street
BFADY SEALS Our Last Goodbye
JOE JACKSON Still Alive
JOE JACKSON Love At First Sight
JON BRION Here We Go
NC RAH JONES Cold Cold Heart
NC RAH JONES Nightingale
GEORGE HARRISON Stuck Inside A Cloud
GEORGE HARRISON Pisces Fish
GEORGE HARRISON Run So Far
GEORGE HARRISON Never Get Over You
GEORGE HARRISON Brainwashed
GEORGE HARRISON Any Road
GEORGE HARRISON Looking For My Life
GEORGE HARRISON Rising Sun
PARTY LARKIN Different World
PARTY LARKIN Italian Shoes
PARTY LARKIN St. Augustine
RCDDY FRAME Surf
RCDDY FRAME Over You
RCDDY FRAME High Class Music
MARK KNOPFLER Devil Baby
MARK KNOPFLER A Place Where We Used To Live
MARK KNOPFLER Coyote
MARK KNOPFLER You Don't Know You're Born
MARK KNOPFLER The Ragpicker's Dream
TORI AMOS A Sorta Fairytale
TORI AMOS Taxi Ride
TORI AMOS Amber Waves
TORI AMOS Virginia
TORI AMOS I Can't See New York
THE JAYHAWKS Save It For A Rainy Day
GLEN PHILLIPS Darkest Hour
GLEN PHILLIPS Political Science
GLEN PHILLIPS Easier
GLEN PHILLIPS Dam Would Break

POLLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	BRUCE SPRINGSTEEN	\$1,104.5
2	THE OTHER ONES	\$740.6
3	CHER	\$690.7
4	SHAKIRA	\$675.2
5	AEROSMITH	\$604.3
6	NEIL DIAMOND	\$549.6
7	KENNY CHESNEY	\$422.8
8	DAVID COPPERFIELD	\$344.6
9	TOBY KEITH	\$341.1
10	MANNHEIM STEAMROLLER	\$326.9
11	JAMES TAYLOR	\$266.0
12	BILL GAITHER & FRIENDS	\$208.4
13	MICHAEL W. SMITH	\$206.1
14	JOHN MAYER	\$179.6
15	KORN	\$174.3

Among this week's new tours

DIXIE CHICKS
50 CENT
A.F.I.
LINKIN PARK
MACY GRAY
SLIGHTLY STOOPID

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

DMX MUSIC

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

DMX Hospitality
David Sader

The hottest tracks at DMX Hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

SANTANA I/SEAL You Are My Kind
UNCLE KRACKER I/DOBBIE GRAY Drift Away
JENNIFER HANSON Beautiful Goodbye
AVRIL LAVIGNE I'm With You
JASON MRAZ You & I Both
KEITH URBAN Somebody Like You
JOHN MAYER Your Body Is A Wonderland
RASCAL FLATTS These Days
SIXPENCE NONE THE RICHER Breathe Your Name
COUNTING CROWS Big Yellow Taxi

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

CHR/POP
Jack Patterson
COLDFPLAY Clocks
BOOMKAT The Wreckoning

CHR/RHYTHMIC
Mark Shands
SAM DUTCH I Wanna Be
R. KELLY Snake
R. KELLY Chocolate Factory
R. KELLY Step In The Name Of Love
R. KELLY Heart Of A Woman
R. KELLY Been Around The World
R. KELLY Forever
R. KELLY Dream Girl
R. KELLY Forever More
R. KELLY You Knock Me Out
R. KELLY Imagine That
R. KELLY Who's That?
TEMMORA Talk To Me!

URBAN
Jack Patterson
2PAC I/TRICK DADDY Still Ballin'
BUSTA RHYMES I/MARIAH CAREY I Know What...
ALTERNATIVE
Dave Sloan
JACK JOHNSON The Horizon Has Been Defeated

ROCK
Stephanie Mondello
UNWRITTEN LAW Rest Of My Life
REVIS Caught In The Rain
STONE SOUR Inhale

ADULT ALTERNATIVE
Stephanie Mondello
NO DOUBT Running
ROBBIE WILLIAMS Feel
UNWRITTEN LAW Rest Of My Life

INTERNATIONAL HITS
Mark Shands
CHRISTINA AGUILERA Beautiful

COUNTRY
Leanne Flask
MARK CHESNUTT I Am In Love With A Marned Woman
SARA EVANS Backseat Of A Greyhound Bus

DANCE
Danielle Ruysschaert
MILKY Just The Way You Are
SUPREME BEINGS OF LEISURE Ghetto (29 Palms Mix)
ULTRA NATE I Don't Understand It
DOLCE Sorrow
PETE HELLER Big Love
ROBERTA CHILOS Dreams
J.C.A. I Begin To Wonder
WEEKEND PLAYERS 21st Century
K-KLASS Talk To Me
TOKTOK US . SOFFY Day Of Mine
ANTOINE CLAMARAN Do The Funk
MOLDKO Familiar Feelings
3RD STONE Get With Me

RAP/HIP-HOP
Mark Shands
STAGGA LEE Roll Wit M.V.P
STAGGA LEE I/BENZINO We Be Like (La La La La).
FREEWAY I/WALLEN ANTHONY Alright
FREEWAY Free
FREEWAY I/NATE DOGG All My Life
FREEWAY On My Own
FREEWAY We Get Around
FREEWAY Turn Out The Lights
FREEWAY Victim Of The Ghetto
FREEWAY I/MARIAH CAREY & JAY-Z You Got Me
FREEWAY Line 'Em Up

SIRIUS

Planet Dance
Swedish Egil
GHOSTLAND Guide Me God
GODD GROOVE I/THE F.O.R.M. Precious Baby
MIGHTY DUB KATZ Let The Drums Speak

The Pulse
Haneen Arafat
OANA GLOVER Thinking Over
HOOTIE & THE BLOWFISH Innocence
DANIEL BEDINGFIELD If You're Not The One

U.S. 1
Bill Hammond
DANIEL BEDINGFIELD If You're Not The One
BOOMKAT The Wreckoning
QUEEN LATIFAH Better Than The Rest

New Country
Jim Kressler
JEFF BATES The Love Song
RANDY TRAVIS Three Wooden Crosses

Octane
Don Kaye
DATSUNS In Love
LIFEHOUSE Take Me Away
LIMP BIZKIT Just Drop Dead
SIMPLE PLAN Addicted
SWITCHFOOT Meant To Live

Heart & Soul
B.J. Stone
RON ISLEY I/THE ISLEY BROTHERS What Would You Do?
KEM Love Calls
KINDRED THE FAMILY SOUL Far Away
BRIAN MCKNIGHT Shoulda, Woulda, Coulda

AOL Radio@Network

Ron Nenni 415-934-2790

Top Country
Lawrence Kay
GARTH BROOKS Why Ain't I Running
TRACY BYRD The Truth About Men
LONESTAR My Front Porch Looking In
BRIAN MCCOMAS 99.9% Sure

Top Pop
Mark Hamilton
BON JOVI Misunderstood

Top Alternative
Cameo
12 STONES Crash
DEATHRAY Not The Same
ELECTRIC SIX Danger! High Voltage
HOT ACTION COP Fever For The Flava
STAGE I Will Be Something
STONE SOUR Inhale
WHITE LIGHT MOTORCADE I Could Kick Myself

Smooth Jazz
Stan Dunn
PIECES OF A DREAM Love's Silhouette

Top Jams
Davey D
50 CENT Back Down
JAY-Z Excuse Me Miss
KELLY ROWLAND Can't Nobody

abc RADIO NETWORKS
Phil Hall • 972-991-9200

Hot AC
Steve Nichols
CHRISTINA AGUILERA Beautiful

Touch
Vern Catron
FLOETRY Say Yes

Doug Banks Morning Show
Gary Saunders
SNOOP DOGG Beautiful
SOLANGE Feelin' You

Tom Joyner Morning Show
Vern Catron
GERALD LEVERT Closure

Country Coast To Coast
Kris Wilson
JIMMY WAYNE Stay Gone
DARRYL WORLEY Have You Forgotten

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

Alternative
Steve Young/Kristopher Jones
COLO Stupid Girl
LINKIN PARK Somewhere I Belong
SUM 41 Hell Song

Active Rock
Steve Young/Kristopher Jones
COLO Stupid Girl

Hot AC
Steve Young/Josh Hosler
JASON MRAZ The Remedy
NO DOUBT Running

CHR
Steve Young/Josh Hosler
DANIEL BEDINGFIELD If You're Not The One
JUSTIN TIMBERLAKE Rock Your Body

Rhythmic CHR
Steve Young/Josh Hosler
FRANKIE J Don't Wanna Try
MARQUES HOUSTON That Girl

Soft AC
Mike Bettelli/Teresa Cook
SIXPENCE NONE THE RICHER Don't Dream It's Over

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

Delilah
Mike Bettelli
WHITNEY HOUSTON Try It On My Own

Dave Wingert Show
Mike Bettelli/Teresa Cook
WHITNEY HOUSTON Try It On My Own

Mainstream Country
Ray Randall/Hank Aaron
GARTH BROOKS Why Ain't I Running
LONESTAR My Front Porch Looking In

New Country
Hank Aaron
LONESTAR My Front Porch Looking In

Lia
Ken Moultrie/Hank Aaron
DIAMOND RIO I Believe
DARRYL WORLEY Have You Forgotten

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
MATCHBOX TWENTY Unwell
NO DOUBT Running
SIXPENCE NONE THE RICHER Don't Dream It's Over

Adult Contemporary
Rick Brady
JOSH GROBAN You're Still You

US COUNTRY
Penny Mitchell
GARTH BROOKS Why Ain't I Running

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
KELLIE COFFEY Whatever It Takes
ALLISON PAIGE Send A Message
LEANN RIMES Suddenly
A. TIPPIN I/TIPPIN Love Like There's No Tomorrow

WESTWOOD ONE
Charlie Cook • 661-294-9000

Soft AC
Andy Fuller
WHITNEY HOUSTON Try It On My Own

Mainstream Country
David Felker
DEANA CARTER There's No Limit
RANDY TRAVIS Three Wooden Crosses
DARRYL WORLEY Have You Forgotten

Hot Country
Jim Hays
DARRYL WORLEY Have You Forgotten

Young & Elder
David Felker
CHRIS CAGLE What A Beautiful Day
DARRYL WORLEY Have You Forgotten

After Midnite
TRAVIS TRITT Country Ain't Country
DARRYL WORLEY Have You Forgotten

RADIO DISNEY

Artist/Title Total Plays

AVRIL LAVIGNE Complicated	74
CHRISTINA AGUILERA Beautiful	73
JENNIFER LOPEZ Jenny From The Block	72
LMNT Juliet	71
HILARY DUFF I Can't Wait	70
HAMPTON THE HAMPSTER Hamsterdance 2	70
LIL BOW WOW Basketball	70
AARON CARTER America A O	69
KELLY CLARKSON A Moment Like This	56
JUSTIN TIMBERLAKE Cry Me A River	53
PINK Get The Party Started	33
JUMP 5 All I Can Do	32
SIMON & MILO Get A Clue	31
BAHA MEN Who Let The Dogs Out	30
CHRISTINA MILIAN Call Me, Beep Me	30
PLAY Us Against The World	30
BAHA MEN Move It Like This	30
VANESSA CARLTON A Thousand Miles	30
HAMPTON THE HAMPSTER Sing A Simple... 29	29

Playlist for the week of Feb. 25 - March 3

72 million households
Tom Calderone
VP/Programming

75 million households
Paul Marszalek
VP/Music Programming

Plays

50 CENT In Da Club	52
JAY-Z Excuse Me Miss	37
GOOD CHARLOTTE The Anthem	35
MISSY ELLIOTT I/LUDACRIS Gossip Folks	32
JENNIFER LOPEZ I/LL COOL J All I Have	28
SIMPLE PLAN Addicted	25
T.A.T.U. All The Things She Said	23
AUDIOSLAVE Like A Stone	23
TYRESE How You Gonna Act Like That	20
EMINEM Sing For The Moment	20
SNOOP DOGG Beautiful	20
LIL KIM I/MR. CHEEKS The Jump Off	19
AVRIL LAVIGNE I'm With You	18
JA RULE I/ASHANTI Mesmerize	18
WAYNE WONDER No Letting Go	15
SEAN PAUL Get Busy	14
CHRISTINA AGUILERA Beautiful	13
FIELD MOB Sick Of Being Lonely	13
RED HOT CHILI PEPPERS Can't Stop	12
ALL-AMERICAN REJECTS Swing Swing	11

Video playlist for the week of Feb. 24-Mar. 2

ADDS

R. KELLY Ignition	
SANTANA I/MUSIQ Nothing At All	
ROBBIE WILLIAMS Feel	

Plays

AVRIL LAVIGNE I'm With You	25
KID ROCK I/SHERYL CROW Picture	24
JENNIFER LOPEZ I/LL COOL J All I Have	24
DIXIE CHICKS Landslide	23
LISA MARIE PRESLEY Lights Out	21
NORAH JONES Come Away With Me	20
CATHERINE ZETA-JONES And All That Jazz	20
JOHN MAYER Why Georgia	17
3 DOORS DOWN When I'm Gone	17
JOHNNY CASH Hurt	16
SHANIA TWAIN Up!	16
FAITH HILL Cry	14
REO HOT CHILI PEPPERS Can't Stop	14
TLC Hands Up	14
BON JOVI Misunderstood	14
NO DOUBT Running	12
INDIA.ARIE Can I Walk With You	11
COLDPLAY Clocks	10
CELINE DION I Drove All Night	9
AALIYAH Miss You	9
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	9
AUDIOSLAVE Like A Stone	9
BRUCE SPRINGSTEEN Waiting On A Sunny Day	8
CHRISTINA AGUILERA Beautiful	6
MARIAH CAREY Through The Rain	5
MISSY ELLIOTT Gossip Folks	5
MARIAH CAREY Boy (I Need You)	4
CHANTAL KREVIASZUK In This Life	4
EVERCLEAR Volvo Driving Soccer Mom	3
JAY-Z Excuse Me Miss	3
KELLY ROWLAND Can't Nobody	3
ERYKAH BADU I/COMMON Love Of My Life	2
LUCY WOODWARD Dumb Girls	2
COMMON I/MARY J. BLIGE Come Close	1
CRAIG DAVID Hidden Agenda	1
VIVIAN GREEN Emotional Rollercoaster	1
LIL KIM I/MR. CHEEKS The Jump Off	1
SNOOP DOGG Beautiful	1

Video airplay for March 3-10.

2
David Cohn
General Manager

MISSY ELLIOTT I/LUDACRIS Gossip Folks

50 CENT In Da Club	
COLDPLAY Clocks	
SNOOP DOGG Beautiful	
JAY-Z Excuse Me Miss	
AUDIOSLAVE Like A Stone	
ALL-AMERICAN REJECTS Swing Swing	
GOOD CHARLOTTE The Anthem	
EMINEM Without Me	
RED HOT CHILI PEPPERS Can't Stop	
FAT JOE I/TONY SUNSHINE All I Need	
INTERPOL POA	
GANG STARR Skills	
FREEWAY I/JAY-Z & BEANIE SIGEL What We Do	
NEW FOUND GLORY Head On Collision	
SEAN PAUL Get Busy	
FIELD MOB Sick Of Being Lonely	
JENNIFER LOPEZ I/LL COOL J All I Have	
EXIES My Goddess	
USED Buried Myself Alive	

Video playlist for the week of Feb. 24-March 2.

36 million households
Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

LIL KIM I/MR. CHEEKS The Jump Off	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
SNOOP DOGG Beautiful	
JA RULE I/ASHANTI Mesmerize	
R. KELLY Ignition	
JENNIFER LOPEZ I/LL COOL J All I Have	
FIELD MOB Sick Of Being Lonely	
BABY I/CLIPSE What Happened To That Boy	
TYRESE How You Gonna Act Like That	
AALIYAH Miss You	

RAP CITY TOP 10

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

Video playlist for the week ending March 9.

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

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

JIMMY WAYNE Stay Gone
NICKEL CREEK Speak

TOP 20

TIM MCGRAW She's My Kind Of Rain
JOE NICHOLS Brokenheartsville
JENNIFER HANSON Beautiful Goodbye
MARTINA MCBRIDE Concrete Angel
TRACE ADKINS Chrome
BLAKE SHELTON The Baby
KENNY CHESNEY Big Star
AARON LINES You Can't Hide Beautiful
DIXIE CHICKS Travelin' Soldier
MARK WILLS Nineteen Somethin'
ALISON KRAUSS & UNION STATION New Favorite
BRAD PAISLEY I Wish You'd Stay
DEANA CARTER There's No Limit
KEITH URBAN Raining On Sunday
SHANIA TWAIN Up!
KID ROCK I/SHERYL CROW Picture
ALAN JACKSON That'd Be Alright
TERRI CLARK I Just Wanna Be Mad
FAITH HILL When The Lights Go Down
JOHNNY CASH Hurt

HEAVY

ALAN JACKSON That'd Be Alright
BLAKE SHELTON The Baby
DIXIE CHICKS Travelin' Soldier
JOE NICHOLS Brokenheartsville
KENNY CHESNEY Big Star
MARTINA MCBRIDE Concrete Angel
MONTGOMERY GENTRY Speed
SHANIA TWAIN Up!
TIM MCGRAW She's My Kind Of Rain
VINCE GILL Next Big Thing

HOT SHOTS

JOHNNY CASH Hurt
KID ROCK I/SHERYL CROW Picture
NICKEL CREEK Speak

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

Information is frozen.

GREAT AMERICAN COUNTRY

Jim Murphy, VP/Programming
19 million households

ADDS

ALAN JACKSON That'd Be Alright
JIMMY WAYNE Stay Gone
SUE FABISCH The Mom (Of Constant Sorrow)

TOP 10

KEITH URBAN Raining On Sunday
MARTINA MCBRIDE Concrete Angel
DIXIE CHICKS Travelin' Soldier
TRACE ADKINS Chrome
JOE NICHOLS Brokenheartsville
TIM MCGRAW She's My Kind Of Rain
BLAKE SHELTON The Baby
KENNY CHESNEY Big Star
SHANIA TWAIN Up!
MARK WILLS Nineteen Somethin'

Information is frozen.

TELEVISION

TOP TEN SHOWS
Total Audience (105.5 million households)

February 24-March 2	
	Adults 18-49
1 <i>CSI</i>	1 <i>Joe Millionaire: Aftermath</i>
2 <i>My Big Fat Greek Life Special</i>	2 <i>American Idol (Tuesday)</i>
3 <i>Survivor: Amazon</i>	3 <i>American Idol (Wednesday)</i>
4 <i>Everybody Loves Raymond</i>	4 <i>Survivor: Amazon</i>
5 <i>American Idol (Tuesday)</i>	5 <i>CSI</i>
6 <i>Law & Order</i>	6 <i>Friends</i>
7 <i>Joe Millionaire: Aftermath</i>	7 <i>My Big Fat Greek Life Special</i>
8 <i>CSI: Miami</i>	8 <i>Everybody Loves Raymond</i>
9 <i>Without A Trace</i>	(tie) <i>Law & Order</i>
10 <i>Friends</i>	10 <i>CSI: Miami</i>

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 3/7

- **Jesse Malin**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- **The Pretenders**, *Late Show With David Letterman* (CBS, check local listings for time).
- **Ice-T** is interviewed and **The Raveonettes** perform on *Late Night With Conan O'Brien* (NBC, check local listings for time).
- **Sahara Hotnights**, *Last Call With Carson Daly* (NBC, check local listings for time).
- **Bowling For Soup**, *Jimmy Kimmel Live* (ABC, check local listings for time).

Saturday, 3/8

- **Queen Latifah** hosts and **Ms. Dynamite** performs on *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 3/10

- **Everclear**, *Jay Leno*.
- **Ben Harper**, *David Letterman*.
- **Coldplay**, *Conan O'Brien*.
- **Craig David**, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Tuesday, 3/11

- **Hootie & The Blowfish**, *The Caroline Rhea Show* (check local listings for time and channel).
- **Ryan Seacrest**, *The Wayne Brady Show* (check local listings for time and channel).

Wednesday, 3/12

- **The Streets**, *Jay Leno*.
- **Elvis Costello**, *David Letterman*.
- **Geri Halliwell**, *Conan O'Brien*.
- **Killer Mike**, *Carson Daly*.
- **Busta Rhymes**, *Wayne Brady*.

Thursday, 3/13

- **Ice Cube** and **Eve** are set to appear on *The 34th NAACP Image Awards* (Fox, 8pm ET/PT).
- **Ringo Starr**, *Jay Leno*.
- **T.A.T.U.**, *Craig Kilborn*.
- **T.A.T.U.**, *Carson Daly*.
- **Lionel Richie**, *Wayne Brady*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS
Feb. 28-March 2

Title Distributor	\$ Weekend	\$ To Date
1 <i>Cradle 2 The Grave</i> (WB)*	\$16.52	\$16.52
2 <i>Old School</i> (DreamWorks)	\$14.03	\$37.37
3 <i>Daredevil</i> (Fox)	\$11.12	\$84.18
4 <i>How To Lose A Guy In 10 Days</i> (Paramount)	\$10.25	\$77.62
5 <i>Chicago</i> (Miramax)	\$7.85	\$104.90
6 <i>The Jungle Book 2</i> (Buena Vista)	\$6.98	\$33.86
7 <i>Shanghai Knights</i> (Buena Vista)	\$5.02	\$50.93
8 <i>The Life Of David Gale</i> (Universal)	\$4.53	\$13.60
9 <i>Gods And Generals</i> (WB)	\$2.94	\$8.93
10 <i>The Recruit</i> (Buena Vista)	\$2.72	\$48.09

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

COMING ATTRACTIONS: This week's openers include *Bringing Down the House*, starring Steve Martin and recording artist **Queen Latifah**. She performs "Better Than the Rest" and teams with **Marlo Winans** to perform "Do Your Thing" on the film's **Hollywood** soundtrack, which also sports **Eve & Jadakiss** "Let Go (Hit the Dance Floor)," **Foxy Brown**'s "Watcha Gonna Do," **Kelly Price**'s "Ain't Nobody," **Floetry**'s "Where's the Love," **Lil Wayne & Big Tymers** "Way of Life," **N.E.R.D.**'s "Rockstar," **Mr. Cheeks** "Move Something," **Calvin Richardson**'s "Next to You," **Iceberg**'s "Let Me See You Dance," **The Unit**'s "Gutta" and **Barry White**'s "I'm Gonna Love You Just a Little Bit More Babe."

— Julie Gidlow

AM: The Next Home For Oldies

Recent returns to the format may indicate a new trend

By Art Vuolo Jr.

My two favorite formats are News/Talk and Oldies, so one might say I'm a real lover of personality radio. These are among the last radio formats to offer true personalities. Think about it: You can't easily voicetrack a call-in talk show, and many heritage Oldies stations across America feature some of the most legendary names ever to grace our radio speakers.

Harry Harrison, Cousin Brucie and Big Dan Ingram are still on WCBS-FM/New York. Dick Biondi and John Records Landecker at Chicago's WJMK and Dick Purtan at WOMC/Detroit are all still going strong. And who else could have succeeded The Real Don Steele at Los Angeles' K-Earth (KRTH) better than San Diego radio icon Shotgun Tom Kelly?

Then there are the many fine weekend oldies shows available to stations featuring big names like Dick Clark, Mike Harvey, Dick Bartley and, the newest entry, Truckin' Tom "Cookin'" Kent, whose *Hall of Fame Coast-to-Coast* comes out of Cleveland, the rock 'n' roll capital of the world.

The talent pool is deep, yet Oldies stations seem to be drowning in a sea of sameness. With the exception of some special weekend shows and themed programming, the majority of Oldies stations play the same safe list of what seems like 250 songs that focus groups have indicated are what most people want to hear.

It's this lack of creativity that prompted me to subscribe to XM Satellite Radio, putting my "Radio's Best Friend" moniker, given to me by R&R, in jeopardy. Because satellite radio is not affected by Arbitron, it is free to feature a far more expansive playlist.

At XM, Ken Smith from Houston does a marvelous job with his staff on the '50s channel, and Tampa radio veteran Cleveland Wheeler has a couple of the zaniest personalities in the business on his '60s channel: Phlash Phelps and Terry "Motor Mouth" Young.

For the variety, the song and artist names in the tuner's display window, the digital quality and the great personalities, XM is

worth even more than \$9.99 per month.

AM Evolution

About 20 years ago AM was in big trouble. It was perceived to have an incurable illness, and all of the best programming was on FM. Then, in 1978, the late Al Ham developed the hugely popular Music of Your Life format. Some called it "Big Band," others referred to it as "Nostalgia." The industry embraced the name "Adult Standards."



Art Vuolo Jr.

This new format gave AM a much-needed shot in the arm, but even though the demographics the format attracted were affluent, it was not an easy sell to advertisers.

In 1988 another format helped reinvigorate AM. New/Talk took off, as Rush Limbaugh and a parade of mostly conservative talk personalities got noticed. Today they are credited for the turnaround that many AM stations have enjoyed.

But while News/Talk continues to thrive, the Adult Standards audience continues to age, and the format's ratings have begun to fall off as musical adjustments are made to "young up" the sound.

Tampa's often top-rated WDUV and KJUL/Las Vegas are a couple of FM stations that employ the Standards format usually found on AM stations. However, they, too, are now featuring what some might call "soft oldies" that were major pop hits but never too strong — songs like "Summer Rain" by Johnny Rivers and "The First Time Ever I Saw Your Face" by Roberta Flack.

Sleeping Giants

Something new — and encouraging — is happening at AM these days: Many formidable Oldies stations that had been flipped to other

formats are returning to the airwaves.

For example, after a few months as a Sports station, the station that was once Canada's premier Top 40, CHUM-AM/Toronto, returned to the Oldies format it had prior to going Sports. The station known as "1050CHUM" brought back the hits that made the station a Toronto powerhouse.

Also, at the start of this year Clear Channel flipped its 50,000-watt Cincinnati Adult Standards station, WSAI, back to the Oldies format that made the station (then at 1360 AM) a Top 40 champ. Now, with a 29-state nighttime signal at

With the exception of some special weekend shows and themed programming, the majority of Oldies stations play the same safe list of what seems like 250 songs that focus groups have indicated are what most people want to hear.

1530 AM, Clear Channel aims to give Infinity's WGRR-FM a major run for its money.

Market legend Dusty Rhodes, whom WGRR cut loose last year, has resurfaced for morning drive. The station has the Queen City buzzing. Peter C. Cavanaugh, a veteran broadcaster and one of Dusty's old pals from his Syracuse college days, listens to Rhodes each morning on his drive from Detroit to Flint, MI.

Then, late last month, a third sleeping giant was awakened, as

Entercom/Buffalo took the one-time WKBW (now WWKB) back to the music that made it a great Top 40 outlet from 1958 through the early '80s.

The KB comeback came complete with the biggest name in Buffalo radio, Danny Neaverth, for mornings. Market staple Hank Nevins is PD, fast-talking Jackson Armstrong is on for nights, and the always entertaining Joey Reynolds is pulling overnights from WOR/New York.

Reynolds became a radio superstar 40 years ago at WKBW, and now the leader of the Royal Order of the Night People is back in his hometown. Armstrong is voicetracked from Entercom's WMQX/Greensboro, where he does mornings, but the show sounds remarkably live. And he can actually fall asleep while listening to himself: With 50,000 watts at 1520 AM, the station screams into about 17 states along the Eastern seaboard at night.

Original Jocks And Jingles

If the ratings meter moves on these three stations, even just a little bit, we could easily see any number of other underperforming stations return to their thrilling days of yesteryear. The list of possibilities reads like a who's who of great and legendary stations.

Consider these candidates: the "other 1520," KOMA/Oklahoma City, and KFRC-AM/San Francisco. Both of these great stations were simply simulcasting their FM counterparts until Feb. 1, when KOMA went News following the space shuttle *Columbia* disaster.

Why not let FMs continue to feature the music of the late '60s through the early '80s while the AMs serve up a menu of oldies released between 1955 and the late 1960s? Most of these stations still have their original call letters and reside at the same spot on the dial, making it possible to use those wonderful original jingles too.

Great memories are made by more than just the music. It's also the jingles, the jocks and the commercials. We have already seen some of the original jocks and jingles return, but old spots are not as easy to do.

That's one area where XM's '60s on Six channel can go, and there's nothing like hearing one of those old Coca-Cola "It's the real thing" spots. Nick at Nite is doing it on TV; we can do it even better on radio!

Resurrection Suggestion

A few other monster AMs that could be sensational as real Oldies stations include KJR-AM/Seattle (once Channel 95), KCBQ/San Diego, WQXI/Atlanta, KQV/Pittsburgh, WING-AM/Dayton and KLIF/Dallas (now at 570 kHz). A fantasy of

Before I'm accused of living in the past, that's not so. We should all long for creative and entertaining radio that truly embraces fun, energy and excitement.

mine involves WMVP/Chicago, AM 1000, reclaiming its once-famous calls and morphing back into "Big 10, WCFL."

With today's voicetracking technology, Larry Lujack could be back on the air in the Windy City without leaving his ranch in New Mexico. And imagine hearing WFIL/Philadelphia as "Famous 56" once more, or maybe a resurgence of "Wibbage" on WIBG/Ocean City, NJ.

How about the return of the WMCA Good Guys in New York on "Fabulous 57"? And dare I even think that in my own backyard we could see the reemergence of "The Big 8" — CKLW/Windsor-Detroit — complete with those memorable blood-and-guts, rapid-fire "20/20" newscasts?

Baby boomers are now mostly in their 50s. They grew up with AM radio. It's somewhat logical that they would have no problem gravitating back to the same spot on the dial where they heard these oldies back when they were "newies."

The audience will go where it can find things it wants — on AM, FM or XM (or Sirius). Let's consider catering to the listener instead of just the bottom line. If you give the audience what it wants, the bottom line will lead straight to the bank.

Now, before I'm accused of living in the past, that's not so. We should all long for creative and entertaining radio that truly embraces fun, energy and excitement. My friends and colleagues in the broadcasting fraternity, we need to go back to the kind of radio that we all fell in love with.

Detroit-based Art Vuolo Jr., "Radio's Best Friend," publishes Radioguide. He is also the owner of VuoloVideo, which boasts a collection of more than 300 hours of video footage of air personalities and more than 10,000 hours of radio broadcasts. He can be reached at 248-433-4530 or artvuolo@aol.com.

A photograph of Paul Harvey, an older man with short grey hair, wearing a dark suit, white shirt, and a blue and white striped tie. He is smiling and looking towards the camera. He is holding a large, rolled-up scroll or document. In the background, there is a large, glowing blue and white abstract shape that resembles a stylized globe or a comet. The overall lighting is dramatic, with strong highlights and deep shadows.

*Congratulations
Paul Harvey
on your Lifetime
Achievement Award*

**PAUL HARVEY
NEWS & COMMENT[®]**

**THE REST
OF THE STORY[®]**

Affiliate Information 212-735-1700

www.paulharvey.com • www.abcradio.com

abc RADIO NETWORKS

The Most Influential News & Talk Network in America

WHAT'S GOOD ABOUT NEWS/TALK?



Continued from Page 1

News/Talk such a great format to work in and sell? Has the bad judgment of a few created a stain on us all, and will the government seek to increase regulation of content as a result? What can we do to improve in the year ahead, and, if it were your own money on the line, why would you rather own a Talk-based station than any other format?

All of our contributors gave candid answers to these questions and more, and, in the end, despite some problems, most seem to agree that the glass is half-full vs. half-empty.

In the interest of fairness and balance we also asked R&R Washington, DC Bureau Associate Editor Joe Howard to get some thoughts and input from someone who has been a fairly vocal critic of our industry in recent months, FCC Commissioner Michael Copps. His comments about and criticisms of our format and industry add an interesting postscript to our overall look at what's good about News/Talk radio.

The View From The Front Office

We begin with the perspective of some of our format's best managers. Leading that list is EGO & KSFO/San Francisco's Mickey Luckoff, acknowledged by his peers as one of the very best in the business. "Working in the News/Talk or Talk radio field should never become easier," he says.

"Oh, sure, if we simply elect to plug in syndicated product, there wouldn't be much to do other than market the product and sell the time — much like our Soft AC brethren do. However, if we're in a competitive market with two or more direct format competitors, the focus should never ease up.

"Changes in ownership afford station managers some very interesting challenges. Is the company a radio operator? Do they understand radio? Do they care, or is the property you manage part of a huge cluster? In any business there's nothing like a direct competitor coming into your market, even if your company owns it.

"Other challenges I see for all of us in the year ahead include format burnout, maintaining margins, finding new talent — especially women and minorities — and having the opportunity to surround ourselves with people who are passionate about radio and, especially, our format."

Luckoff suggests that AMs will continue to be primarily Talk stations until the anticipated benefits of IBOC take place, which, he says, means even more head-to-head competition. "Even if it's not good competition, every bite hurts," he says. "Furthermore, if it's a full service News/Talker vs. an all-Talk station, the costs of operation make the rates necessarily higher and, hence, make it more difficult to compete.

"With a weakened economy, the threat of terrorism and the government's or going war on terror, one would think this would be great fodder for our formats. However, all too often we have noted an 'enough already' response from listeners, who seek an escape to various adult music formats."

Arbitron Challenges

Luckoff also cites Arbitron problems as a continuing challenge for the format. "One of our biggest concerns must be the wildly fluctuating monthlies as a result of Arbitron's failure to achieve reliable response rates," he says. "Some incredibly wild audience swings among some of the best and most consistent News/Talk stations are directly attributable to this.

"With Arbitron so heavily focused on the new PPM technology this problem is not likely to change. Also, if and when the PPM is ever implemented, this could cause an entirely different positioning for our format, based upon the preliminary reports I've seen."

To nobody's surprise, Luckoff remains one of our format's biggest boosters. "News/Talk and Talk radio still afford our country the very best 'town hall meeting' opportunities available anywhere," he says. "These are fabulous formats filled with excitement, information and entertainment opportunities.

"They are, without a doubt, superb commercial vehicles offering the very best foreground, one-on-one selling situations for an unlimited number of products to a receptive, attentive audience that is listening more intently to us than to almost any other advertising vehicle.

"Sure, as more competitors enter the field there will be more exploitation and incidents that don't serve our formats well. But one of the benefits of consolidation, so far, is that, for the most part, it has put responsible owners in place.

"That said, however, since we now have managers running huge clusters of stations, there is far less focus on the day-to-day product. Since the product has become so much more of a commodity, incidents will continue to occur as operators strive to break through the pack."

So, would the man who has been voted News/Talk's best GM many

times put his own money on a News/Talker? "If I had the opportunity for ownership, I'd prefer to own an exclusive Soft AC, Classical or Smooth Jazz music station in an upper-income, highly educated market," Luckoff says. "No talent, no syndication and not much expense, other than marketing and selling.

"However, as a late friend of mine who was the owner-operator of one of America's most successful Classical music operations told me — while continuously refusing to sell me his station — 'Mickey would get awfully bored.'"

More Information To Manage Than Ever

Joel Oxley is at the helm of one of America's most successful News stations, WTOP-AM & FM/Washington. A broadcast veteran, Oxley says he has seen his own job change considerably in recent years.

"Like so many GMs, a little over a year ago I took on responsibility for another station Classical WGMS-FM," he says. "So, I have had to rely even more heavily on my managers at WTOP. Fortunately, I have outstanding people who are more than up to the task.

"Another major change is the amount of information I go through. My in-box is always full, but the real change today is the increased amount of e-mail. Receiving 250-300 e-mails a day is not uncommon for me anymore.

"The pace of our format, and, therefore, our jobs, is increasing so quickly. As a News station, we must always be ahead of the curve, and that is not always easy. But we'll stay on top by continuing to be immediate, accurate, local and relevant to our audiences."

Commenting on the best and the most challenging parts of his job Oxley says, "From our CEO to our newest hire, the best part of my job is working with such great people. The most challenging part of the job is always finding ways to be better and then making sure we really do get better at what we do."

Would Oxley lay down his own cash for a News station? "It really depends on what size market I was in," he says. "A News station in any market is more expensive to operate, because you have to have more people and equipment to do it right. After you get to a certain point in revenue a majority of the incremental dollars fall to the bottom line.

"So, I'd say if I was an owner in the top 10 or so markets, News would be great. Below that, I think I would look to News/Talk, Talk or an appropriate music format."

Knowing What To Pay Attention To Is Key

WLS/Chicago's Zemira Jones has presided over a News/Talker with a stable of unique talk talents that has seen phenomenal growth over the past few years. But that growth has not come without challenges for him as a manager. "Everything moves and evolves faster today," says Jones.

"There's an ancient prophecy that said, 'In these times man will become weaker and wiser.' It didn't make much sense when I first heard it years ago, but it seems to grow in meaning to me with every passing moment. We are all deluged with information today, but we're weakened by time. We don't have enough of it to do our newly found wisdom justice.

"Knowing what to pay attention to is the key ingredient to management success these days. The job today is more about priorities and insight than raw might. Being bigger isn't necessarily better, being first doesn't mean you're the fittest, and the best product by itself doesn't ensure the highest ratings. You have to learn to keep all the right plates spinning."

Asked what he sees as the format's biggest challenge, Jones replies, "Three things: talent, talent and talent. I'm sure I'm not the only one putting talent at the top. With a shrinking minor league pool from smaller markets and fewer passionate young people knocking on our doors, radio is in increasing need of talent with star power.

"We will no longer be able to pick from the low-hanging fruit trees of talent for our next drivetime host. The stations that will succeed over time today will have to be able to manufacture talent of their own. Syndication is nice, but it won't get us to the promised land all by itself. The audience expects and demands a custom meal of entertainment and insight every day that's been cooked up just for them."

Stimulating The Senses

Jones sees two major attributes that make News/Talk the most successful format in America today. "A major attribute is the format's ability to raise the bar on how we connect with our audience," he says. "We continue to get better and better at stimulating all the senses of our audience with a singular mode of connection: the human voice. TV follows us, new media tries to clone us, and print media envies us.

Continued on Page 22



Mickey Luckoff

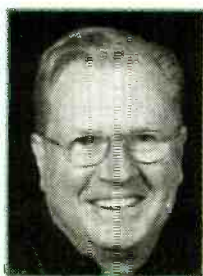


Joel Oxley

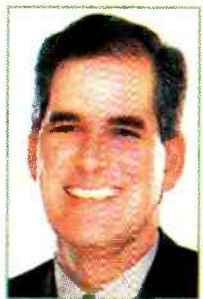


Zemira Jones

WHAT'S GOOD ABOUT NEWS/TALK?



Lee Larsen



Dan Bennett



Mark DePrez

"Our challenge will be to continue to provide interesting and entertaining radio while the issues of the day facing our country and the world continue to grow more important, more difficult to resolve and more dangerous."

Lee Larsen

Continued from Page 21

"Secondly, our uniquely 'low-tech' medium is more accessible and mobile than all our competition. I believe that will give us a powerful advantage for years to come. Even with the expansion of the spectrum of media choices today, none have been able to replicate our core attributes. Product is king, and if we continue to offer a superior product delivered with an 'oh wow!' service mentality, look out."

As to why Talk hosts seem to take so many hits from others in the media and government, Jones says the answer is obvious. "In many ways, Talk radio is analogous to the perfect storm in communications," he suggests. "It has an intimate, human quality; it's relatively low-tech; and it's able to deliver the world to the human brain in an instant. That is a powerful combination."

"It is impossible to wield such power and not stir up the dead. Radio is a great giant that is just beginning to be recognized for its power, and I think we need to get used to it. Remember, 'When elephants dance, ants die.' We just have to get used to being an elephant."

"It's been said the best-loved sound to a person is the sound of his own name. The human voice calling your name cannot be matched. As riveting as some music is, no song is more powerful than words spoken by the human voice in the proper syntax."

"Along with WLS I also manage a very exciting Rock station, and I love it, but nothing beats the impact of the spoken word. News/Talk is hard to get going, but once it does, it's a tank and a printing press for cash. Talk is also the most resilient format against the satellite invaders of the future."

Asked what he likes best about going to work each day, Jones says, "The best part of my job is the satisfaction I get from turning ants into elephants, turning shallow listening acquaintances into raging loyalists and helping budding sales and on-air talent grow into thriving money machines. Growing people's potential is the best part of this job. It's overcoming small thinking that's the biggest challenge."

Managing Today Is Better Than Ever

Respected veteran broadcaster Clear Channel Rocky Mountain Regional Manager and KOA/Denver GM Lee Larsen has seen his job responsibilities grow dramatically in recent years. But Larsen says the expansion of his duties has only served to increase his enthusiasm for the format and our business.

"My job has gotten better over the years as my responsibilities have increased," he says. "Working with several markets and several News/Talk stations gives me a broader perspective and more people to exchange ideas with every day. Keeping up with all that is happening keeps me exhilarated, youthful, fulfilled and very tired at the end of each day."

"The only real downside is that I don't know everyone at the stations as well as I used to when I only worked with one station. For the people who work with me, the good news about that is that they have had the opportunity to expand their areas of work, taking on more responsibility and growing in their abilities."

"The biggest attribute of News/Talk radio has been and will continue to be the people who make up each of our stations. You will not find more dedicated, conscientious or hard-working people in radio. These people, along with the instant access to what is happening in the world that they have, will be able to provide listeners with immediate information and thought-provoking analysis and opinions."

Larsen also says that the times we are living in offer the format's greatest challenges in the months and the year ahead. "Our challenge will be to continue to provide interesting and entertaining radio while the issues facing our country and the world continue to grow more important, more difficult to resolve and more dangerous," he says.

When it comes to how much impact recent and well publicized indiscretions by hosts have had on our format, Larsen's years of experience show clearly. "In my opinion, these incidents have been few and far between and were the result of lapses of judgment that can't be prevented by rules or regulations," he says.

"With GMs spread thinner than ever before, we need to work harder to have talent, program directors and producers all on the same page as to what constitutes good judgment and where the lines are that can't be crossed."

"The old days of 'Let's see how far we can go until the GM stops us' are gone. The stakes are too high today, and what we do is too important to squander it with poor judgment on anyone's part."

Sales And Programming Must Work Together

Susquehanna/Dallas Market Manager Dan Bennett, who oversees, among other stations, Sports/Talk KTCK and News/Talk KLIF, has also seen his job become significantly more challenging in recent years. "A big challenge is the realization that, as a manager you are truly the glue between programming and sales and that you absolutely must be the one who ensures that both of those departments are talking and working together more than ever before," he says.

"When you are on the AM band and not the No. 1 station in the market, you have to be more creative in your plans to market and promote in conjunction with clients in ways that bring the station revenue and bring

value to the advertiser. It's more important than ever for managers to help sales and programming work together to find solutions rather than letting them build walls between each other."

Bennett sees the pending growth of digital technology as a real plus for Talk-based radio stations. "We need to get the whole AM digital thing worked out as quickly as possible," he says. "I was around when the whole AM stereo thing came and went because nobody could seem agree on what page to be on, and I would not like to see that happen to this emerging technology."

"Digital broadcast is a critical piece of the puzzle for our future, because it will get more people to come our stations. I also think it might encourage some AM operators to experiment with some niche music formats that will attract more and potentially younger people to the band, which can only help Talk radio formats in the long run."

Sour Grapes

With two Talk stations on his watch, Bennett has more than a little experience in dealing with controversial talents who occasionally ruffle the feathers of listeners and community leaders. "In the case of the Orie & Anthony incident, I don't think the format took any unfair criticism; the criticism for that stunt was warranted," he says.

"Unfortunately, something like that tends to make other media paint all of us with the same brush, and that isn't fair. The majority of talk talent and people who run Talk stations know where the line is and do a pretty darn good job of not going over it."

"Many times a manager can see the warning signs before something like that happens but may be tempted to turn a deaf ear to it due to good ratings or revenues. In that case, any criticism is probably deserved."

Asked for his opinion on the threat by some in Washington, DC to consider reinstating the old fairness doctrine, Bennett replies, "That's a frightening thought. People listen to what they want to listen to, and if a liberal host or a liberal Talk station had mass appeal and good ratings, you'd find plenty of operators who would embrace it."

"It's no different than programming a music station. People will listen to what they like, and they won't listen to what they don't like, period. All the recent talk about this subject is just sour grapes on the part of a few politicians, especially those who sometimes get attacked on talk shows."

When all is said and done, Bennett says he loves his job, both the good and the hard parts of it. "The best part by far to me has got to be the day-to-day excitement you get from running a Talk station," he says. "Hiring talent, watching them grow and succeed at gaining ratings and creating revenues — that's one of the great parts of this job."

"The most challenging thing we all face today as managers is stopping down from our daily job to spend an adequate amount of time visualizing and planning for the future to see where we're going and how we're going to get there. Lack of time for adequate planning is perhaps the biggest challenge I see for all managers working in today's radio business."

The Way It Is

WOWO/Ft. Wayne, IN's Mark DePrez checks in from America's heartland with his viewpoint on what it's like to have started his management career without ever having been part of the good old days. "Because my first GM gig here at WMEE, WCNO, WOWO & WQHK is also my current gig, it's hard for me to imagine what it must have been like to be a GM at just one station or an AM/FM combo," he says.

"I am among a generation of GMs who don't know the business any other way. I can't imagine not having to keep all the plates spinning and not constantly facing the challenge of not helping one station at the expense of another. It must have been pretty boring."

Acknowledging that most challenges facing the format are pretty universal, DePrez says at least one will be especially critical in smaller and medium markets like Ft. Wayne. "Containing the cost of syndicated programming and determining at what point the cost exceeds the gain will continue to challenge many News/Talk stations in markets of this size," he says.

Conceding that syndicated programming can be of value DePrez still believes it's local content that is the biggest attribute for stations like his. "For example, the post-election coverage we provided last November was totally unique and unavailable anywhere else," he says.

"We had personnel at party headquarters, the state capital and the election board and nonstop coverage from the WOWO newsroom. All of this programming was anchored by one of our own talk show hosts."

When it comes to making a format choice if his own fortunes were on the line, DePrez makes no bones about it: "I'd go with the spoken word. Since Federated Media acquired WOWO and changed the format to News/Talk eight years ago, local revenue has grown over 70%. Every year since 1995 revenue has grown steadily ahead of market revenue performance."

"This past year WOWO's local revenue growth outpaced local market revenue by 10 times. This growth has happened regardless of economic climate and ratings fluctuations. With over 60% of our business being direct, we have far greater control of our financial destiny than we have with other formats that are more dependent on agency business."



The Michael

Savage Show



#1 N.Y. Times
Best Seller List

WABC Ratings Explosion
Find Out Why!

**Over 300
Stations Nationwide**

The Michael Savage Show Welcomes

WRKO, Boston

LIVE Monday - Friday

**Ranked 4th Largest
Show in Syndication***

**According to Talkers Magazine*

Live 6 Days A Week

*Nominated Radio & Records 2002
News/Talk Personality of the Year*

THE RUSTY HUMPHRIES SHOW



NOW
OVER
200
STATIONS



Talk Radio Network

www.talkradionetwork.com

888-383-3733

It's Simple...

RAMSEY

NOW HEARD ON OVER
160 AFFILIATES!



**NO CORPORATE MANDATES,
NO FORCED PROGRAMMING...**

Just Great Talk Radio!

R&R 2003 News/Talk Industry Achievement Award Nominee

LISTEN LIVE
2-5 PM/ET

WINS!

**RECENTLY
ADDED STATIONS...**

**DALLAS
KLIF**

**DENVER
KNUS II**

**CHARLOTTE
WBT**

**CINCINNATI
WBOB**

**MEMPHIS
WREC**

**MILWAUKEE
WTMJ**

**WASHINGTON, DC
WABS**

**24/7 REFEEDS AVAILABLE
SYNDICATION 1-877-410-DAVE**

www.daveramsey.com

**THE
DAVE
RAMSEY
SHOW**

"Where life happens; caller after caller..."

Powered by
activate

StarGuide **DIGITAL** Ready

WHAT'S GOOD ABOUT NEWS/TALK?



Memo From The PD's Office

Programmers weigh in on News/Talk's advantages and challenges

Few jobs in radio have changed more in the past few years than that of the program director. Once relied upon only for the on-air sound of the station, today's successful News/Talk programmers are part product manager, part promotions and marketing manager, part talent scout and coach and more involved than ever in helping to develop revenue potential for their radio stations.

We asked some of the best programmers in News and Talk radio to share their thoughts on what's good about Talk radio today and to offer their opinions on some of the challenges we'll see in the year ahead. We also asked them why they wouldn't want to have any other job.

Tom Langmyer

KMOX/St Louis

News/Talk radio is different from a few years ago, and today's PDs have a more complex role. Over the past few years it has become a whole new world for News/Talk programmers. In addition to setting the vision and day-to-day execution of the station's on-air product, programmers are also getting more directly involved in building station revenue opportunities through partnerships and cross-branding.

PDs are heavily involved in the overall business plan and are accountable for more than just ratings. Many PDs have responsibilities for more than one station and are also working with more media-savvy talents who may appear on several different platforms. This new world presents great opportunities for today's programmers. *(Editors note: Langmyer was recently promoted from Director/Operations to VP/GM at KMOX.)*

The challenge for today's News/Talk programmers is greater than ever, because News/Talk product is available in many different forms. Several cable channels provide news, talk and information, and these elements are available in other forms as well. To stay ahead of the curve, News/Talk programmers need to continually focus on points that make their station different and to keep things compelling.

The News/Talk format continues to be an emotional connecting point for people. Whether it is used for companionship, news or even a break from the hard news of the day, the format will continue to be a lifeline in 2003. When there is tension in the world and harder economic times, people rely upon News/Talk radio for information and a sense of connection.

When it comes to whether or not Talk radio has taken unfair criticism about the content or comments of some hosts, much of that depends how you look at what Talk radio is in the first place. There are many forms of Talk — from Bruce Williams to Howard Stern and everything in between — appealing to many different ages and targets. I think listeners are bright enough to judge and choose what they like and don't like.

A great News/Talk station is fun to run, it is the most interesting format to build and execute, and it has the greatest revenue potential. It also takes special people to run great News/Talk stations. In short, News/Talk is a great format.

An Arbitron Perspective On News/Talk Radio

When it comes to tracking the ups and downs of the News/Talk format, few have a broader perspective than Arbitron VP/Radio Programming Services Bob Michaels. "Having watched the News and News/Talk format over the years here at Arbitron, there is a definite ratings pattern that is no different from other, music-based formats," he says.

"Country and CHR radio have waves of popularity that normally rise and fall over years, whereas the N/T formats are more likely to see spikes when crises or sensational news happens. For News, the most recent obvious example is the Sept. 11 Arbitron results for WINS and WCBS-AM in New York. Record high ratings were achieved by these stations that day.

"Talk formats had their presidential scandals, high-profile trials and war-related topics, which lit up the phones and raised their numbers. But as much as these events drive up the numbers, it is also very difficult to light the fire when there is no kindling.

"The best attribute of these formats is their ability to run with these events, but it also hampers them when nothing of note is in the news that is important to listeners. Attempts to excite the audience over nonevents are quickly picked up by the audience, and they react accordingly: Listening estimates drop.

"However, recent events such as the sniper this past fall in Washington, DC and Virginia and the space shuttle disaster show how local radio can quickly fill that information need and, as evidenced by record-high estimates for WTOP, the audience ratings estimates will increase."



Bob Michaels

Jack Swanson

KGO & KSFO/San Francisco

Many of us working in News/Talk radio often forget just how important our work really is. We're doing far more than executing another radio format. We're using radio to inform our communities and to share information and ideas. We're using radio in a way that gives every member of our society the ability to speak to their community and, in some cases, the entire nation.

Can you think of any other format in radio that stops running commercials when there's a local or national emergency? News/Talk offers frequent evidence that in our format doing the right thing is, at times, more important than making money. Think about that — *more* important than making money.

After the devastating earthquake that hit San Francisco in 1989, I got a call from the President of the ABC group at the time, Don Bouloukos, asking how things were going. I told him the city was getting back to some degree of normalcy, but I was concerned that after seven days we still hadn't found time to run a single commercial. One week with no commercials!

His response? "Serve your community. We'll make the money later." I'm sure a lot of radio executives said the same thing to their New York and Washington stations after 9/11. Not only can I not think of another format where you would hear that, I can't think of another industry where you'd hear, "We'll make the money later."

Every year KGO stops running commercials for 24 hours during our annual fundraiser for leukemia research. We have a great bottom line, but sometimes our responsibilities expand beyond the shareholders. We've raised millions for leukemia research over the years, and I'd like to think we have played a small role in helping a lot of sick people.

So, as we move into 2003, I'm proud to work in this format. Proud because, as our nation faces terrorists, a lousy economy and the prospect of an ongoing war, we're doing something important, something that really matters.

Gabe Hobbs

Clear Channel Radio

How has the role of a programmer changed or evolved — for better or for worse — in the past few years? All for the better in my opinion. Program directors now have to be complete managers — well rounded and well educated. They have to understand all aspects of not only a radio station and its community, but also multiple stations and markets and the radio corporation itself. The days of a PD with a T-shirt and a Walkman in his ear may well be gone, because now we have true multifaceted, professional and creative managers.

When it comes to challenges in the year ahead, multitasking comes to mind right away, for obvious reasons. Niche broadcasting within the News/Talk/Sports genres will also be something that programmers will have to study very carefully and understand in the years ahead.

And, of course, there will continue to be the ever-present pressure on publicly traded companies to return a fair profit and vibrant stock to the stockholders. Reconciling that pressure with good programming, strong sales and the public interest will require smart and highly skilled managers, and only the strong will survive.

When it comes to what's good about News/Talk, I think No. 1 is its immediacy. To this day, nothing — not the Internet, TV or print — can come close to the immediacy of radio. When News breaks, radio will always be there. The portability is also a tremendous advantage.

Until battery-operated satellite TV fits in your pocket or we have high-speed, wireless, real-time online information streaming, portability and immediacy will combine to keep radio as one of the primary sources of information for all Americans. And even when we have high-speed wireless capabilities, radio should remain extremely competitive and user-friendly.

Radio continues to be the only medium that challenges all of the senses and forces one's imagination and mind to participate in the information or entertainment exchange. I show you a car on TV or the Internet, and everyone sees the same car. But when I describe a car to you on the radio, 5 million people see 5 million different cars. To re-create the Persian Gulf War on TV, I need millions of dollars. To do it on radio, I need a PC and a good production director.

Indiscretions by controversial on-air talent is nothing that we



Tom Langmyer



Jack Swanson



Gabe Hobbs

"The News/Talk format continues to be an emotional connecting point for people. Whether it is used for companionship, news or even a break from the hard news of the day, the format will continue to be a lifeline in 2003."

Tom Langmyer

the **LARRY ELDER** *Show*

SPEAKING FREELY.



NOW SPEAKING FREELY IN

Los Angeles

Chicago

San Francisco

Washington

Houston

Detroit

Seattle

and many others...

Affiliate Information 212-735-1700
www.larryelder.com • www.abcradio.com



The Most Influential News & Talk Network in America

WHAT'S GOOD ABOUT NEWS/TALK?



Memo From The PD's Office

Continued from Page 26

haven't seen before, whether in music radio, Talk radio or television. How about Joe Pyne, Bob Grant, Morton Downey Jr., Howard Stern or Jerry Springer?

Granted, in the case of the now-famous Opie & Anthony incident, clearly, the talent went way over the line, but isn't that why their company hired them? Let's be honest. An army of lawyers, a GM, a PD, an ad agency and a client all saw the rules to that bit and said, "Hey, this will be funny. Go ahead." You reap what you sow.

Would I put my own money into a News/Talk radio? As a proud stockholder in Clear Channel, it is my own money on the line. With a News/Talk station there is certainly more inventory to sell and more inventory with affinity sponsorships that can be attached, such as news, weather, traffic, your favorite host, etc.

It is the most foreground format around. It is far easier to mobilize a News/Talk listener to action than an AC listener. Results for advertisers are spectacular in our format, especially from live reads by the format's high-profile personalities.

Peter Thiele

WVNN/Huntsville, AL

As a programmer, I try not to look back too hard at "the good old days." I think it's easier today to have a great-sounding station with the computer equipment that is the norm. Production is easier and better. My biggest wish is that I had more time to spend coaching the staff. Finding that time in today's busy broadcast day is more difficult than ever.

The greatest challenge we'll face will begin at the end of the Fush Limbaugh era. We are in a great time in News/Talk today, but I think that News/Talk will have to evolve to better relate to the unique 25-49 culture, which is so different from previous generations. Still, News/Talk is way ahead of TV and newspapers at relating to the audience and community.

As far as talents who may cross the line, let's keep one important thing in mind: Hosts like Opie & Anthony have nothing to do with Rush Limbaugh, Sean Hannity and other mainstream talkers. Most Americans have no idea who Opie & Anthony were and likely think that they were nothing but DJs. Good general managers should learn that having a hands-on program director who can help stop these types of incidents from happening in the first place is essential.

Jim Farley

WTOF-AM & FM/Washington

In recent years consolidation has caused many PDs to be responsible for two or more stations. Frankly, as a result of that, many PDs I talk to who have that responsibility are not happy campers. I feel fortunate that I program just one format in one market, and I am very happy that I can focus all my attention on WTOF. I see that as an advantage for me and for the station.

A challenge we will all continue to face is fewer listeners on the AM band. When was the last time you stayed in a hotel where you could hear AM on the radio the hotel provided? Or how about office buildings where nobody can hear AM unless you place the radio right by the window? Have you ever talked to an under-30-year-old about what you do and have him or her ask, "What is AM radio?" Broadcasting on the AM band, in many areas, is like competing with one hand tied behind your back.

On the other hand, we own — or can own — the in-car audience. Since 9/11 more listeners know we are here and know they can count on us the next time — "us" being stations that truly delivered during 9/11 and had the news resources and plans in place to cover the crisis.

When it comes to the future of spoken-word radio, you have to first distinguish between Talk Radio and News/Talk or News, because there's a big difference. Listeners will trust a station that provides news, traffic and weather in a timely and reliable fashion, whether it is a Talk, News/Talk, News or Sports station. The benchmark for all of us is "Do we have the information our listeners need as soon as they need it?"

Why do I love doing this job? What could be more satisfying? In the wake of 9/11, the anthrax scare and the sniper attacks, we got incredible feedback from our listeners that what we do every day is important to them and matters to their lives and that they are glad we are here. We really make a difference, and that feels great.

Ken Beck

Entercom

The job of a News/Talk programmer is getting larger in scope as we speak. Most contemporary PDs are doing what operations managers did a few years ago, while most operations managers are now GMs in everything but name.

At Entercom we also ask our News, Talk and Sports programmers to be

very proactive on sales issues, human resources operations, recruitment, training, coaching, event planning and execution and community involvement strategy. The obvious downside to the increased workload and responsibilities placed on PDs today is less face time with talent and less time to think up cool stuff to put on the air.

As the challenges ahead, we need to work harder to differentiate our newscasts and talk shows from other media competition. If our potential audience leaves their house in the morning feeling fully informed and knowing all the sports scores and highlights after watching TV, we have to give them a fresh set of reasons to join us in the car, on the weekends or at work. Can we come up with a show, service elements or unique talent that consistently gives them a reason to punch up our stations?

2003 will be a great year for News stations because there is so much going on. If listeners have to leave for a while, they'll have to keep coming back to the radio for updates on Iraq, the economy, North Korea and so much more. News based talk shows will do better than pure entertainment shows during this cycle. Advertisers will continue to slowly realize that the real money comes 35-64, and we'll see more transactional business placed against this demo target.

I also think Arbitron will have increasing trouble with diary returns and placement and the FPM launch, leading to more skepticism in the marketplace about ratings fluctuations. This means these News, Talk and Sports stations with the strongest brands will continue to win in their local markets, regardless of ratings volatility. This situation will work against startup stations.

Meanwhile syndicators will continue to weed out underperforming shows as local affiliates reach their capacity to handle barter inventory. Competition among nationally syndicated shows will be even more brutal in a crowded marketplace, and syndicators will be forced to work more closely with key affiliates to create local sales events and opportunities for them.

While I have not seen a lot of Opie & Anthony fallout in the News/Talk world, I do believe their incident almost stopped the FM Talk genre in its tracks, economically. There is an audience for this format but it's going to take some time to get mainstream advertisers to support it. FM Talk is nothing more than another version of Rock radio, but key advertisers, for some reason, find it easier to buy Rock, Active Rock and Alternative music stations, even though much of the content and attitude are identical to FM Talk.

Opie & Anthony reminded us that FM Talk stations need strong, experienced and involved managers to direct the programming — not just patsies and pals of the talent or full-time sales trainers.

In the end, with a News or Talk station you can almost always outsell your rating share with the formats, and, in most cases, there are huge cost barriers blocking potential competitors. Not to mention that you'll have a heck of a lot more fun running it.

Mark Mason

WINS/New York

In 2005, in many ways, we are far more focused and businesslike than we used to be as programmers. While I'm not sure the latter aspect is an entirely good thing for a driving creative force, I do think we have a much clearer idea of the parameters within which we operate than we used to.

Because those limits are considerably narrower now, we're forced to think more like general managers than acting like some out-of-control Sputnik because orbiting the radio station's atmosphere. So, while our creative juices are a bit more contained, in some ways they are probably put to much more profitable use.

Clearly, the events of Sept. 11, 2001 have brought 1010 WINS and other News and News/Talk stations more new listeners than all the advertising in the world could have. As the steward of America's most listened-to radio station, my greatest challenge is to capitalize on that opportunity by continuing to superserve our core while reinforcing the choice that newcomers made when they discovered WINS during the last year or so. While that's a bit of a balancing act that can put our skills to the test, it's something we need to take advantage of so that we're not a one-hit wonder.

All News, News/Talk and Talk stations have come to the fore during this period, which is marked by extreme levels of anxiety in America. The vital, timely and essential information that we provide gives our listeners a sense of security by keeping them connected and informed. It raises the perceived listening experience to a far higher level of necessity. It's really given us a chance to showcase our value to a whole new generation of listeners.

At News radio, we usually don't find ourselves in situations where on-air talents have used poor judgment and caused a controversy. But, as a longtime Talk PD, I think some of the recent incidents that have happened across the country should serve as a sobering wakeup call to programmers that the "anything goes to get ratings" approach is inadvisable, unwise, irresponsible and myopic.

Hopefully, programmers have learned to closely monitor their talent and

Continued on Page 44



Peter Thiele



Jim Farley



Ken Beck



Mark Mason

"The benchmark for all of us is 'Do we have the information our listeners need as soon as they need it?'"

Jim Farley

Puzzled about creating the perfect line-up?



We at Talk America Radio Networks have solved the puzzle for your spring book and beyond. Three hours a day, politics, relationships and current events, his sparkling eyes and motor mouth creates a gigantic presence, combining the wisdom of a sage with the voice of a "Heavy Hundred Talker". With his laser like mind and his explosive ideas, Shmuley "The New Talk Of The Town" will grow audiences, increasing ratings and ad sales.

**"Be one step ahead of your competitor.
Add 'The Shmuley Show' to your
line-up for the Spring book."**

www.talkamerica.com 888-727-8629 fax: 973-438-1637
Affiliate Sales - Ed Powers & Bruce Wernick edpowers@talkamerica.com



THE NUMBER 1 FM TALK STATION
IS NOT IN LOS ANGELES.



...OR IN NEW YORK, CHICAGO OR BOSTON.

THE NUMBER 1 FM TALK STATION IN
AMERICA IS IN TRENTON, NEW JERSEY.



"NEW JERSEY 101.5" USES SABO MEDIA'S
TARGETED TALK® FORMAT TO WIN
828,200 CUME LISTENERS WEEKLY.
24/7, ALL LOCAL, ALL LIVE.

Sabo Media's Targeted Talk® format wins the demographic you select. Proven effective:
"New Jersey 101.5" has been delivering major market numbers for twelve years.

Since Sabo Media's Target Talk® formula delivers audience like this in Trenton, expect
fat results in your city.

GM Andy Santoro and PD Eric Johnson will tell you how happy they are with
Sabo Media, call them at 800-876-9599.

NEW JERSEY 101.5	828,200
KLSX FM LOS ANGELES	763,400
WCKG FM CHICAGO	354,800
WNEW FM NEW YORK	433,300

SOURCE: Fall 2002 Arbitron. Monday-Sunday, 6AM-Mid. Total Survey Area. Non dup cume. Total Persons.

Contact us when you want to get fat.

www.sabomedia.com. 212.681.8181. Now you know.

SABOMEDIA
Ask us what's next.

WHAT'S GOOD ABOUT NEWS/TALK?

The Consultants' Perspective

A panel of format gurus look at the state of Talk radio in 2003



Walter Sabo



Holland Cooke



Valerie Geller

"Local, live interaction with the audience is the essence of great local radio, so when you do Talk, you're already starting out with a triple. If you also put on a good host, you have a home run."

Walter Sabo

In today's broadcast business, when GMs and PDs are wearing more hats and overseeing more stations than ever, having an experienced and successful outside consultant can be more of a valuable addition to your station's team than ever.

Offering their viewpoints on the state of the format today, and what they feel is good about Talk radio, is a panel of successful programming and management consultants including Sabo Media CEO Walter Sabo, McVay Media Alliance News/Talk specialist Holland Cooke, Geller Media International President Valerie Geller, veteran programmer and Mocerri Media President Greg Mocerri, sales and marketing advisor and Irwin Pollack Company President Irwin Pollack and longtime radio research specialist and consultant and Benchmark Company President Dr. Rob Falor.

All were asked the same basic questions regarding how their jobs have changed for better or worse, what challenges the format faces in the year ahead, how valid the criticism of Talk radio by politicians and other media is and why they would invest their own money in a Talk station over any other format.

Walter Sabo

Sabo Media

From my perspective, our job has not changed all that much. The key difference today is that, in addition to providing ideas for promotions, programming, hosts to hire and coaching tips, what companies now use consultants for is to buy themselves extra "RAM."

By that I mean they hire consultants for thinking time. When one PD programmed one station that person had some thinking time, but now, without a secretary or an assistant and with three stations to oversee, most programmers have no strategic thinking time.

The biggest challenge for broadcasters today is running their stations. In recent years companies could improve their earnings through acquisitions and mask same-store sales from year to year. Today nobody's earnings can be masked with acquisitions — they have to actually run the radio stations.

The relationship between the listener and the radio station has not changed, despite all the ownership changes. It's still one listener listening to one signal at one moment in time. In order for companies today to grow, they have to improve what they offer a listener at this moment in time. That is their only option for growth. They have to aggressively run the radio stations in ways that will gain an audience.

Remember, you may own all the stations, but you don't own the audience. They still have many other options to choose from, including not just other radio stations, but also TV, cable, movies, magazines, the Internet and much more.

A Pre-Emptive Product

That said, the format still has numerous attributes, not the least of which is that Talk radio has always been the best format for sales. In 1990 the format began to be deployed on FM stations, and that move brought the selling impact of Talk to the FM band, with its built-in demographic advantages. It makes younger demographics possible for Talk radio.

Forty-four percent of the AM Talk radio cume is over 65. The reason that the format continues to be viable despite that demography is that it sells like crazy. No other format gets better response for an advertiser. When you apply those sales results against FM's 25-34-year-olds, you have the perfect format. Even with numbers that some would not consider to be all that great, FM Talkers in Chicago and Los Angeles are often the No. 1 or No. 2 local billers in their markets.

If I owned FM radio stations in a market, I would immediately take all of them Talk. I'd air one at 18-34-year-old men, one at 25-34-year-old women, one at 35-44-year-old men and another at 35-44-year-old women.

With four stations in any top 50 market I could command one-third of the local revenue, because I could run more commercials that would get a much better response for advertisers with a pre-emptive product that no one could duplicate by going to Tower Records.

Talk is and has always been radio's best format, because it takes advantage of the best technology we have, which is taking local, live phone calls. No other media can do that as well.

Watching phone calls on television is painful — they're staring at the ceiling, yelling, "Hello, caller, are you there?" And there's nothing sadder than reading in a newspaper, "Call now and take our poll. Results published tomorrow!" Local live interaction with the audience is the essence of great local radio, so when you do Talk, you're already starting out with a triple. If you also put on a good host, you have a home run.

So, yes, I would take all of my money and make all of my FM stations

Talk. I can't imagine anything more tragic or pathetic than being the No. 3 AC or the second Country or CHR or any Classic Rock station.

Holland Cooke

McVay Media Alliance

Consolidation seems to have increased the demand for a News/Talk consultant's skill set to round out management's format strategy. This is my own anecdotal impression, not statistics, but many of today's cluster GMs seem to have come from the music stations in the prevailing merger entity's group, not the Talk stations. Ditto for the programmers. Often PDs with multistation responsibility have a music format background and had the AMs dumped in their laps.

There's also a generational aspect, since many of today's GMs are young enough that they didn't grow up listening to AM radio. And as has always been the case, many GMs come from sales. They've already got systems for managing sales, and to their credit, they know what they don't know, so they often use consultants for systems, formatics and other success templates on the programming side. Salespeople tend to be risk-averse, so a consultant's proverbial material is welcome.

Possibly the biggest issue in today's radio-station environment is workload. Many managers now manage more stations than anyone can manage. I've actually had clients hire me saying, "Listen to these two AMs for us. We haven't got time."

A continuing challenge in the year ahead will be allocating the resources necessary to maximize News/Talk/Sports AMs' revenue potential, which is, when indexing ratings to revenue, consistently greater than that of music FMs'.

More often than not, because management comes from a music FM background, product and promotion expenses are allocated accordingly. But music FM shares are destined to continue eroding, with spotloads now too interruptive for the FMs to be music appliances and new competition chip-chip-chipping away.

Spend all your money on the FMs, and it's a break-even. Allocate those same programming and promotion resources to the News/Talk/Sports AM, and you'll get much more bang for your buck. Too often management is content with single-digit shares for the News/Talk/Sports AM.

A Hate Crime

As to the question of whether or not Talk radio has taken some unfair criticism in the past year, if radio can spend a year taking bows for what we did on Sept. 11, 2001, we sure ought to own up to something else we did in New York since then.

Was the Opie & Anthony incident any less than a hate crime? Suppose it happened not in St. Patrick's Cathedral, but in a synagogue or a Baptist church in Harlem? What's unfair is blaming the talent. They didn't break into the studio, they were enticed there, with piles of money, after similar gaffes elsewhere. Yet Infinity had the nerve to take a bow for promptly canceling the show.

If I were investing my own money in a station, it would be a News/Talker. Warts and all, when the stuff hits the fan, the music FMs will cut to a network or simulcast a sister AM. With 9/11 still so fresh in our minds, people are always expecting something to happen. Smart stations are preparing now to fulfill that expectation.

Those that shine will be as conspicuous as those that don't. Even though it's likely we'll be dropping spots for a day or two, it'll come back in spades on the back end if your station plans ahead now and makes the extra effort when things happen.

Valerie Geller

Geller Media International

I don't know about any other consultants, but personally, this has been one of the most fantastic periods of my entire career, in part because I work not only in the United States, but also in 26 other countries throughout the world.

At our company we've always focused on personalities and content. We hold a producer's workshop once a year, and even with consolidation, our workshop last year in New York was heavily attended by talk hosts and producers from all over the planet all wanting to work on getting better and increasing audiences.

Today many Talk PDs are responsible for several stations and don't even have time to get a glass of water, let alone coach their hosts. They often reach out for a second set of ears just to get a take on the station or, more specifically, some help airchecking or coaching talent they do not have the time to work with.

Surprisingly, several top talents have hired me on their own because

Continued on Page 34

WHAT WILL THE MARKET DO NEXT?



WHEN AMERICA'S FINANCIAL LEADERS NEED TO KNOW THEY TUNE TO BOB BRINKER.
SO DO 3 MILLION* OTHERS ON OVER 200 INFLUENTIAL NEWS / TALK RADIO STATIONS.



Affiliate Information 212-735-1700
www.bobbrinker.com • www.abcradio.com

*Source: Arbitron Nationwide, Spring 2002, DMA, Persons 12+, Sat-Sun 1-7pm, Weekly Reach Persons



The Most Influential News & Talk Network in America

WHAT'S GOOD ABOUT NEWS/TALK?



The Consultants' Perspective

Continued from Page 32

they felt they were not getting needed direction from their PD and that their show was not growing. They needed some guidance or techniques to move it to the next level. Word of mouth among the hosts and producers as ratings increased has led to many new working relationships with not only the talent, but the stations as well.

The Courage Of Our Convictions

Among our greatest challenges as a format today is to have the courage of our convictions. Since consolidation, we've had little in the way of real mavericks or those who try new things with creative people. Most are so worried about making this month's budget that there is little room to allow a runway of time to allow shows that do not perform immediately with cash rewards to develop.

It's still a struggle to convince GMs to give shows enough time to let them grow and develop an audience. It took *60 Minutes* 10 years to find a following. Jerry Seinfeld still proudly displays the letter he got from then top executives at NBC who said they did not feel the show would be relatable to audiences and initially ordered only four episodes. Don't back down; have a backbone. Support shows that you sense will work.

When Jeff Zucker — now head of programming for NBC-TV — was producing for *The Today Show*, he wasn't so worried about what everyone else thought. He was young and the show was far from first in the ratings, so he took some chances. If he thought a segment was interesting, he'd go longer with it. He broke format and took risks all the time.

Zucker said, "I trust my instincts. I'm like most people. If I like it or think it's interesting, I think they will too." If Zucker hadn't gone with his gut instead of looking over his shoulder all the time, worrying what others thought and playing it safe, he wouldn't be in the big chair right now and Katie Couric wouldn't be the 65-million-dollar woman.

In all creative work — writing, film, music — if you do not try new things or experiment knowing full well that not everything you try is going to be a home run, you will only rehash and recycle what has gone before. If the audience has been there and done it already, why should they give you their time and hang out with you?

Powerful Radio

One of the mistakes we make in radio is to underestimate the audience. People are multifaceted. Sometimes they want depth and intellectual stuff, other times they want to watch *The Bachelor* or worse. When Talk radio managers think, "OK, we've got to be right wing," and then try to hire people who do just politics, it's boring and one-dimensional. And it usually fails.

I've watched over the past few years as programmers scrambled to find clones of successful hosts or thought that if someone was famous, that would automatically transfer to Talk radio.

For a while politicians were the darlings, and programmers tried putting a bunch of retired governors, senators and mayors on air with big fanfare and little results. Real communicators are interested in lots of areas. They are multidimensional, and they are fun to hang out with.

Powerful radio holds up a mirror and reflects all of life. If we lose that, we've lost the thing that makes us great. TV has lifted all our tricks, including immediacy, once one of radio's strengths. Today TV news can be out there covering something as quickly as radio can, they do traffic in drive times, and they get it about having personalities on the air.

Most of the hot TV talent have also done radio at some point in their careers: Oprah, Larry King, Steve Edwards and many others. Frankly, most of the TV news directors I work with say that their best people come from radio, and they often look to radio when hiring reporters.

Money To Be Made

So much of what passes for Talk radio today is, quite frankly, boring. Presenters think that going low, to titillate the audience, will cut through the boredom, but that's not true. If this trend only affected Talk radio, I'd be embarrassed for our medium, but it's all mediums: TV, film, cable and the Internet.

When Brett Easton Ellis wrote *American Psycho* a few years back, specifically detailing how to gut female victims, I thought we'd hit a new low. But every few months I feel that way each time we actually do hit a new low.

That said, if I had a chance to own a Talk station, I'd do it in a minute. I love Talk radio. I called my first talk show at age 7, and over the years I have loved hosting it, programming it, writing about it, producing it, consulting it and, of course, listening to it.

If you understand what Talk radio means to someone alone in a car or alone in a room, you know what it can be. There's money to be made in this format, and there are new people out there to discover and put on the air.

Greg Mocer

Mocer Media

When it comes to consultants, gone are the inane days of "He's a TSL guy" or "He's a formatics guy." Gone are the days of only providing a twice-a-month

aircheck with a monthly report. Stations that know how to use an outside expert want help with focus, strategy, talent coaching, revenue generation and marketing and a constant flow of actionable ideas, sometimes on a daily basis.

At the end of the day any consultant worth his or her fee is a great distiller of all the stuff a station puts through the chute, helping the PD and GM fight back distractions so they can move on to things that matter. At the end of the day advice and help make zero difference unless things are executed to perfection.

The single biggest challenge for the format, in my opinion, is to make the convincing case that News/Talk radio has the greatest qualitative audience of any medium. When done right, it has the greatest upside for top-of-mind recall of an advertiser's product. It is the most relevant and informative slice of the radio pie.

Combine that with the star power a local or syndicated talent brings to the table for endorsements, and it is a lethal weapon for the dollar. Way too many radio stations still get caught in the ad agency 25-54 numbers web. 35+ is where the boomers and bucks are today. And the second biggest challenge? On-air talent — finding it, paying for it and keeping it.

What strikes me about what's become evident in the past couple of years is just how indispensable many listeners now perceive our product to be as they move through their daily lives. Don't get me wrong, we are still just radio — hardly the most important thing in their day — but more than ever before people want to know if the world is safe when they first wake up. A Celine Dion song is not a top priority. With the ability to deliver the information they seek and perspective, context and opinion to stimulate, News/Talk radio is in a great position.

More Upside Than Ever

When it comes to the subject of controversial content, Talk radio and "Morning Zoo" radio have always had a few people pushing the limits of decency. There's nothing different today from the way things were 15 years ago except that the world is not nearly in the same mood these days.

The staying power and entertainment value of what I call "radio locker-room arm farting" took an immediate backseat after 9/11. It's hard to be amused by the irrelevant against the backdrop of terrorism, nuclear threats, bioterror, privacy threats, falling net worths, war, etc. There's no question that humor still makes the world go round and that it all depends on one's tastes, but the tolerance for the outrageous just isn't there these days like it used to be.

If it were my own money, would I invest in a Talk station? Sometimes it's still tough to argue against playing music that fills a niche and makes 50 cents on the dollar, but, for me, music radio is boring and has lots of "displacement" risk. After all, if music is all you have, then it's all you have.

With the increase in the number of good syndicated talk shows in the past few years, fielding a competitive, moneymaking News/Talker has much more upside than it did five years ago. In other words, you can be a leading player even without Rush. Combine great talent with information and passion from the sales team, and I'll take the profit potential and relevancy of News/Talk any day.

Irwin Pollack

The Irwin Pollack Company

I've seen three major changes and evolutions to our role as advisors to the broadcast industry. First, as the size of sales and sales management staffs have almost doubled since 1998 or 1999, we're working with more people each day. What was at one time a series of hourlong one-on-one sessions with seven or eight people has turned into a cattle call of up to 20 half-hour sessions in a day.

The reason for this is unquestionably because broadcast owners and managers have caught on to the fact that we're not in the sales business, we're in the ask business. The more "asks" a sales team makes, the more closes.

Secondly, our job has transformed from being radio sales trainers to being sales trainers who just happen to be in radio. The focus has been more on business and less on radio. Our clients have been asking for the latest strategies and how-to tips from the other industries we've worked with and are trying to apply them to their radio stations.

Also, close to two-thirds of the inquiries to our office have been for help in the area of management training instead of sales training. As many managers are new to the field — having been promoted from the sales department — our job has become that of management mentors in the area of recruitment, interviewing and hiring; tracking and accountability; inventory management; account list management, etc.

In a world of cost-per-point crunching and consolidation the key continues to be selling the News/Talk/Sports format as a higher-end format with a better qualitative story. The News/Talk/Sports listener earns more and spends more. The format is more advertiser-friendly because it airs commercial islands instead of five- or six-unit stopsets.

Managers need to show their sales teams how to present and negotiate from a position of strength and get advertisers to buy the premium format first, then shell out any leftover budget to those music stations.

"At the end of the day a consultant worth his or her fee is a great distiller of all the stuff a station puts through the chute, helping the PD and GM fight back distractions so they can move on to things that matter."

Greg Mocer

Continued on Page 44

What People Really *Talk* About!



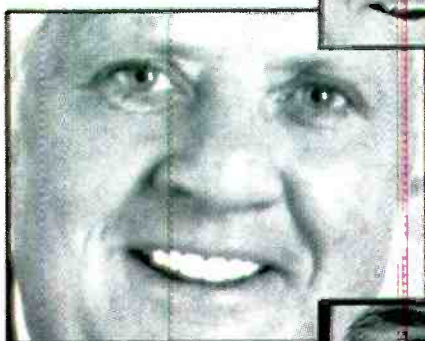
Dr. Joy



Cramer



The Dolans



Tom Marr



Joey Reynolds



Dr. Ronald Hoffman



And now we've got
a smart, fun
choice at night...

LIONEL
9p-12m ET

Wealth
Health
Love
Laughter

...*Life*

Talk to us, now!

212.642.4533

worradionet.com

WOR
RADIO NETWORK

WHAT'S GOOD ABOUT NEWS/TALK?



What's Good About Network News/Talk Radio?

Networks today offer stations more product and help than ever

Soken-word radio and networks have been partners in programming for decades. From hourly newscasts and long-form talk shows to 24/7 turnkey programming options and sports play-by-play, talk radio and networks have enjoyed a successful marriage for many years.

Consequently, any discussion of what's good about News/Talk radio in 2003 would not be complete without the input of executives at radio's network level. To that end, we asked several prominent leaders in network radio to add their perspective.

Unique Programming

ABC Radio's John McConnell is someone who has experienced the News/Talk radio business from the local-station control room to the network boardroom. He says that any change he's seen in his job in recent years is mostly for the better.

"Although it's more challenging, we're having much more fun," he says. "No format has changed as rapidly as this one. There's an increasing appetite from stations and listeners for superior and unique programming at both the local and network level."

McConnell also sees some clear challenges for the format in the immediate future. "One of the biggest challenges we face is bringing younger listeners to the format, especially on AM," he says. "Advertisers want to build brand loyalty among the 18-49 demo, and those stations and talents who appeal to that demo will have the best revenue success."

"The additional challenge on the revenue side is the management of added-value requests. It's a different ballgame now, so if you go there, figuring out how to deliver the extras in a way that is ratings-friendly is the challenge."

McConnell, a network executive with years of hands-on product-management experience, sums up his "If you build it, they will come" philosophy simply when he says, "Revenue, sales, promotions and ratings happen and succeed when there have been good programming decisions."

"So, if the greatest challenge is to grow share during a time in which new distributions come frequently, the challenge is to avoid predictability and to build a primary destination. Success in this format requires knowledge, experience and a love and understanding of the medium unlike any other."

No Systemic Problem

McConnell assesses the format's attributes with an understanding that News/Talk stations can be at their best when things are at their worst. "It's easy to point to Talk radio's resources and ability to be topical and immediate as the qualities that make it thrive in times of war and scandal," he says. "We do report on the worst of times, but we also display the best of people's attempts to understand and participate."

Was the format unfairly targeted by other media following several well-reported instances of bad judgment in the past year? "I don't think we've taken an unfair hit," says McConnell. "Some unfortunate things happened, talent and staff paid the price, and, ultimately, a positive thing came of it, because we saw it for what it was, and we were able to talk about it and learn from it."

"Good programming has to be good business, and we do a good job of figuring that out as an industry. There is no systemic problem or flaw in Talk radio."

McConnell suggests that if he were a betting man, he'd gladly wager on the format's future. "No format comes closer to the excitement and opportunity of News/Talk," he says. "We are finding unprecedented success with our existing shows and are launching new projects for which we have great expectations."

"The best moments, days, and years of Talk radio are ahead. Bottom line, it's a good bet."

Overall Strategizing

With oversight responsibility for a stable of some pretty successful talk shows, nobody knows better how the network business has changed than Premiere Radio Networks' Greg Noack. "Obviously, the biggest thing has been the effect of consolidation," he says.

"Every job has its good parts and bad parts, but I don't dwell on negatives. We simply try to do the best we can to run a successful business within the way our business is being run today."

"Today, when we talk to stations at our time of need, we are actually able to help them accomplish more than we ever could before. In one conversation we might be speaking to someone who owns two or three Talk stations in a market, and we can help them devise a complete plan and direction for every one of those stations."

"Likewise, we can talk to individuals who oversee programming for their companies in a lot of different markets, and, while they may not dictate what happens at a local station, most do have some influence. So, a big difference

today, from the network level, is that we can now really work with stations to help them form more complete strategies on multiple stations and in multiple markets."

Noack is aware that the competition has increased and acknowledges that to be a challenge that all network broadcasters face in the near-term future. "There's a lot of product out there in the marketplace," he says. "The competition is better, and that makes all of us get better at what we do."

What are stations looking for from a network? "Many smart programmers who are looking at the horizon are always asking, 'What's new?'" says Noack. "For those hours that they are considering using syndication, they want to know what is the absolute best thing that is available out there for their station, and they want to know what's new and growing that is coming down the pike."

Over The Line

In his position with Premiere, Noack has had to deal with his fair share of controversial talents and criticism of hosts by other media. "If you are going to do Talk radio, you are going to have hosts who occasionally step over the line — that's just part of the territory," he says. "To me, the comments that get made really point to the success of the format."

"We all have businesses to run, and I think that any smart operator is simply putting programming on their stations that is working. I can honestly tell you that we don't care about the ideology of a host. If he or she can gather a large audience, we'd be happy to have them as part of our lineup."

Is Premiere looking for that elusive liberal Talk radio star of tomorrow? "I don't think there is anyone in our industry who wouldn't love to have a talk show host, regardless of whether they come from the left or the right, who attracts 20 million listeners a week — or 10 million, for that matter," says Noack.

"We're always out there looking, and if we were to find that person, we would open the door wide and want to do business with him or her. This whole thing about whether there are any liberals on national Talk radio is simply a few people looking for excuses and pointing fingers after what they felt were some bad election results."

Asked about the best part of his job these days, Noack says, "It's the incredible array of talent I get the privilege of working with every day. The best part of my job is talking to stations and our own staff about the kinds of shows we represent."

"I really mean it when I say that, for me personally, it is truly an honor every day to be associated with the talents we have here. As I have gotten to know them all on a more personal level over time, it is a continual learning experience for me every single day."

Passion Breeds Success

Only a few years ago most syndicated programs were either independent mom-and-pop-style operations or part of one of quite a few different independent syndicators that cobbled together networks that were saleable for their show's needs. With rare exceptions, those days are gone.

Still, a few independent shows have survived the consolidation and buying frenzy that changed the industry starting in 1996. The self-syndicated *Dave Ramsey Show* is a notable example.

Ramsey Network VP Bill Hampton says that being an independent program supplier in today's world is better than ever. "It has been my experience that more opportunity exists for quality News/Talk programming than ever before," he says. "There is tremendous competition for those few coveted on-air hours, and it is truly causing the cream to rise to the top."

"Talk radio is hard work. Those who don't really love what they do will not be willing to do what it takes to win today. This is a good thing when you are syndicating a show with a host who is passionate and loves what he is doing."

Hampton also thinks the increase in the number of syndicated shows has been good for the format overall. "Whether it be Jones, ABC, Premiere, etc., the top networks have put out some great talent over the last two years," he says.

"This has caused programmers to insist that they go with the best product available, thus producing the best lineup, as opposed to what corporate is mandating that they put on whether it is best for the station or not."



John McConnell



Greg Noack



Bill Hampton



Harvey Nagler



Amy Bolton

Continued on Page 44



NEWS RADIO

IT MATTERS WHERE YOU GET YOUR NEWS

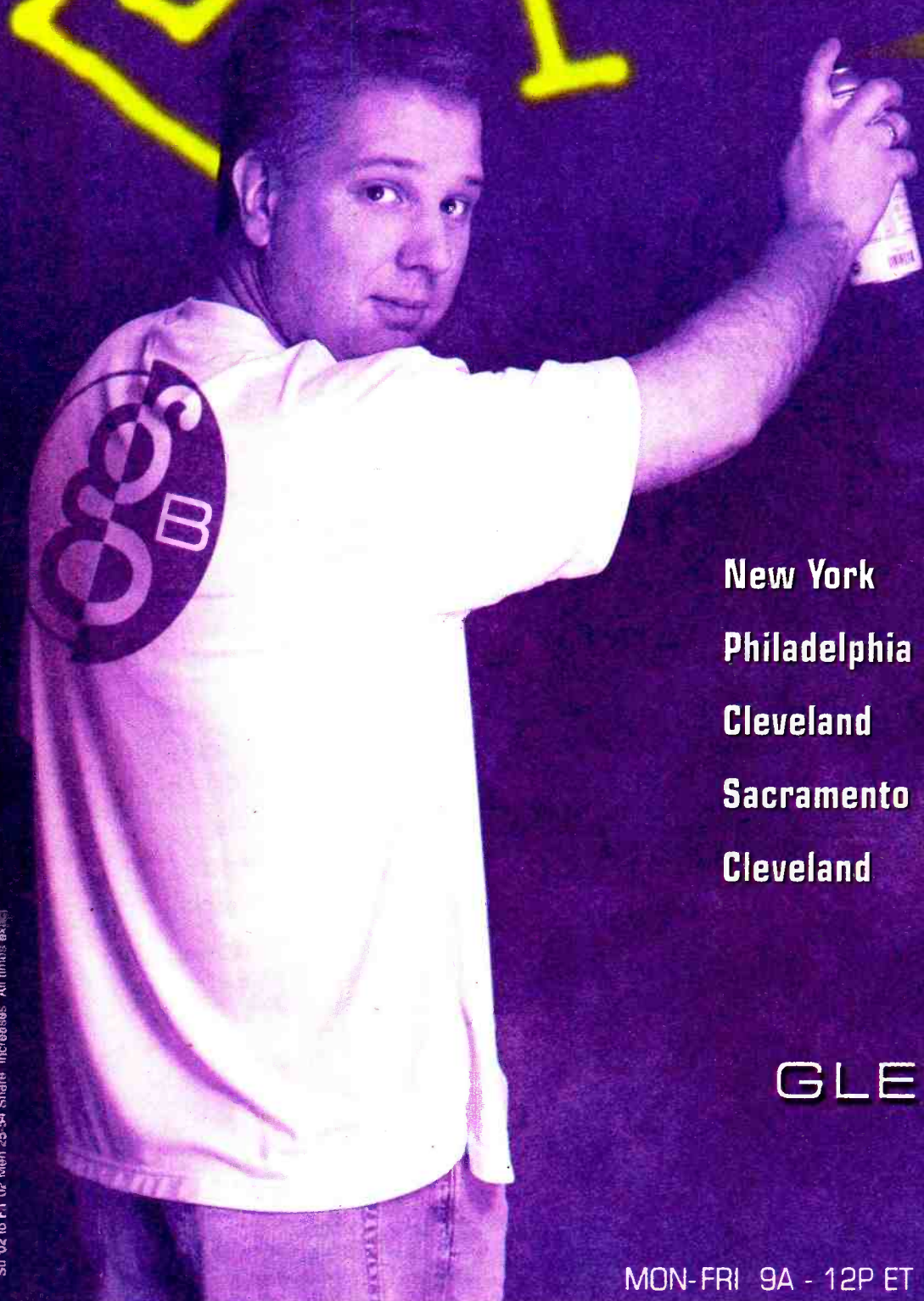
Affiliate Information 212-735-1700 • www.abcradio.com



The Most Influential News & Talk Network in America

NEW RATINGS GROWTH

POP KID



BIG RATINGS SPIKE FOR GLENN BECK AFFILIATES

FALL '02

Men 25-54 AQH Share Increase

New York	WABC-AM	1.1 to 3.0	UP 173%
Philadelphia	WPHT-AM	0.8 to 2.8	UP 250%
Cleveland	WTAM-AM	4.5 to 7.2	UP 60%
Sacramento	KSTE-AM	0.9 to 2.9	UP 222%
Cleveland	WTAM-AM	3.0 to 5.0	UP 66%



GLENN BECK

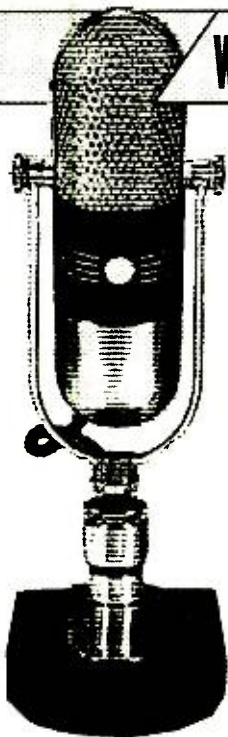
MON-FRI 9A - 12P ET • CALL NOW 212.445.3922

PREMIERE
RADIO NETWORKS

PREMIERE TALENT

Su '02 to F '02 Men 25-54 Share Increases All times except

WHAT'S GOOD ABOUT NEWS/TALK?



And Now A Final Word....

Hosts speak out about News/Talk in 2003

To wrap up our look at what's good about News/Talk radio it seems only fitting to give the final word on the subject to some of the mouths behind the microphones of Talk radio in America. While News radio stations can be clearly defined to an audience by their "all-news, all-the-time" position, at stations where talk shows make up most of the day it is ultimately the hosts listeners must remember if your station is to succeed. It's the voices that come out of their dashboard, their Walkman while working out or their computer speakers while at the office that make the aural connection that causes them to make an appointment to come back to your radio station day after day.

So here, in no particular order, is a collection of answers to five questions I posed to a cross-section of talk hosts from around the country. Some chose to answer all of them, while others focused only on those about which they had a strong personal opinion. In short, all of them did what they do best and what makes each of them successful practitioners of the art of Talk radio.

Ronn Owens

KGO/San Francisco

R&R: How has your job changed or evolved — for better or worse — in the past few years?

RO: With the obvious exception of Sept. 11, 2001, and the month following, not much. I've been fortunate to find a niche in the Bay Area, and the show has consistently topped the ratings. The balance between hard and soft hours continues, dictated primarily by solid news stories or the lack thereof.

The job hasn't changed for me because of two things: a superb management team that's been in place for years and gives me the freedom to try new things and also because I don't counterprogram. I simply do what I do and don't react to other entries in the market.

R&R: What do you see as being among the greatest challenges N/T radio broadcasters will face in the year ahead?

RO: Speaking as a staunch centrist, it would be nice if Talk radio reflected more of a political balance. I'm generalizing here, but conservative hosts have two advantages over liberal ones: They tend to be more positive, as opposed to whining, and they tend to have a better sense of humor. That said, I only see the format getting bigger. Music listeners now have so many options aside from radio, whereas Talk on the radio is fresh and current.

R&R: Assuming that you are bullish overall about News/Talk radio's future, what do you consider to be the format's greatest strength in 2003?

RO: Water cooler. Whether it's a serious breaking news story or *Joe Millionaire*, we're the ones who weigh in first and give listeners the opportunity to do the same. No other format can touch that. Whether it's news or pop culture that people are talking about the next day, odds are we are too.

R&R: Has Talk radio overall gotten an unfair black eye in the past year over a few well-publicized incidents of indiscretion that have earned the format special attention from lawmakers?

RO: Talk radio has so many branches. Hits on a Morning Zoo or some hosts who go too far berating people are different from *All Things Considered* or *The Ronn Owens Program*. There is nothing government should do. Slander laws are on the books. Enforce them. Absent that, let the audience and management make the decisions.

R&R: If it were your own money on the line, would you own a News/Talk radio station, and why?

RO: I would, because, with good hosts, I'd be successful and, thus, make lots of money.

Ed Tyll

WLIE/Long Island, NY

R&R: How has your job changed or evolved — for better or worse — in the past few years?

ET: Enormously. The challenge is to do more and varied content that a newer and younger talk audience enjoys. That's a tall order. It used to be that a host did one topic per hour or a segment with a guest, then let the guest take calls for the rest of the hour. A variety of topics; creative, original, humorous angles; pop culture; and local issues must now be a part of every hour.

Listeners want more than ever before from talk hosts: fun, honesty, variety. And after every segment they want it again. That's what makes it so much fun on this side of the mike.

R&R: What do you see as being among the greatest challenges N/T radio broadcasters will face in the year ahead?

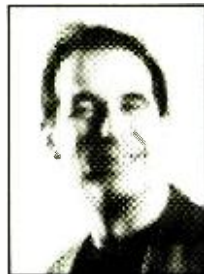
ET: To find and nurture originality. We're all looking at the same events; it's what you see as the way to best interest and entertain listeners that establishes a station or an individual show.

R&R: Assuming that you are bullish overall about News/Talk radio's future, what do you consider to be the format's greatest strength in 2003?

ET: Its greatest edge is unpredictability. Keep me guessing and you keep me listening. Also, with serious current events like war and tax cuts in the mix, radio listeners instinctively find Talk stations and shows to supplement the headlines and sound bites they pick up during the day. Become a reliable companion to your most loyal listeners. Listen to what they enjoy most about your show or station and keep doing it. Stay fresh, but remember what they like, and you'll get big numbers in ratings and revenue in this bounce-back year of 2003.

R&R: Has Talk radio overall gotten an unfair black eye in the past year over a few well-publicized incidents of indiscretion that have earned the format special attention from lawmakers?

Continued on Page 40



Ronn Owens



Ed Tyll



Dave Ramsey

"I'm generalizing here, but conservative hosts have two advantages over liberal ones: They tend to be more positive, as opposed to whining, and they tend to have a better sense of humor."

Ronn Owens

Jim Bohannon, Westwood One Radio Networks

Rather than answering each of our questions individually, Jim Bohannon, a 2003 nominee for the R&R News/Talk Industry Achievement Award as National Talk Host of the Year, took the opportunity to do what he does best. The longtime veteran of the nationally syndicated Talk radio wars offered this monologue on his overall perspective on what's good about News/Talk radio today along with some advice about a few things that, in his opinion, could use some attention.

I'm fortunate in that my job has remained fairly stable the past few years. Our biggest challenges in the years ahead are those of all broadcasters: Not just making a profit and not just making a bigger profit, but making enough to satisfy the often unrealistic demands of shareholders.

That's a fatal flaw in our whole system of investing. As more and more people invest, more and more unsophisticated investors enter the market, and more and more people invest who don't give a damn about a given industry; they just want their slam-bam-thank-you-ma'am dividends before they skip into some other stock they know nothing and care nothing about.

People like these are turning our entire investment community into a giant video game for somebody's adrenaline rush. We need severe tax penalties on people who don't hold a stock for a minimum period of time. That would go a long way toward forcing more long-range thinking into corporate boardrooms.

Even without that change, however, I'd be happy to put my money into a good News/Talk outlet, because it remains a place with a good rate of return in an industry that isn't going anywhere but up. The only better media investment I see would be printing the latest obituaries of radio — that'll always be a growth industry.



Jim Bohannon

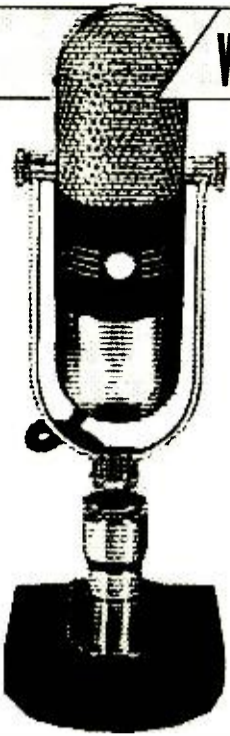
We also face the challenge of educating Madison Avenue about one of their very shortsighted misconceptions, and that is that only young people are open to an advertising pitch. The notion that anyone 55+ uses Listerine, not Scope; drives a Buick, not a Lexus; drinks Pepsi, not Coke; and will never, ever change that is pure bull. Yet all we do is predicated on this lie. Want to break radio's 7% ceiling of the advertising dollar? Here's a good place to start.

I remain bullish about the News/Talk format. It remains at or near the top of format popularity, and for a very good reason: While we all crave human communication, we move around a lot and frequently give our unknown neighbors three deadbolt locks where once we'd have chatted over the backyard fence or on the front stoop. People who need people are the luckiest people in the world — if they listen to Talk radio. It provides that human communication in a safe, sanitized manner.

The format's biggest strengths in 2003? Pretty much the same as 2002. We remain very efficient — read that "underpriced" — and there isn't a niche we can't reach. Left-handed Lithuanian lesbians? Somewhere out there in our 12,000 stations there must be a program serving them — if a consolidator hasn't flushed it for homogenized pap.

As for the format taking its hits, I don't think the whole industry is held hostage by the irresponsibility of a few. Most of us still provide a forum for instant feedback of the day's events — or even the past hour's events. I try to remain very topical, and Trent Lott's office, Saddam Hussein's palaces and the Enron boardroom are just a few of the places I intend to suggest that people go to have sex.

WHAT'S GOOD ABOUT NEWS/TALK?



And Now A Final Word....

Continued from Page 39

ET: The first answer is yes. Second, government should do nothing in the area of regulating content based on some incidents last year. The marketplaces of commercial broadcasting and radio advertising have exercised self-restraint because of the negative reputation that these incidents were giving them.

R&R: If it were your own money on the line, would you own a News/Talk radio station, and why?

ET: It's the only format based entirely on the personal creativity of the host. It's talent-driven and unique by definition. Ad rates will always be higher because of the ability of talk hosts to perform live spot advertising. It's the single most effective, cost-efficient radio advertising available today.

From Howard Stern selling Snapple to small-market drivetime 10-second traffic sponsorships, live-read advertising works and brings in the biggest bucks. Even music formats make more ad money from their "talky" morning and afternoon shows than from recorded spots between music blocks.

Talk radio is a big-bucks, thriving, exciting business poised for a future greater than its past. And, aesthetically, it's the purest format: a host, a mike and a telephone. Listeners expect talk shows to be fun and not a cheap imitation of another, more popular show. That's the best thing about Talk Radio for listeners, hosts, executives and advertisers alike in 2003.

Dave Ramsey

The Dave Ramsey Show

R&R: How has your job changed or evolved — for better or worse — in the past few years?

DR: As I am the on-air product, my job has changed as the listenership of Talk radio has matured. Our listeners are expecting more depth as opposed to us simply being glib or shocking. We have moved to be more interactive with the caller as opposed to simply telling them what to think for 45 minutes and checking to make sure they agree in the seven minutes left.

R&R: What do you see as being among the greatest challenges N/T radio broadcasters will face in the year ahead?

DR: Keeping our soul while trying to maintain quarterly stock price. In other words, doing the right thing for the business looking through a five-year lens vs. simply being concerned about profits this month. Many sectors of the publicly traded national business community are being affected by the need to impress an analyst. The privately held companies and the public companies in our business that have the courage to blow off short-term impressions to do the right thing in the long term will prosper. That is where new talent will be born, decisions will be made market by market, and profits will go up.

R&R: If it were your own money on the line, tell me why you'd put it into a News/Talk station today.

DR: It is my personal money on the line, and we will continue to invest heavily in Talk radio, because it is the most interactive intimate medium left in our culture. Instant Messenger online is the only thing that comes close. The consumer truly has a voice here in a culture where we are all talked at instead of listened to.

The humanity of the interaction that Talk radio represents is a rarity in our world. Because we, as a format, can inform, inspire, help and, yes, even listen, we will continue to soar. We will soar in impact, importance and influence. As a result, the profit implications of this format are fabulous, as well as the societal impact.

Mark Larsen

KRLA/Los Angeles and KCBQ/San Diego

R&R: How has your job changed or evolved — for better or worse — in the past few years?

ML: Although there have been some obvious changes — like my move from management back to being on the air every day and having the show air on multiple stations in multiple markets — some things never change. We are at our best when we do what radio does best, and that is to have people on the air who are real personalities, people who don't just do the same old homogenized, cookie-cutter stuff.

R&R: What do you see as being among the greatest challenges that N/T radio broadcasters will face in the year ahead?

ML: One of the challenges I have been experiencing personally — and one that other local hosts in our business have only recently begun to experience — is broadcasting to stations owned by your company in multiple markets simultaneously. What did we ever do before the advent of ISDN? Without it, much of radio as we know it today would be pretty much impossible to do.

R&R: Assuming that you are bullish overall about News/Talk radio's future, what do you consider to be the format's greatest strength in 2003?

ML: Our biggest attribute is that we have a way to positively affect the culture. I can make a choice every day to be a more negative or controversial host, or I can do what I do and be who I really am. Howard Stern has

his audience, and I'm not going to argue with that. This is America. It's a free country, and he can do whatever he wants to do.

As talk hosts, we're doing something that can affect the culture, touch people's lives and actually make you a real player in your own community. I think more hosts are thinking along those lines today. It's not like the old days, when being a carpetbagger who just moved on to the next biggest market was the norm. Radio's had enough of those guys.

R&R: Has Talk radio overall gotten an unfair black eye in the past year over a few well-publicized incidents of indiscretion that have earned the format special attention from lawmakers?

ML: Unfortunately, every time somebody does one of these goofy stunts the media tends to paint us all negatively. I understand why hosts and stations do some of these things, but I also think it is wrong in terms of our responsibilities as broadcasters. I know I sound like some old dinosaur when I say that, but I really do still believe that we have a responsibility, and I wince when I hear some of the things I hear out there. It's up to the vast majority of us out there who are responsible talk hosts to toot the format's horn and say, "Hey, look, this is the way most of us are doing things out here."

The same goes for this whole notion that there is no balance allowed in Talk radio and that the format shuns liberal hosts. Again, the key is that we need to be responsible as broadcasters and encourage the free marketplace of ideas out there. If the left can come up with hosts who are intentionally entertaining, that's fine. I don't think there is a need for anything to be done to promote more input from the left into Talk radio; the marketplace always takes care of that, one way or another.

R&R: If it were your own money on the line, tell me why you'd put it into a News/Talk station today.

ML: Because a foreground format like Talk radio is the lifeblood of radio's future. Even music stations have learned that, to get numbers and a loyal audience that really responds to advertisers, they need at least one talk show on the air, usually in morning drive. Talk shows are what drive the chatter around the water cooler at the office, and good hosts can get people to respond or get involved better than anyone else in media.

If, as a host, you do it right, you can effect change and create excitement in your community. That's what it's all about, and until that ceases to be fun, it sure beats working at the widget factory.

Jason Jarvis

The Jason Jarvis Show

R&R: How has your job changed or evolved — for better or worse — in the past few years?

JJ: No one who talks on the radio for a living can say that their job has not changed since 9/11/01. Those wounds are still fresh for all Americans, and our concerns about safety — whether physical or economic — are immediate and raw. Historically, it takes an unbearable tragedy to jolt most Americans out of their self-involved orbits. Now that the nap is over, more and more Americans are tuning into News/Talk radio for the first time, looking for a place to vent, rage and debate.

Sept. 11, 2001, will go down in the history books as one of our greatest human tragedies, but it will also be remembered by N/T broadcasters as the beginning of a revival.

R&R: What do you see as being among the greatest challenges N/T radio broadcasters will face in the year ahead?

JJ: Programming that makes Wall Street happy seems to encourage Main Street to click off the radio. I'm a fan of the free market, I enjoy making money, but a love of radio and a commitment to innovative, quality programming is the only way to expand our business. You cannot wring every last drop of profit from radio today with any confidence the listeners will be there tomorrow.

R&R: Assuming that you are bullish overall about News/Talk radio's future, what do you consider to be the format's greatest strength in 2003?

JJ: News/Talk radio's greatest attributes have been constants for some time: immediacy, interactivity and access. Sure, TV can get you the story just as fast as radio, but can you call the show and challenge the conventional wisdom? TV will always have to haul a camera out to a story or a drag a guest into the studio while radio connects with breaking stories, experts and listeners instantly.

R&R: Has Talk radio overall gotten an unfair black eye in the past year over a few well-publicized incidents of indiscretion that have earned the format special attention from lawmakers?

JJ: What's really offensive is that Congress and the five political appointees on the FCC claim they can protect children by fining hosts they feel are obscene, indecent or profane. The type of parents who choose to listen to garbage radio with their kids in the car probably use language at the dinner table that would make Opie & Anthony blush. Unshackle the medium and let us swear, tell dirty jokes and bluntly talk about sex. There's a reason why HBO does so well. I know how to change stations on my radio, don't you? The spectrum is broad enough to support all sorts of programming. Let listeners make the choice, not politicians.

R&R: If it were your own money on the line, tell me why you'd put it into a News/Talk station today.

JJ: Because I always put my money where my mouth is.



Mark Larsen



Jason Jarvis

"The privately held companies and the public companies in our business that have the courage to blow off short-term impressions to do the right thing in the long term will prosper."

Dave Ramsey

"The type of parents who choose to listen to garbage radio with their kids in the car probably use language at the dinner table that would make Opie & Anthony blush."

Jason Jarvis

THE
SAM DONALDSON
LIVE IN AMERICA SHOW

**WHEN AMERICA
HAS QUESTIONS,
HE HAS THE
ANSWERS**

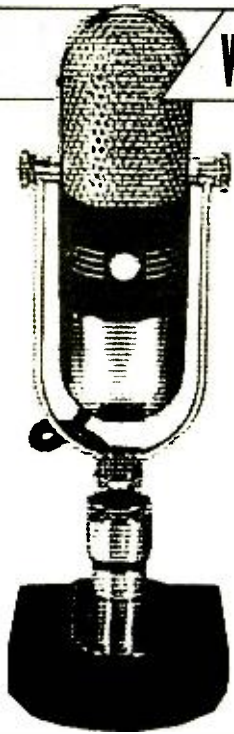


Affiliate Information 212-735-1700
www.abcradio.com



The Most Influential News & Talk Network in America

WHAT'S GOOD ABOUT NEWS/TALK?



Michael Copps' Vision Of Talk Radio's Future

Commissioner encourages wider range of viewpoints, challenges industry

By Joe Howard

FCC Commissioner Michael Copps, in an exclusive interview with R&R, says he believes there is room to increase the number of viewpoints on the nation's Talk stations, stresses that he'd like to see the industry introduce more short-form programming and challenges the nation's Talk radio hosts to

inform their listeners about one of the FCC's hottest issues, which he doesn't believe is getting the attention it deserves.

Saying that Talk radio has a tremendous amount of potential, Copps believes that one growth opportunity could come in the form of short, locally focused vignettes that could offset the hours-long blocks of programming that currently dominate the format.

"There are opportunities for not just two- and three-hour segments of Talk radio, but also more segmented things focused on community doings and community happenings," he says. "I'm particularly attracted to that in this environment where we've had so much media consolidation.

"A lot of media watchers are telling us that we are having a large dose of homogenization in the entertainment that we listen to on the radio and see on television. I'm vitally interested in the preservation of diversity and localism in our media."

A Phase Of Evolution

In fact, Copps believes that an outbreak of new points of view may define Talk radio's future. "There's going to be a phase of evolution where people are going to see different niches for talk programming," he says, suggesting that more progressive and "middle of the road" programming could emerge as the genre grows.

"Maybe some of it will become a little more tailored or narrowed to specific audiences than it currently is, but the opportunities are there for it to grow and make a significant contribution to the airwaves and the public interest."

As for why conservatives seem to dominate today's Talk landscape, Copps says that while much of their success has come from giving listeners what they want, there may be financial motivations as well.

"Conservative talk programs seem to be getting their brand of thinking out very successfully — perhaps more so than some of the other segments," he says. "Unfortunately, media watchers are telling us that there are many in radio whose first objective is to draw earlobes for advertisers. When there's one particular brand that seems to be successful, the first stage is to emulate that, and that seems to be what's happened here."

Copps is quick to point out that he's not condemning the perceived conservative bias in Talk radio. Instead, he credits conservative talkers for identifying and serving a market niche. He says, "I have nothing against anyone expressing an opinion, but we strive for some sense of balance, and I think the market could be supportive of that.

"Anybody who thinks there's no market for anything else is probably wrong. It goes back to segmenting and finding niches."

Return Of The Fairness Doctrine

Copps says he considered the notion of reviving the defunct Fairness Doctrine but admits that bringing it back in its previous guise would be a

struggle. Therefore, he suggests that maybe the time has come for a revision of the mandate that used to require broadcasters to present both sides of any issue.

"It would be uphill to propose that right now, given the complexion of the commission, but I have thought about it," he says.

While the big changes that have occurred in the broadcasting world might make it hard to apply the dictates of a Fairness Doctrine to today's radio landscape, Copps believes a solution could be found.

"The goals and objectives of that doctrine — to have a fair and balanced presentation of public issues — are good ones, and we shouldn't say that's dead and gone forever and forget about it," he says.

"We should, at some point, take another look and see if we can take those objectives and translate them into a process and a procedure that could be workable, legal and constitutional and still serve the better interests of the people of the United States.

"In this day and age we do have some problems in diversity on the airwaves, and we should make sure that we are presenting issues that are of interest not just to some supposed majority of the American people,

but to different ethnic groups and diverse constituencies. Those are noble ends."

There's currently no talk at the FCC of launching such an endeavor, but Copps says he would support initiating a proceeding at the agency that would gather public comment to weigh the pros and cons of bringing back something like the doctrine. He invites those interested in the issue — whether in favor of it or opposed to it — to share with him their thoughts on it.

Ownership Rules

Copps and the rest of the FCC's commissioners are currently awash in comments on the FCC's media-ownership review, on which the agency intends to act by spring. Copps, however, has been a vocal critic of making a hasty decision and believes that, despite the many comments already on file (over 2,000), there are many people across the country who couldn't participate in the comment-filing process and need an outlet through which to speak. So, along with the nationwide field hearings he's endorsed, Copps has called upon Talk radio hosts to shine a light on the issue.

He says that a recent trip he made to Capitol Hill illustrated that this is a bipartisan issue, as concern over the pace of consolidation was heard from both sides of the aisle. "This should not be a left-right issue," he says. "This is an issue that we really need to ponder and understand better than we do. What are we doing to our programming with all of this consolidation?"

"We don't have anything approaching the evidence or the analysis that we need to suddenly say that we can eliminate all of these ownership caps. We need a national dialogue. I would love to hear all of the talk show hosts, no matter where they are, tee this up. I think they'd be very surprised at the input they got on it.

"This is something that goes to where people live. It goes to the kind of political dialogue they're going to hear, it goes to the diversity of opinion they're going to hear, and it goes to the kind of music and programming that they're going to hear for years and years to come."



Michael Copps

"Conservative talk programs seem to be getting their brand of thinking out very successfully — perhaps more so than some of the other segments."

"I have nothing against anyone expressing an opinion, but we strive for some sense of balance, and I think the market could be supportive of that."

"We don't have anything approaching the evidence or the analysis that we need to suddenly say that we can eliminate all of these ownership caps."

Acknowledgments

As the old saying goes, "When the going gets tough, the tough get going." That's something we'll all need to remember as our country and our business face new challenges in the weeks and months ahead. This special issue is dedicated to all of you who regularly turn challenges into opportunities and make News/Talk radio what it is today: America's most listened-to format.

My thanks, as always, to R&R Publisher/CEO Erica Farber for her unwavering support and leadership for both our format and our industry. Thanks also to Managing Editor Richard Lange and the entire R&R editorial staff for their tireless

efforts behind the scenes that make me look good each and every week of the year. Special thanks to Washington, DC Editor Joe Howard for his contributions to this special issue and for being my eyes and ears on the East Coast every day.

The creative artistry of the R&R design staff and production department is evident each week, and never more so than on the pages of this special issue. Finally, thanks to Henry Mowry, Michelle Rich, Brooke Williams and the R&R sales team, and to all of our supporting advertisers who make these pages, and every week's News/Talk/Sports pages, possible.

The Buzz is about Boortz. Again!

Get Boortz and Tap the Buzz

Nominated R&R Personality of the Year 3 years in a row.

WSB Atlanta

A 25-54 9.8 share Rank#1
A 35-54 12.5 share Rank #1

WHIS Norfolk

M 25-54 4.1 to 8.2 Rank 3rd!
M 35-54 5.7 to 9.4 Rank 1st!

KRMG Tulsa

A 35-54 8.8 to 10.6 Rank 3rd!
M 35-54 13.2 to 10.0 Rank 3rd!

KLBJ Austin

M 25-54 5.5 to 10.2 Rank 2nd!
M 35-54 8.7 to 12.1 Rank 1st!

WPTF Raleigh-Durham

M 25-54 5.7 to 10.3 Rank 1st!
M 35-54 4.8 to 12.6 Rank 1st!

WAPI Birmingham 1st Book 9-Noon

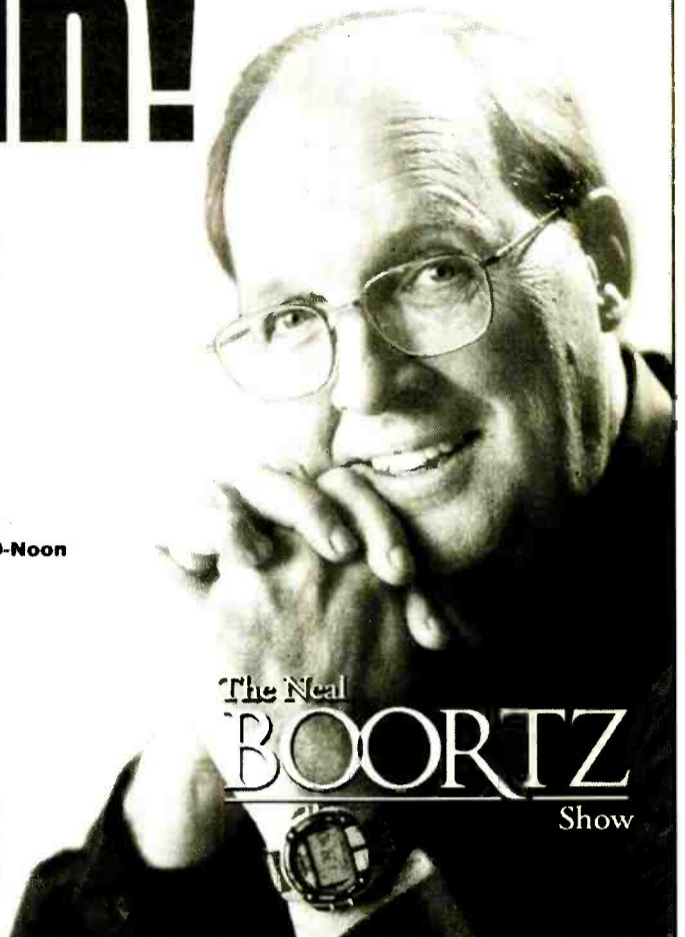
M 25-54 0.1 to 4.1
M 35-54 0.1 to 5.1

Amy Bolton 800.611.5663
Paul Douglas 404.962.2078

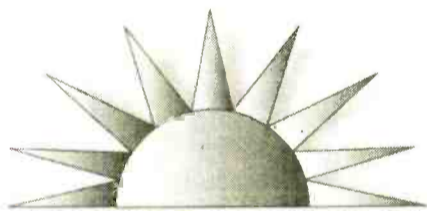
COX
RADIO
SYNDICATION
www.coxradiosyndication.com



The Neal
BOORTZ
Show



Source: ARB Sum 02 - Fall 02, ACH Share, exact times, subject to limitations printed therein.



THE WALL STREET JOURNAL. This Morning.

Business. And the Business of Life.

Be the first in your market with the new, one-hour, early morning weekday business-news show, anchored by Ron Kilgore.

Already on:

WPHT-AM Philadelphia...**WLS-AM** Chicago...**XTRA Sports** Phoenix...**WFLF-AM** Orlando...
KNEW-AM San Francisco...**KKZN-AM** Denver...**KNWX-AM** Seattle...**KFTK-FM** St. Louis...

WHAT'S GOOD ABOUT NEWS/TALK?



"The only cracks in the armor occur when hosts become lazy, cease to do show prep and resort to gimmickry and silliness to replace hard work."

Dr. Rob Balon

"This whole thing about whether there are any liberals on national Talk radio is simply a few people looking for excuses and pointing fingers after what they felt were some bad election results."

Greg Noack

The Consultants' Perspective

Continued from Page 34

The Ratings Game

As to the question of whether Talk radio has taken an unfair hit from other media in recent months, remember, it's a ratings game that all gets boiled down to dollars and cents. Attract as many listeners as possible, get them to listen longer, then convert audience listening into advertising revenue. We all know advertisers are willing to pay top dollar to broadcast their message on radio stations with large audiences, and that makes station owners very happy.

When critics take a stand against talk show hosts like Howard Stern, Don Imus, Larry King, Rush Limbaugh or Dr. Laura, they often miss the point. Instead of criticizing a particular controversy or viewpoint, they ought to give credit to the radio format itself. When it comes to getting ratings in radio, it's all about striking an emotional chord with the listener.

When emotions are aroused, people buy. The result is a spike in retail sales, happy advertisers who renew their advertising agreements and radio owners who see a tangible return on their broadcast investment. Talk hosts who lead in their time slots are actually making a contribution to educating the public, arousing emotion and stimulating the economy — all of which deserve praise.

Dr. Rob Balon

The Benchmark Company

I recently saw a bumper sticker on a car in Austin that said "Corporate Radio Sucks." With satellite radio hovering on the radar screen, sentiments like that scare the heck out of me. The greatest challenge to any researcher or consultant is to avoid the tendency to fall back to the baseline.

We should worry first about serving real listeners, not doing or recommending something safe that's been done in umpteen other markets that will preserve your next gig. News/Talk radio needs innovation, not replication. Trust me on this, Talk radio listeners know the difference.

One challenge we face in the year ahead is to bring some balance to the format. There are millions of listeners out there who are not conservative. Talk radio is not the sole domain of the right, and there are many managers and programmers who seem to believe that the only good host is a rabid conservative. Like propagates like, and sooner or later it gets boring, particularly when the right-wing ranting is in the hands of someone less talented than Rush.

The News/Talk format is particularly well positioned for the next decade. Baby boomer adults, those aged 38-56, grew up in a world where media functioned as a tool of surveillance. As various TV and cable news outlets have fragmented, News/Talk radio formats have emerged as a reliable, consistent source of reassurance for baby boomers.

This reliance by boomers on News/Talk formats will only increase as they age. Early research by academic scholars like Paul Lazarsfeld identified this phenomenon, and it was right on the money.

The only cracks in the armor occur when hosts become lazy, cease to do show prep and resort to gimmickry and silliness to replace hard work. Talk radio is and has always been a talent-driven medium. If the talent stays strong, the format will prosper. It's up to all program directors to make sure they keep the fire lit under all their talent.

This is particularly true for nationally syndicated shows. The format is only as strong as the weakest of these shows. Radio works best when it engages listeners, involves them, challenges them, informs them and entertains the hell out of them. When all the disparate parts are working, no format can accomplish that better than News/Talk.

What's Good About Network News/Talk Radio?

Continued from Page 36

"We have seen this happen time and time again, and you will begin to note more diversity in syndication and local programming in the upcoming year than you have seen in a while. This is a competitive business. Quality programming and talent will win, and that is very good when you make your living syndicating a great show."

Too Many Copycats

As to the challenges ahead Hampton sees a big need for new ideas. "For the most part, hosts have access to all the same information each day," he says. "Unfortunately, there are so many copycats in the industry that it is sometimes difficult to hear a different twist on a topic. The ones who are able to do this will certainly rise to the top."

Another challenge Hampton sees ahead is finding quality talent that is truly passionate about their topics. "There are many aspects to broadcasting — entertainment, information — however, at the end of the day, radio is hard work," he says. "And those who will last will love and believe in what they do. They will do it for more than a paycheck."

Seeking some insight into changes in the relationship between stations and news providers at the network level over the past decade, I spoke with veteran CBS Radio News executive Harvey Nagler.

"What's one key reason listeners turn to your news or News/Talk station?" he asks. "Because they will hear information they cannot hear anywhere else. How to make that happen? Make better use of your network! Use hourly newscasts, updates, particularly during crisis coverage.

"CBS reporters bring perspective and insight to the news stories they cover. Use them in your newscasts or talk segments. It makes for great radio when you can talk to a reporter on the scene of a story, grill him or her on various aspects of the story, then open the phones and talk about it.

"In years to come this is the kind of service that will grow in importance as more stations realize how it can improve their product. It makes the station sound like it has resources all over the country and the world."

Branding Weapon

When it comes to positioning, it's no surprise that Nagler is a big proponent of using your station's news as a potent branding weapon. "Stations that image and brand themselves as the place to turn for news

around the block or around the world will win," he says. "I know it is a cliché, but it is true.

"At any time, news can happen that will have a significant impact on the lives of your listeners. The world is a lot smaller place than it was a few years ago, and doubtless it will continue to shrink in the years ahead. News developments halfway around the world are reported instantaneously.

"Whether you are a News or News/Talk station, your listeners need to know that you are *the* station to listen to when news breaks. That means making use of and promoting the network product, whether it is the 10-second sound bite, the five-minute newscast or network reporters being debriefed by a local personality.

"That is why it is more important than ever to be affiliated with a network news organization, particularly one that understands the challenges facing local radio stations."

The Company Store

OK, let's be honest. At a News/Talk industry convention, Jones Radio Networks' Amy Bolton is going to stand out. Not just because the network radio executive is a respected veteran player in a tough business, but also because she's one of only a few women you will find in a senior management position at the network level in Talk radio.

"In January of 2002 I was named GM of the News/Talk division of Jones Radio Networks," she says. "As such, I have global responsibility for all of our News/Talk programming, from content to marketing, from ad sales to affiliations. Keeping multiple business units profitable, efficient, growing and working cohesively is both the challenge and fun of successful syndication."

Unlike its competitors, Jones Radio Networks has no direct connection to any company O&O stations, and Bolton sees that as a challenge in the year ahead. "The biggest challenge we face as an independent program provider is the consolidated marketplace," she says.

"Group owners are always looking for ways to groom and leverage in-house talent, but when I can present them with proven star talent like Clark Howard and Neal Boortz and stations can see the upside in hugely increased ratings and the associated cost benefits, it only makes sense for them to shop outside the company store."

Memo From The PD's Office

Continued from Page 28

exercise prudent control before somebody else forces the issue. I think shtick that goes overboard cheapens an otherwise classy format — not to mention

threatening many livelihoods.

When all is said and done, given the opportunity to do so, there is no doubt in my mind that I would want to own and run a News/Talk station. It really is radio's highest calling to be the voice of the community we serve.

From vacation relief to morning drive

Doug Stephan's Good Day

Doug's show is FREE
-a straight barter, letting you keep
up to 9 1/2 local minutes an hour

Clear Channel / Baton Rouge
Director of AM Programming
Matt Kennedy says,
"When the WJBO morning show took
major holidays off, I always used
Doug Stephan as a fill-in host.
So when we took our second AM
signal Talk, it just made sense to put
The Doug Stephan Show on.
Cume has nearly doubled in the
first nine months!"

Doug's "Good Day" with Nancy Skinner
can be your morning show
or your mid-morning show
or your live overnight show

Call Wilbur Entertainment
(831) 429-2050 . (508) 877-8840
for demos & details

www.DougStephan.com

JOIN THE ANTITHESIS

In an industry dominated by giants or filled with clutter.

We are your SOLUTION for radio SYNDICATION!

SSI's roster of
Programming Partners includes -

THE STEVE AND DC MORNING SHOW
AMERICA'S CAR SHOW WITH TOM TORBJORNSEN
THE FRESH GROCER - TONY TANTILLO
THE HUBBARD RADIO NETWORK (6 Shows)
THE GROUP ROOM
THIS WEEK IN REAL ESTATE
MONEY WRAP WITH RALPH SAVIANO
SHADOWWORLDS
THE ADVERTISING SHOW
THE RAY LUCIA SHOW
MEGABYTE MINUTE WITH DAVID RADIN
THE RADIO KITCHEN WITH CHEF MIKE REINING
THE HANDYMAN SHOW
STEVE CROWLEY'S AMERICAN SCENE
AMERICA'S CAR SHOW MINUTE
THE DISCOVERY CHANNEL RADIO MINUTE
WACKY WORLD OF MARKETING MINUTE
TODAY IN REAL ESTATE MINUTE
GREENWAVE RADIO
INVESTOR'S EDGE WITH GARY KATLBAUM
THE JASON JARVIS SHOW

plus alliances with -
ABC Satellite Services
Jones/MediaAmerica Inc.
Enthus Communications
Hubbard Radio
BusinessTalk Radio
XM Satellite Radio



SSI is an established, full-service syndication firm specializing in
affiliate sales, ad sales, network distribution & consulting services.

To learn more about SSI
visit
www.syndicatedsolutions.com

"The Home of Must Hear Radio"
SSI delivers syndication Results!
SYNDICATED SOLUTIONS, INC. - (SSI)
PH - (203) 431-0790
EMAIL - info@syndsolutions.com
WEB - www.syndicatedsolutions.com

The #1 Consumer Electronics & Technology Show



Our LIVE Sunday Show and/or
60 sec. Daily Features will
keep them listening to your
station ... "Into Tomorrow"!

- Sundays 2-5 PM ET
- Each hour stands on it's own
- 100% Barter
- Daily Features: monthly via CD
- We make technology behave!

**into
tomorrow**
with Dave Graveline
The Consumer Electronics and Technology Show

www.graveline.com
advanced@graveline.com

Not just Computers or
the Internet ...our topics
are things that people
are talking about!!! MP3s
Digital Photography
HDTV • Home Automation
Spying & Security • Car
Audio & Navigation • Making
Music • Home Theater
Gadgets & Gizmos
SOHO • Many Trade
Show Remote
Broadcasts

Beth Gatrell: 239-354-9810
i.e. America: 800-397-8255

**NOW AIRING ON OVER
100 STATIONS!**

Just Your Average Day In Neverland

An upcoming *Vanity Fair* piece on **Michael Jackson** contains a whole bunch of explosive allegations. Among the highlights are claims that MJ paid \$150,000 to have voodoo curses placed on such Jackson "enemies" as **David Geffen** and **Steven Spielberg**. The piece also contends that Jackson wears a prosthesis that serves as the tip of his nose. Without it, one person tells the magazine, he resembles a mummy with two nostril holes. You may now gag. Other fun things *Vanity Fair* says are fact: Jackson is \$240 million in debt, and expenses to operate Neverland ran close to \$4 million last year. The publication also alleges that Jackson's amusement park rides were almost repossessed in April 2001. The issue arrives at newsstands this week.



Voodoo on you, too!

As **ST** reported last week, Maria Alarcon, estranged wife of SBS President/CEO **Raul Alarcon Jr.**, recently filed for divorce in Miami-Dade County, FL Circuit Court. Her actions have now sparked serious questions about the future control of Spanish Broadcasting System. Under Florida Law, a petitioner wife is entitled to 50% of the assets accumulated over the life of the marriage, and Mr. Alarcon Jr.'s most substantial asset is his stock in SBS, which carries 10-to-1 voting power over the company's other common stockholders. Theoretically, if Maria Alarcon gets her half, she could end up ceding control of SBS to another company board member — perhaps Secretary Emeritus and Director **José Grimalt**. Stay tuned!

Lionel Ridenour Exits Arista

Lionel Ridenour has departed the Exec. VP position at Arista Records. Ridenour, whom President/CEO Antonio "L.A." Reid says will be pursuing new business opportunities, has been a member of Arista's senior management team since coming to the label in 1993. He first served as Sr. Director, then VP, then as SVP/R&B Promotion. He has been EVP of the label since July 2000. "It's been an amazing 10-year run," says Ridenour, who will announce his future plans shortly.

After hiring WERQ/Baltimore's Dion Summers as PD, Clear Channel Urban **WMIB (The Beat)/Miami** inks Eric and Nick Vidal, popularly known as **The Baka Boyz**, for mornings. The Boyz, best known for their stint in mornings at KPWR/Los Angeles, start waking up South Florida Monday.



Nick and Eric

Radio has lost another one of the family as Rhode Island officials continue to deal with the aftermath of the Feb. 20 nightclub fire at the Station. **Nicholas O'Neill**, the 18-year-old son of WHJJ/Providence talk host **Dave Kane**, also perished in the blaze. Meanwhile, Clear Channel's co-owned WHJY has set up The Doc Fund in memory of longtime host The Doctor, a.k.a. Mike Gonsalves, to benefit the families of those whose lives were lost in the blaze. Additionally, the Michael J. Gonsalves Endowment Fund at Rhode Island College has been established. Donations to The Doc Fund may be sent in care of Clear Channel Radio, 75 Oxford Street, Suite 302, Providence, RI 02905.

A Three-Day Supply Of Iams

WMAL/Washington night host **Chris Core** on Tuesday scored an exclusive interview with U.S. Defense Secretary **Donald Rumsfeld**. In addition to the usual hard-hitting questions about the need for a war against Iraq, Rumsfeld was asked whether he was heeding his own government's advice and storing duct tape, plastic sheeting and a three-day supply of food in his home. His response, "I would like to say I did. I don't believe we do. But I *do* have a miniature dachshund named Reggie who looks out for us."



Not Reggie (the real dog is classified)

Speaking of the forthcoming war: To protest France's wimpy position on America's potential invasion of Iraq, **WWTN/Nashville** morning host **Steve Gill** put together

R&R Timeline

1 YEAR AGO

- **Tom Gorman** named Sr. VP/GM at Gold Circle Music Label Group.
- **Bubba The Love Sponge Clem** cleared of animal-cruelty charges stemming from the on-air slaughter of a wild boar in February 2001.
- After 32 years as AOR or Classic Rock, **WHCN/Hartford** flips to Rock AC.

5 YEARS AGO

- **Steve Carver** accepts the GM post at WGN-AM/Chicago.
- **Lon Bason** named Regional Manager for Sinclair's St. Louis and Kansas City properties.
- DreamWorks Records names **Matt Smith** head of Alternative Promotion; **Kay McCarthy**, **Trish Merelo** and **Ken Williams** are tapped as regional promo reps.
- **Skip Schmidt** joins Clear Channel/Tampa as VP/Market Manager.

10 YEARS AGO

- **Bill Drake** forms a joint programming and marketing venture with Burkhardt/Douglas.
- **Mark Chernoff** named WFAN/New York PD.
- **Allan Chlowitz** chosen as GM of KRLA & KLSX/Los Angeles.



Allan Chlowitz

15 YEARS AGO

- **Bruce Lundvall** leaves EMI-Manhattan to become East Coast GM for Capitol and President of Blue Note.



Bruce Lundvall

20 YEARS AGO

- **Bill Clark** named President of Shamrock Broadcasting's radio division.
- **Joel Raab** named PD at WHN/New York, replacing now-WKHK/New York PD **Dene Hallam**.



Dolly Parton

25 YEARS AGO

- **R&R Convention '78** in Dallas features Dolly Parton, Steve Martin and The DIRT Band.

KWKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria WNVZ WKIX WKXP KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KOKU

KWKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria WNVZ WKIX WKXP KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KOKU

6528 Constitution Drive
Fort Wayne, IN 46804 • USA
(260) 459-1286
1-800-433-8460

BROADCAST PRODUCTS
INCORPORATED

When you're ready to take it to the streets, the **Thunder Truck™** is a great, customized remote vehicle. Built-in remote studio, custom graphics, LED message signs create an impact when your station vehicle pulls up to a remote! Call for more Information, because the vehicle can be completely customized for you.

www.americanradiohistory.com

a promotion with a local car dealer to destroy a Peugeot. Peugeot is French for "Yugo." Gill invited listeners to come beat the car to bits with sledgehammers. One humor-impaired citizen wrote a letter to the *Tennessean*, Nashville's local newspaper, to protest the protest. "I wonder why they just don't cut to the chase and find a French person to beat up," the person wrote. Hey, thanks for the swell idea!

In a related story, the syndicated show of Talk Radio Networks host **Rusty Humphries** has just surpassed the 200-affiliate mark. Even better, Humphries' recently released parody CD, *Bomb Iraq: Rusty Humphries Takes On the Terrorists*, is said to be selling briskly at Amazon.com. Humphries' show is based at Citadel News/Talker KKOH-AM/Reno, NV.

Madonna Puts You To Sleep

When one thinks of quality children's books, one name immediately springs to mind: **Madonna**. Huh? No, that's not a typo. The author of the infamous *Sex* book has inked a five-book deal with Penguin Publishing, and the works will be geared to kids. The first book, titled *The English Roses*, is based on the adventures of a red fox and a (fully clothed) little prince. Penguin will publish the work in September



Singer, Actress, Author.

Here's a story about the power of radio: A man in the Los Angeles suburb of Gardena, CA wanted on attempted murder and kidnapping charges was identified in a radio report by **KFWB/L.A.** As it turns out, the wanted man was in the back of a Los Angeles Police Department squad car when the two officers driving the vehicle heard the report! It seems the man had wandered in to an L.A.P.D. precinct behaving strangely, and the two officers had decided to transport him to a mental facility for evaluation — unaware, at the time, of what he was accused of. The man was brought to Gardena police after the cops heard the report.

After only six months as PD of Greater Media Classic Rocker WMGK/Philadelphia, **Rick Strauss** exits. **Buzz Knight**, PD of sister WROR/Boston and, before that, WMGK's PD, will cover both stations until a new PD is hired.

Former KMEL & KYLD/San Francisco Promotions & Mar-

keting ace **Carlos Pedraza** heads south for similar duties at Spanish Broadcasting System's L.A. cluster. "He's the hottest young promotion director I've met since **Tony Novia**," says a gushing EVP/Programming Bill Tanner.

WZZO/Allentown night guy **Chris Line** beat out a pack of fellow DJs and real actors to win a role in the new **Jack Black/Joan Cusack** film *School of Rock*. He plays (what else) a rock 'n' roll DJ hosting a "battle of the bands" competition.

Formats You'll Flip Over

- **KQAR/Little Rock** flips from CHR/Pop to Alternative as "100.3 The Edge" under OM/PD **Ken Wall**, who will hold down the fort in afternoons.
- Hot AC **WWV/Savannah, GA** last week traded frequencies with co-owned Country **WGZR**. WWV then immediately flipped to Triple A under OM **Bob Neumann**.
- **WALR/Atlanta** evolves from Urban AC to Urban Oldies.
- **WPMJ-FM/Peoria, IL** goes AC as "Magic 94.3." The station had been simulcasting gold-based Alternative WJPL (The Point).

Programming Dept.

- **Frank E.D.**, a.k.a. **Bigg Boyee**, becomes PD at Clear Channel CHR/Rhythmic KMRK/Odessa-Midland, TX. He replaces **Dana Cortez**, now Asst. PD at KKSS/Albuquerque. Night jock **Ace Martinez** adds MD stripes.
- **KNDD/Seattle MD Seth Resler** exits.
- Morning guy **Alix Q.** adds PD stripes at KBTQ/McAllen. He replaces Ray Pedraza, who exits for a TV news gig.
- **WBAM/Montgomery, AL PD Nikki Stewart** becomes PD of AC WJJK/Jackson, MS.
- After 5 1/2 years with Citadel/Reno, NV, PD/MD/Promotions Director/air personality **Bob Castle** exits Classic Rock KNHK.
- No more "interim" PD duties for **Mr. Clean** — he's now *the man* at CHR/Rhythmic KYLZ/Albuquerque.

Condolences

Singer-songwriter **Hank Ballard**, best-known for writing "The Twist" in 1958, died March 2 of throat cancer. His official age was not known. Ballard recorded "The Twist,"

ST SHOT O' THE WEEK



Sure, it's freezing up there. But that didn't stop WGIR (Rock 101)/Manchester, NH from doing a promotion called "Lumpas in Lingerie" (Lumpa is New Englandese for working guy). Local guys dressed in lingerie to win their ladies Bon Jovi tickets, and WGIR's morning show got caught up in the spirit of stupidity. The crew from Greg & the Morning Buzz took a field trip to a local Victoria's Secret, then posed for this fairly disturbing picture. That's Greg, third from left.



Hank Ballard

but his version was only released as a B-side on a 45 rpm single. One year later **Chubby Checker** recorded his own version of "The Twist," which launched a national dance craze. Ballard was inducted into the Rock and Roll Hall of Fame in 1990.

ST sends its condolences to the family of famed radio research pioneer **Gil Bond**, who died Feb. 28 at age 86. Bond's most notable accomplishment was the founding of Market Buy Market, where he developed one of the first PC-based desktop data-retrieval systems.

Clarence Henson, the original owner of WLRS-FM/Louisville, died Feb. 28 of natural causes. He was 86.

A memorial service will be held March 30 in Sausalito, CA for **Linda McInnes**, who took her own life Feb. 27. McInnes is best known for her stints at KFOG & KKSF/San Francisco, KLOS/Los Angeles and KGB/San Diego. For more details, contact **KKWV/San Francisco** air personality Dusti Rhodes at ladioradio@aol.com.

OWN YOUR EVENTS

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.



- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Weather-resistant
- Durable

1-800-231-6074

P.O. Box 750250 Houston, Texas 77275-0250
Tel 713/507-4200 Fax 713/507-4295
ri@reefindustries.com www.reefindustries.com





Wartime Deja Vu

Looking back to the Gulf War and eyeing potential strife in the Middle East

The potential showdown with Iraq is on everyone's mind these days, and both news- and music-oriented stations are preparing for war. Back in 1991 radio weathered a similar conflict in the form of Desert Storm. I recently perused the R&R archives and dug up several research reports conducted during the Gulf War. I also checked in with three programmers in military towns to get their stations' contingency plans.

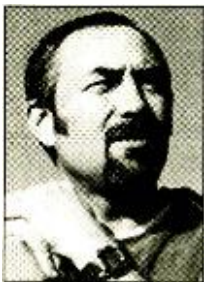
Several surveys were published in R&R during the Gulf War. In an R&R poll of 410 top-rated music stations conducted Jan. 18 and 22, 1991, 98.5% broke format to some degree to deliver war news to listeners. Among the other findings:

- 18.1% heard about the war on the radio.
- 22.7% listened to radio on the second day of the war.
- 88.6% found TV had the best war information.

The survey asked programmers to what degree, if any, they broke the normal flow of their formats the first night of bombing. R&R also asked how often they interrupted music with news bulletins.

Of the 404 stations that broke format, 27% aired an unspecified or varying number of bulletins each hour, 16% aired one bulletin per hour, 19% aired two per hour, and 21% aired three or more reports per hour. Some 17% of the stations aired continuous coverage the first

night. Six stations aired no reports at all: one CHR, one AC and four Urban stations. News and News/Talk stations were not polled in the survey.



Brian Schock

Not surprisingly, TV was the main information source during the Gulf War. Cable network CNN practically came of age with its round-the-clock coverage of the conflict. A Birch/Scarborough survey of 2,087 persons conducted on Jan. 17, 1991 showed that the public overwhelmingly relied on TV for war news. The survey concluded that 61.6% of respondents first heard about the war on TV, compared to 18.1% who heard about in on the radio.

When asked what they did upon hearing about the war, 31.9% of respondents said they turned on the TV, 30.1% stayed with the radio or TV station they were already tuned to, 8.3% turned on the radio, 16.4% called or told someone else, 11.9% changed the TV channel, and 1.3% changed the radio station.

Radio's popularity increased on the second day of the war: Fifty-four percent of survey respondents primarily turned to TV for war news, 22.7% listened to radio, 8.9% read the paper, 9.4% expressed no preference, and 4.3% didn't keep up with war news.

When asked which medium — TV or radio — had the best information on the first night of the bombing, 88.6% of the respondents said TV, and 6.6% said radio.

Survey Says

Another Birch/Scarborough survey of 5,735 listeners in 105 markets found that the East Coast relied on TV much more than the West Coast. When asked how they found out the war had started, 70.3% of East Coast

respondents replied TV, compared to 48.6% of West Coast respondents.

Some 14.6% of East Coasters first heard about the war on the radio, compared to 26.1% of West Coast listeners. Some 88.6% of East Coast respondents and 79% of West Coasters believed that TV had the best info. In comparison, radio had the best coverage for 6.7% of East Coast respondents and 13.3% of West Coast respondents.



Harvey Kojan

Rantel Research also conducted an exclusive survey for R&R, interviewing 489 radio listeners in 19 diverse markets. The survey found that 70% of respondents were personally affected by the war. When broken down by race, 50% of whites knew someone stationed in the Gulf area; that number rose to 80% with African-American respondents.

Some 44% of respondents changed their listening habits because of the war, and 57% of that group increased their listening.

The nationwide survey revealed that 88% of respondents were comfortable with the amount of coverage radio devoted to the Gulf War. Rantel found that most music-station listeners wanted some coverage, with CHR listeners most favorable toward it.

Among 18-54s, 43% supported continuous coverage, while 54% supported short, regularly scheduled updates. Asked if they'd listen

"I'm more cautious about what's being said than what's being played."

Brian Schock

to stations without a lot of coverage, only 7% of CHR listeners said they would, compared to 11% of Urban, 17% of Country, 22% of AC and 31% of AOR listeners.

Paragon Research's national survey at the time revealed that the Gulf War changed radio-listening habits. Talk stations benefited greatly, but not at the expense of FM listening, as TSL, in general, was up. The study also found that listeners considered AM radio a viable information source.

Say Vs. Play

For stations in military towns, unique challenges arrived with the current situation in Iraq, and several programmers believe that what you say is more important than what you play.

"We don't really cross too many lines musically anyway," says XTRA (91X) PD Brian Schock of his Alternative station in San Diego, a city with Navy personnel stationed downtown and at nearby Camp Pendleton Marine Base. "I'm more cautious about what's being said than what's being played."

"My morning show host was talking about these war protests that went on in Australia and New York, where these naked women were out doing some sort of protest. He discussed doing the same thing here.

"It's kind of difficult to bring up war news on the air and go right into 50 Cent's 'In da Club'!"

Sherita Saulsberry

He and I had to sit down and discuss the fact that that probably wouldn't be a real smart idea in a town like this."

In Las Vegas, home to Nellis Air Force Base, Asst. PD/MD Sherita Saulsberry doesn't expect a musical shift at CHR/Rhythmic KVEG. "It doesn't factor into my programming philosophy," she says.

"Because it is a town with a lot of military people who listen to the station, we are constantly in sympathy with their situation live on-air, but this format of music is uplifting — it's kind of like a party. We keep the music the way it is, but the DJs are always talking about certain people who are military."

Easy Targets

In the hometown of Naval Station Norfolk, Harvey Kojan, PD at Active Rocker WNOR, says that listeners aren't as sensitive to music as one might think. "The only song we took out after 9/11 was Drowning Pool's 'Bodies,'" he recalls. "In retrospect,

"We're much more prepared now than we were for Sept. 11 — as every radio station should be."

Harvey Kojan

that was one of our most requested songs.

"This is probably as patriotic and as military a town as you'll find in the U.S. The sentiment here is, 'If we go to war, let's kick their asses,' so sensitivity is not going to be a big issue. What we will do musically is feature the hip, patriotic songs. We had a local band that redid 'Proud to Be an American.'"

Like Schock, Kojan puts aside personal politics and makes sure the station is sensitive to its listeners between the records. "When people's sons and daughters are in harm's way, you can bet they're going to be 100% pro-military," he says.

"This isn't where you're going to hear protesters. What you're going to hear on this station are the actors and actresses who can't keep their mouths shut being blasted. They're easy targets."

The News Front

On the news front, XTRA benefits from an in-house News station. "After 9/11 we ran news updates at the top of the hour for probably a good three or four months afterward," says Schock.

Given KVEG's format, it's tough for Saulsberry to go with hard news; she has no plans to drop music for continuous coverage in the event of war. "With this format, we do more entertainment news," she says. "It's kind of difficult to bring up war news on the air and go right into 50 Cent's 'In da Club!'"

"But if it's something that deals directly with the Air Force or the Air Force base, we'll definitely jump on something like that. National news is difficult to integrate with this format."

For Kojan and WNOR, a war plan is in place. "We have an affiliation with CNN, so we can go live with continuous coverage," Kojan says. "From there we have to determine how long we stick with continuous coverage."

Most important, stations should follow the old Boy Scout motto: Be prepared. Kojan says, "We're much more prepared now than we were for Sept. 11 — as every radio station should be."

TALK BACK TO R&R!

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

Phone: 310-788-1658

E-mail:

fcorreia@radioandrecords.com

Fax: 310-203-9763

Or post your comments now.

Go to

www.radioandrecords.com and click on Message Boards.

THE INDUSTRY'S NO. 1 RETAIL CHART March 7, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
3	1	NORAH JONES	Come Away With Me	Blue Note/Virgin	661,205	+392
2	2	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	401,110	-20%
1	3	R.KELLY	Chocolate Factory	Jive	224,277	-59%
4	4	DIXIE CHICKS	Home	Monument/Columbia	206,764	+86%
-	5	FREEWAY	Philadelphia Freeway	Roc-A-Fella/IDJMG	118,379	-
10	6	VARIOUS	Grammy Nominees 2003	WSM	113,251	+81%
5	7	KID ROCK	Cocky	Atlantic	102,348	+7%
18	8	JOHN MAYER	Room For Squares	Aware/Columbia	99,361	+134
7	9	AVRIL LAVIGNE	Let Go	Arista	93,072	+12%
8	10	SOUNDTRACK	Cradle 2 The Grave	Bloodline/Def Jam/IDJMG	89,956	+14%
6	11	SOUNDTRACK	Chicago	Epic	81,621	-3%
16	12	EMINEM	Eminem Show	Aftermath/Interscope	63,057	+41%
22	13	COLDPLAY	Rush Of Blood To The Head	Capitol	61,691	+59%
9	14	SOUNDTRACK	Daredevil	Wind-up	59,387	-19%
11	15	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	53,401	-7%
15	16	SEAN PAUL	Dutty Rock	VP/Atlantic	50,071	+11%
19	17	NELLY	Nellyville	Fo' Reel/Universal	49,737	+18%
13	18	T.A.T.U.	200 KM/H In The Wrong Way	Interscope	46,658	-13%
14	19	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	41,335	-16%
12	20	JENNIFER LOPEZ	This Is Me ... Then	Epic	41,148	-26%
17	21	TYRESE	I Wanna Go There	J	39,525	-11%
32	22	JOHN MAYER	Any Given Thursday	Aware/Columbia	38,239	+19%
23	23	AUDIOSLAVE	Audioslave	Interscope/Epic	38,116	-1%
27	24	SOUNDTRACK	8 Mile	Shady/Interscope	35,792	+3%
-	25	SOUNDTRACK	Smallville: The Talon Mix	Elektra/EEG	35,680	-
-	26	BRUCE SPRINGSTEEN	The Rising	Columbia	35,412	-
20	27	CHRISTINA AGUILERA	Stripped	RCA	34,043	-13%
28	28	JUSTIN TIMBERLAKE	Justified	Jive	33,894	-1%
31	29	ROD STEWART	Great American Songbook	J	33,863	+2%
24	30	SHANIA TWAIN	Up	Mercury	33,813	-10%
21	31	LL COOL J	10	Def Jam/IDJMG	33,082	-15%
36	32	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	32,584	+24%
26	33	AALIYAH	I Care 4 You	BlackGround/Universal	31,305	-12%
29	34	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	30,772	-10%
33	35	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	29,428	-4%
-	36	FOO FIGHTERS	One By One	RCA	29,065	-
25	37	JA RULE	Last Temptation	Murder Inc./IDJMG	28,822	-22%
30	38	GEORGE STRAIT	Live	MCA	28,377	-16%
-	39	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	27,538	-
34	40	3 DOORS DOWN	Away From The Sun	Republic/Universal	26,661	-10%
-	41	B.G.	The Livin' Legend	In The Paint	26,195	-
35	42	CHEVELLE	Wonder What's Next	Epic	24,919	-9%
39	43	LIONEL RICHIE	The Definitive Collection	UTV	24,734	-3%
40	44	SANTANA	Shaman	Arista	24,620	+2%
46	45	JOHNNY CASH	American IV:Man Comes Around..	American/Lost Highway/IDJMG	23,673	+14%
37	46	JOSH GROBAN	Josh Groban	143/Reprise	23,386	-10%
42	47	TIM MCGRAW	Tim Mcgraw & The Dancehall...	Curb	22,063	-8%
45	48	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	21,868	+1%
47	49	ELTON JOHN	Greatest Hits 1970-2002	UTV	21,234	+3%
49	50	VARIOUS	Now 11	UTV	21,134	+5%

© HITS Magazine Inc.

ON ALBUMS

A Sales Spike To Die For

Here's an idea: Let's hold the Grammys every week. The Feb. 23 telecast helped spur Blue Note winner Norah Jones' *Come Away With Me* to its best sales week yet, as the album returns to No. 1 with 661,000 in sales, a dramatic 392% rise from the



Norah Jones

week before.

Jones leads a field of seven 100,000-plus sales winners, as Shady/Aftermath/Interscope hip-hop hottie 50 Cent hangs tough, dropping just 20% with 401,000 units moved and landing at No. 2, as last week's chart-topper, Jive's R. Kelly, finishes third.

Grammy exposure was key for Monument/Columbia's Dixie Chicks, who come in at No. 4 with an impressive 86% increase



Dixie Chicks

in sales, while WSM's *Grammy Nominees 2003* manages an 81% boost at No. 6. Awards-night performers like Lava/Atlantic's Kid Rock (No. 7), Aware/Columbia's John Mayer (No. 8, with a gigantic 134% rise) and Arista's Avril Lavigne (No. 9) also reap the rewards of TV exposure.

The week's biggest debuts are Roc-a-Fella/IDJMG rapper Freeway, making a No. 5 bow on 118,000 sold, and the Bloodline/Def Jam/IDJMG *Cradle 2 the Grave* soundtrack, which debuts at No. 10.

Other Grammy gainers include Shady/Aftermath/Interscope hip-hop superstar Eminem (No. 12, +41%), Capitol's Coldplay (No. 13, +59%), Fo' Reel/Universal's Nelly (No. 17, +18%), Mayer's live album (No. 22, +19%) and Columbia's Bruce Springsteen, whose *The Rising* reenters the charts following his

Grammy appearance and his CBS prime-time concert special.

Elektra's *Smallville: The Talon Mix* soundtrack to the TV series bows at No. 25, while In The Paint rapper B.G. enters the chart at No. 41.

Impressive movers include DreamWorks, Oklahoma pop punks The All-American Rejects, with a 24% rise (No. 32), and American/Lost Highway's Johnny Cash, up 14% (No. 45).



John Mayer

Fleetwood Mac Are Back

Lindsey Buckingham, Stevie Nicks, Mick Fleetwood and John McVie have reunited as **Fleetwood Mac** and are back on the music scene as they debut "Peacekeeper" at AC, Hot AC and Triple A radio. "Peacekeeper" is the lead single from the band's April 15 release, *Say You Will*, produced by Buckingham. You may have already heard music from the new album without even realizing it: The title track is featured on a current television promo for Fox's *That '70s Show*.

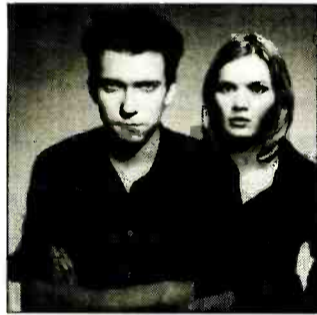
More reunions are in the works next week, this time in the hip-hop world. B.G., Juvenile and Turk have rejoined Lil Wayne as **The Hot Boys**, one of Cash Money Records' original big artists. The foursome are Going for Adds next week at Rhythmic and Urban radio with their latest single, "My Section."



The Hot Boys

LeAnn Rimes reunites with Country radio as she presents "Suddenly" from her latest CD, *Twisted Angel*. The single will also appear on the soundtrack of the feature film *View From the Top*, starring Gwyneth Paltrow, Christina Applegate, Mark Ruffalo and Candice Bergen. Rimes will be appearing on NBC's *American Dreams* on March 30, portraying Connie Francis.

Jack Johnson triumphantly returns to Alternative and Triple A radio as he goes for adds with "The Horizon Has Been Defeated," the first track from his upcoming sophomore effort, *On and On*. The album, which is the followup to his platinum-selling debut, *Brushfire Fairytales*, is scheduled to arrive in stores May 6. Johnson has a huge tour schedule ahead: He'll tour New Zealand and Australia from late March to mid-April, play the Coachella Music Festival in Indio, CA on April 27, then embark on a North American summer tour with Ben Harper starting in June.



The Raveonettes

Whip: Each song was under three minutes in length, recorded in the key of B flat minor, used no more than three chords and contained no high hat or ride cymbals. The Raveonettes will also invade the small screen as the musical guest on *Late Night With Conan O'Brien* on March 7.

Grade 8 plan to lay the foundation for a lengthy career as they premiere "Brick by Brick," the lead single from their self-titled debut CD, to Rock and Active Rock outlets. The band comprises Ryan Tooker, Dustin Tooker, Guy Couturier and Scotty Carmeghi. When the Tookers moved from the East Coast to Southern California to pursue music, Couturier and Carmeghi had not yet joined the brothers. In the interim, their dad not only showed support for his sons, he filled in on bass.

While many artists are debuting new material, many more are working followup tracks. **Jurassic 5** are Going for Adds with "Thin Line" at Rhythmic, the latest single from their second full-length CD, *Power in Numbers*. Though the album version features Nelly Furtado, the single going to radio will feature Mya. Jurassic 5 will be joining Lollapalooza this summer.

Nelly presents "Pimp Juice" to Pop, Rhythmic and Urban radio next week, the fourth single from his five-times Platinum album *Nellyville*. On his website Nelly explains that pimp juice is anything that attracts the opposite sex, be it money, fame or just plain intellect.



Christina Aguilera

Christina Aguilera continues her string of one-word songs with "Fighter," the third single from *Stripped*. Aguilera will be joining forces with fellow pop idol Justin Timberlake for the Justified and Stripped tour this summer, and "Fighter" lands at Pop next week.

— Mike Trias

R&R Going For Adds™

Week Of 3/10/03

CHR/POP

- CHRISTINA AGUILERA *Fighter* (RCA)
- DANNY WOOD *When The Lights Go Down* (Empire Musicwerks/BMG)
- NELLY *Pimp Juice* (Fo' Reel/Universal)
- RED HOT CHILI PEPPERS *Can't Stop* (Warner Bros.)

CHR/RHYTHMIC

- DRU HILL *I Love You* (Def Soul/IDJMG)
- HOT BOYS *My Section* (Cash Money/Universal)
- JURASSIC 5 *f/Mya Thin Line* (Interscope)
- MR. SERV-ON *Where Dat Work At?* (D3)
- NELLY *Pimp Juice* (Fo' Reel/Universal)
- TALIB KWELI *Get By* (Rawkus/MCA)

URBAN

- BONECRUSHER *Neva Scared* (Arista)
- DRU HILL *I Love You* (Def Soul/IDJMG)
- HEATHER HEADLEY *I Wish I Wasn't* (RCA)
- HOT BOYS *My Section* (Cash Money/Universal)
- MR. SERV-ON *Where Dat Work At?* (D3)
- NELLY *Pimp Juice* (Fo' Reel/Universal)
- TALIB KWELI *Get By* (Rawkus/MCA)

URBAN AC

- HEATHER HEADLEY *I Wish I Wasn't* (RCA)
- INDIA.ARIE *The Truth* (Motown/Universal)
- WHITNEY HOUSTON *f/Bobby Brown My Love* (Arista)

COUNTRY

- BRIAN MCCOMAS *99.9% Sure* (Never Been Here Before) (Lyric Street)
- DUSTY DRAKE *One Last Time* (Warner Bros.)
- LEANN RIMES *Suddenly* (Curb)
- LONESTAR *My Front Porch Looking In* (BNA)
- TERRI CLARK *Three Mississippi* (Mercury)
- TRACE ADKINS *Then They Do* (Capitol)

AC

- FLEETWOOD MAC *Peacekeeper* (Reprise)

HOT AC

- DANNY WOOD *When The Lights Go Down* (Empire Musicwerks/BMG)
- FLEETWOOD MAC *Peacekeeper* (Reprise)
- MAROON 5 *Harder To Breathe* (Octone/J)
- MICHELLE MARIE *Garden Party* (Raison D'Etre/EMI)
- RED HOT CHILI PEPPERS *Can't Stop* (Warner Bros.)
- TORI AMOS *Taxi Ride* (Epic)

SMOOTH JAZZ

- BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown/Universal)
- KENNY G. *Brazil* (Arista)
- NORMAN BROWN *The Feeling I Get* (Warner Bros.)
- STANLEY CLARKE *Where Is The Love* (Epic)

ROCK

- GRADE 8 *Brick By Brick* (Lava)

ACTIVE ROCK

- GRADE 8 *Brick By Brick* (Lava)
- MUSIC *Take The Long Road And Walk It* (Capitol)

ALTERNATIVE

- JACK JOHNSON *The Horizon Has Been Defeated* (Moonshine Conspiracy/Universal)
- RAVEONETTES *Attack Of The Ghost Riders* (Columbia)
- TRANSPLANTS *DJ DJ* (Epitaph)
- UNLOCO *Failure* (Maverick/Reprise)

TRIPLE A

- ANI DIFRANCO *Evolve* (Righteous Babe)
- EDWYN COLLINS *Johnny Teardrop* (Instinct)
- FLEETWOOD MAC *Peacekeeper* (Reprise)
- GRAND DRIVE *Grand Drive* (Gravity/RCA Victor)
- JACK JOHNSON *The Horizon Has Been Defeated* (Moonshine Conspiracy/Universal)
- JENIFER JACKSON *So High* (Bar/None)
- JOAN ARMATRADING *Lover's Speak* (Denon)
- JOEL RAFAEL BAND *Woodeye/Songs of Woody Guthrie* (Inside Recordings/Nine Yards)
- JUDD GROSSMAN *I'm Innocent* (Charlieroo)
- MULL HISTORICAL SOCIETY *Us* (XL/Beggars Group)
- ROOMFUL OF BLUES *That's Right* (Alligator)

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.



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITORIAL

EXECUTIVE EDITOR	JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR	RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR	BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR	JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR	FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR	ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR	KEITH BERMAN • kberman@radioandrecords.com
COPY EDITOR	CARRIE HAYWARD • chayward@radioandrecords.com
ALTERNATIVE EDITOR	MAX TOLKOFF • mtolkoff@radioandrecords.com
SR. VP/CHR EDITOR	TONY NOVIA • tnovia@radioandrecords.com
CHRISTIAN EDITOR	RICK WELKE • rwelke@radioandrecords.com
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@radioandrecords.com
COUNTRY EDITOR	LON HELTON • lhelton@radioandrecords.com
NEWS/TALK/SPORTS EDITOR	AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR	CYNDEE MAXWELL • cmaxwell@radioandrecords.com
SMOOTH JAZZ EDITOR	CAROL ARCHER • carcher@radioandrecords.com
SPANISH LANGUAGE EDITOR	JACKIE MADRIGAL • jmadrigal@radioandrecords.com
STREET TALK DAILY/AC EDITOR	KEVIN CARTER • kcarter@radioandrecords.com
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR	KASHON POWELL • kpowell@radioandrecords.com

MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS	KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/CHARTS	ANTHONY ACAMPORA • aacampora@radioandrecords.com
DIRECTOR/OPERATIONS	AL MACHERA • amachera@radioandrecords.com
DIRECTOR/DIGITAL INITIATIVES	GREG MAFFEI • gmaffe@radioandrecords.com
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR.	JOSH BENNETT • jbennett@radioandrecords.com
ASST. OPERATIONS MANAGER	MICHAEL TRIAS • mtrias@radioandrecords.com
PRODUCT MANAGER	MIKE THACKER • mthacker@radioandrecords.com
CHART COORDINATOR/SPANISH	MARCELA GARCIA • magarcia@radioandrecords.com
MUSIC OPS COORDINATOR	MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051	
ASSOCIATE EDITOR	JOE HOWARD • jhoward@radioandrecords.com
1106 16 th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655	
BUREAU CHIEF	LON HELTON • lhelton@radioandrecords.com
ASSOCIATE EDITOR	ANGELA KING • akking@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER	JIM HANSON • jhanson@radioandrecords.com
ASST. CIRCULATION MANAGER	CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR	SAEID IRVANI • sirvani@radioandrecords.com
LEAD DEVELOPER	CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER	HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER	ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB/APPLICATION DEVELOPER	AMIT GUPTA • agupta@radioandrecords.com
NETWORK ADMINISTRATOR	DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR	JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR	PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION

DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com
MANAGER	ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS	FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR	GARY VAN DER STEUR • gvdsteur@radioandrecords.com
ELECTRONIC PUBS DESIGN	CARL HARMON • charmon@radioandrecords.com
DESIGN	TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER	EULALAE C. ■ARIDO II • bnarido@radioandrecords.com
DESIGN	SUSAN SHANKIN • sshankin@radioandrecords.com

ADVERTISING

DIRECTOR/SALES	HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE	PAUL COLBERT • pcolbert@radioandrecords.com
SALES REPRESENTATIVE	JESSICA HARRRELL • jharrell@radioandrecords.com
SALES REPRESENTATIVE	LINDA JOHNSON • ljohanson@radioandrecords.com
SALES REPRESENTATIVE	LISA LINARES • llinares@radioandrecords.com
SALES REPRESENTATIVE	ERN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE	KRISTY REEVES • kreesves@radioandrecords.com
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE	MICHELLE RICH • mrich@radioandrecords.com
SALES REPRESENTATIVE	AMY SNYDER • asnyder@radioandrecords.com
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT	KAT CARRIDO • kcarrido@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER	JOE RAKAUSKAS • jrakauskas@radioandrecords.com
ACCOUNTING MANAGER	MARIA ABUIYSA • mabuiysa@radioandrecords.com
ACCOUNTING SUPERVISOR	MAGDA LIZARDO • mlizardo@radioandrecords.com
CREDIT AND COLLECTIONS	WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR	GLENDA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT	SUSANNA PEDRAZA • spedraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO	ERICA FARBER • efarber@radioandrecords.com
OPERATIONS MANAGER	PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR	LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM	ROB SPARACO • rsparago@radioandrecords.com

A Perry Capital Corporation

FCC

Continued from Page 1

has ever been challenged, further raising the bar for the FCC. "If the commission does the same halfhearted effort it did in the last biennial review, I guarantee you that every one of the broadcast-ownership rules will be swept away by the courts," he said. "Let's see if we can put that genie back in the bottle."

Powell further insisted that the FCC will be guided by evidence, not personal opinions, when it completes its ownership-rule review this spring.

When that time comes, Commissioner Kevin Martin wants to see the broadcast-newspaper cross-ownership ban lifted. "As long as a sufficient number of voices remain in a market," he said, "we should give broadcasters and newspapers the same opportunities that two TV stations have to combine in the same market."

Mays: Radio Experiencing 'New Vitality'

Throughout the proceeding, some in the audience held up signs that said either "agree" or "disagree," depending on how they felt about what was being said. The "disagree" signs popped up when Clear Channel COO Mark Mays told the crowd that "radio is experiencing a new vitality" and extolled the virtues of consolidation.

Mays said consolidation has increased — not decreased — community service and noted that, 10 years ago, half of all radio stations were losing money. When those stations started struggling, he said, one of the first areas to see cutbacks was news operations.

"Local audiences suffered," Mays said, "but with deregulation and the ability to own more stations, companies like Clear Channel could create economies of scale. We, like any other broadcaster, reinvested those savings in our stations."

Mays also addressed rumors that Clear Channel's stations provide a homogenized product. "At Clear Channel, there is no such thing as a centralized playlist. Station managers and PDs make every decision about what music gets played at our stations. We operate Clear Channel in a completely decentralized manner."

And Mays insisted that serving local communities allows Clear Channel to thrive. "We succeed by intimately knowing the local community we serve and catering our programming to meet their unique needs and tastes," he said.

During his testimony, Mays used a "canary in a coal mine" analogy to describe the health of the radio industry. "The canary isn't dead; to the contrary, it is alive and well," Mays said, comparing what's happened to the radio industry since the passage of the Telecom Act to the old practice of sending canaries into coal mines to check for dangerous gases; if the canary flew out, miners would know the mine was safe.

But FCC Commissioner Michael Copps came back with a stinging response to the analogy. "After we sent the canary into the coal mine," Copps said, "the canary immediately got acquired, and he's now programming 12 stations from the coal mine."

Liggins: Minority Owners Can Best Serve Minority Listeners

Appearing on a panel devoted to diversity issues, Radio One President/CEO Alfred Liggins said that regulations designed to encourage minority ownership in media have not only helped broaden the diversity of viewpoints, they have also helped increase the level of service to minorities.

Noting that his is the only minority-owned broadcaster with stations in Richmond, Liggins said that studies show there are significant disparities in the treatment of African-American listeners on both national and local levels, and he believes that federal rules that help minorities get a foothold in the media industry lead to better service for all minority listeners.

"I strongly believe that minority-owned radio stations provide more minority-focused content and a greater focus on the concerns of the minority community," he said, adding that his listeners take great comfort in knowing that the information on Radio One stations is coming from a "shared perspective that there is a collective stake in the issues being discussed."

Public Speaks Out

Amid the many citizens who spoke up, comments from one woman brought a solemn hush to the room. A former teacher, the woman admitted that, until two weeks ago, she didn't even know this issue existed.

Qantam

Continued from Page 1

told R&R that his company was the winning bidder among several for Root Communications, which will continue to operate the stations until the closing of the deal, tentatively set for Q2.

In the deal Qantam is getting WGTR, WWSK & WWXM/Myrtle Beach, SC; WDAR, WDSC, WEGX, WGSS, WJMX-AM & FM, WPFM & WSQN/Florence, SC; WMXZ & WWAV/Ft. Walton Beach, FL; WBGA, WGIG, WHFX, WMOG, WYNR & WWSN/Brunswick, GA; WKKR, WMXA, WTLM & WZMG/Auburn, AL; WCJM & WPLV/West Point, GA; and WDZD/Ocean Isles Beach, NC.

Qantam was formed last year by Osborn and fellow Aurora Communications principals Mangan and Frank Washington, with financial backing from Banc of America Capital Investors and Nautic Partners.

XEPRS

Continued from Page 3

recent move to combine operations at XTRA-AM and KXTA/Los Angeles into a single Sports "superstation." That move resulted in most of the programming for both stations originating from studios in L.A.

"San Diego deserves to have its own Sports radio station," Lynch said. "Los Angeles stole our basketball team, it has taken the Chargers' pre-season practices, it's attempting to take our Chargers, and now it has taken San Diego's Sports radio sta-

tion. We intend to fill the need."

Still, she commented on the commissioners' statements that they'll need hard, empirical evidence to decide whether to redraw the rules. "I have heard some great speakers today," she said. "Whatever you decide to do, you will have the empirical evidence to back you up. But you're going to have to go to your relationships — to the people you trust — to make your decision. I want to be one of those people you trust, so let me share a fear I have."

"I'm very mainstream and conservative, so sometimes that one voice that I hear is a real warm and fuzzy voice. But it scares me to death to think that I won't have all these other voices coming out, because those other voices give me the luxury of deciding if I'm wrong."

"You are the steward of our voice, and if we haven't given you a good enough picture of the American citizen, go get it."

After the hearing, Powell told R&R that he was happy with how it turned out. "I thought it went very, very well," he said. "It was worthwhile." Commissioner Kathleen Abernathy added that she was glad that the issue of how much choice exists in the marketplace received some attention.

Meanwhile, Copps said he was very satisfied with the turnout of average citizens. "I don't think you can help but be encouraged," he told R&R. "They were lined up."

tal Investors and Nautic Partners. Aurora was bought out by Cumulus in a \$230 million deal that closed in March 2002. Nautic is backing Qantam in the Root acquisition.

Root CEO Dan Savadove told R&R that the company's main stakeholders — including Nautic and the Root family — felt now was a good time to move on. "The Root family is profit-driven," he said. "Everybody has done quite well with the investment."

Savadove added that he believes the stations still have a lot of upside and predicted that, in the future, Osborn "will look pretty smart" for striking this deal.

Qantam's was among seven bids for Root. Savadove said those were narrowed down to three candidates and then to Qantam. He declined to identify the other bidders.

Peter Handy from Star Media brokered the deal for Root.

— Joe Howard



An Open Letter To The Music Industry

Use your time off the wheel wisely

Cutbacks here, cutbacks there. Indies are out and, for some, airplay with no overnights is in. It's no secret that the music business is running scared. Some say the model is broken and that the CD is '80s technology. Then the next week 50 Cent sells a million albums. Others point to the lack of a strategic Internet plan and the problem of free downloading, while others say, "Hey, what about the overall number of releases shrinking by about 20% from 2001 to 2002?"

EMI is rumored to talking with the Bertelsmann Music Group and Warner Music Group about a merger or sale. Sony just hired a veteran TV whiz to run its music division.

This all sounds similar to many of the changes that occurred when consolidation first hit the radio business back in 1996. With profits falling, market shares shrinking and parent companies struggling, music companies have been cutting expenses. In the majority of the cases, that means people.

Unfortunately, many talented record executives are out of work. This week we reach out to one veteran for his take on what's been happening since he lost his



Michael Plen

job as Sr. VP of Virgin Records. Michael Plen, known in promotion and marketing circles as "The Attack Hamster," provides his positive view from the other side.

Cutting Teeth

I have spent some quality time off the wheel. Stepping off the wheel is like preparing for an earthquake: You'll need to have a lot of emotional reserves and resources stored to make it through some unexpected and turbulent times, but you have a much clearer mind to do it with.

I started in promotion at A&M Records, working in college and

field promotion from 1977-80, and ultimately progressed to running two phenomenal promotion departments for a total of 22 years.

First was IRS Records, from 1980-1986, where we pioneered alternative music and the alternative lifestyle with bands like R.E.M., The English Beat, The Go-Go's and Wall Of Voodoo.

From there, I went to Virgin Records, where I worked from 1987-2002. For the first two years I worked under Phil Quartararo. Once again, Virgin was a leader in developing and breaking music styles and genres and setting trends every step of the way with the likes of Lenny Kravitz, UB40, Smashing Pumpkins, Soul II Soul, Paula Abdul, Spice Girls, Shaggy, N.E.R.D. and dozens more. The Virgin staff made yes happen when the industry said no way.

Emotional Roller Coaster

Everything in the record business today is an emotional roller coaster. There is massive pressure to succeed, tension, nerves, add days, spin increases, decreases, drops, lies, success, profitability, new priorities daily, marketing meetings, reports, managers, out-of-touch bosses, very little long-term strategy and development and everyone wanting instant gratification.

This all comes with a large price tag. Stress, being spread too thin, fear of the unknown and insecurity have resulted in diminishing creativity and returns. This is what the business has become. All too often we get caught up in the rat race. As the music business shrinks, less people doing more jobs means less time to be creative and less interdepartmental collaboration.

This has been a great time for me to watch the industry from the other side, because it added so much perspective to my world. I have once again become a consumer, and I better understand being marketed to and how to market better. As a consumer, I have an improved understanding of what isn't working, where we could be going and how to be more influential.

For me, the creativity starts flowing and just doesn't stop. I now have a clearer view of what gets me excited, which results in better performance. More important, I understand the priority and privilege of family and just how much sanity and happiness they bring to my life every day. That is key. It's rare in one's lifetime to get this kind of quality time, time to celebrate living.

Time For Reinvention

The reinvention of the music business will be better for everyone associated with it. There is currently a lot of doom and gloom in the music business. Many say it's not fun for them anymore. Many say that it takes more work to bring in fewer results with fewer tangible payoffs.

Yes, it's difficult just to stay afloat, and most, understandably, don't want to rock the boat. I believe the things to focus on are optimism, vision and risk. It's important to take the time to recognize cycles, ebbs, flows and trends. This business needs to nurture the next explorers, innovators and risk-takers.

Unfortunately, few people in our business take the time to mentor others. Nurturing these people can lead to handsome rewards. The primary reward of mentoring is growth. This growth in our industry will also offer opportunities for personal and financial growth.

I understand the priority and privilege of family and just how much sanity and happiness they bring to my life every day. That is key.

I firmly believe that the future success of the music industry is about individuals being willing to take risks and develop long-term strategies. What we've learned in the past can still be applied to the future with a unique perspective and ingenuity.

It's really no different for the artists. Many of the unique artists ended up shining, while those who were shot through the hype system burned out quickly. If you hold on to a strong belief that what you're doing is of unique quality and importance, you'll cut through mediocrity.

Patience And Passion

You'll need to equip yourself with a thick skin, as you'll be told "no" many times. In some cases you'll need to keep going back and use your intensity of insistence. Devel-

op a high level of patience. It's like planting a tree: In time you will see the fruits of your labor.

Rebel against generic thoughts and create your own personal stamp. We've all been overworked on branding, but in reality there is no better brand than you — nurture it. That will help you create longevity for yourself.

Prioritize your goals and challenge yourself to achieve them. Become a better listener and take the time to listen to everything that is going on around you. Sometimes the simplest solutions come by listening to what people are saying and how their needs aren't being served.

If you can't make the big move to what you really want, set up some short-term bridges that ultimately connect you to your goal. Whatever you do, show passion. I believe that nothing breeds more enthusiasm in someone than the true presentation of commitment and passion.

Doing Your Part

To help the music industry get back on track and grow, everyone should do their absolute best to try to work together. Ask yourself how you can play your individual part.

Radio programmers whose lifeblood is music can help by simply educating their audience about what they are hearing so they'll know what to ask for when they hear something they like. This fulfills listeners' expectations, helps build an artist brand for the station and, by osmosis, helps the labels generate sales.

More radio stations should look into partnering with labels and artists to help spread the moral values on piracy. Research shows that if people know free downloading is wrong, many of them will stop, and that would be good for all parties involved.

More stations should also work with the labels to develop opportunities to sell the music on their station sites and make a few additional NTR bucks for a little work and a little promotion.

Radio and records can be the ultimate team if they choose to work together. It's been evident to me as I listen to more radio that there is a need for more of a true collaboration between radio and records. There has never been a more crucial time for both parties to sit down and determine how to ensure the survival of both businesses and how we can help each other.

Lead Or Get Out Of The Way

Since I have stepped off the wheel, everything I have done has been a valuable experience and very educational. My time away from the daily label grind has provided me with the insight to see my weaknesses, nurture my strengths and

Continued on Page 59



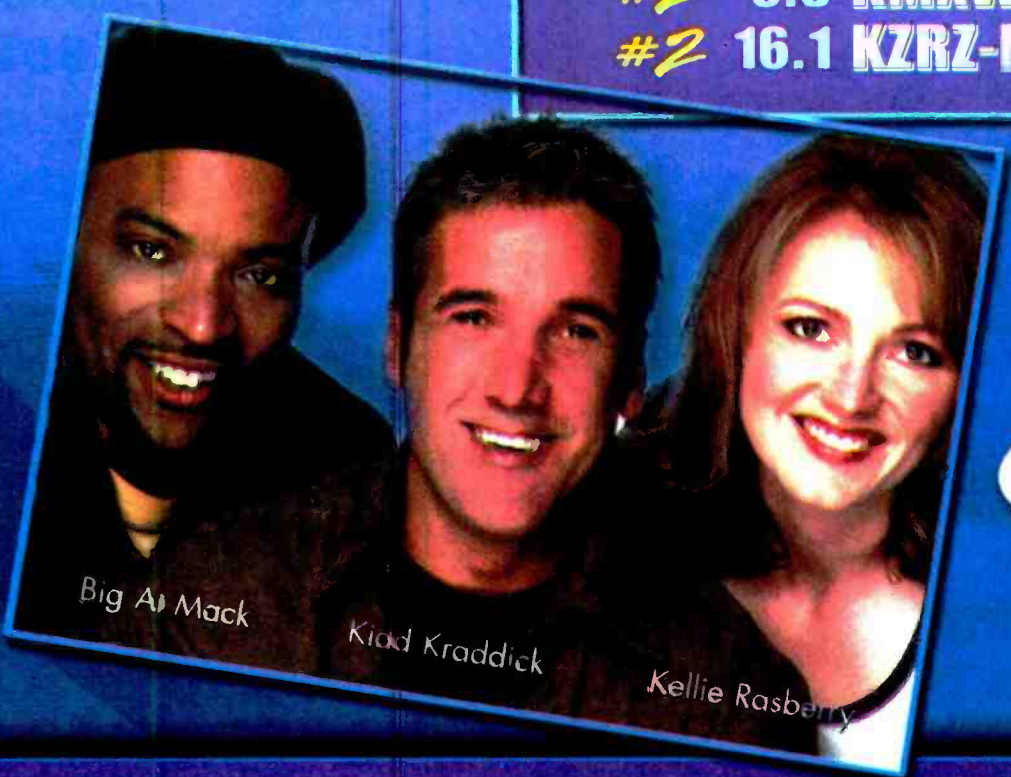
QUEEN OF THE NIGHT Hollywood Records recording artist and Academy Award nominee Queen Latifah hung with some of her subjects at a recent show. Seen here are (l-r) Hollywood's Scot Finck, Queen Latifah and KISV/Bakersfield PD Bob Lewis.

Ratings Idol

Kidd's Affiliates Rank #1 or #2 *In Their Target Demos*

Fall '02
AQH Share* - Women 18-34

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



KIDDKRADDICK
IN THE MORNING

Be A Ratings Idol in Your Market!
Call 972.239.6270

PREMIERE
RADIO NETWORKS

PREMIERE PROGRAMMING



March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	8718	+172	997183	10	129/0
	2	AVRIL LAVIGNE I'm With You (Arista)	7857	-273	860942	13	131/0
	3	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	7290	+352	828546	9	124/1
	4	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	6993	-115	789550	11	127/0
	5	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6550	+113	630446	17	122/1
	6	CHRISTINA AGUILERA Beautiful (RCA)	6396	-584	624840	15	127/0
	7	JUSTIN TIMBERLAKE Cry Me A River (Jive)	6202	-391	721592	12	129/0
	8	50 CENT In Da Club (Shady/Aftermath/Interscope)	5926	+1238	731641	4	120/3
	9	T.A.T.U. All The Things She Said (Interscope)	5750	+170	628909	12	131/1
	10	EMINEM Superman (Shady/Aftermath/Interscope)	5177	+324	525808	8	120/0
	11	NIVEA Don't Mess With My Man (Jive)	4784	-471	499622	18	125/0
	12	3 DOORS DOWN When I'm Gone (Republic/Universal)	4724	+542	429765	11	120/5
	13	AMANDA PEREZ Angel (Powerhouse/Virgin)	4478	+887	472169	6	120/3
	14	DIXIE CHICKS Landslide (Monument)	4296	+23	479230	11	105/0
	15	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	4037	-123	477509	9	119/0
	16	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3614	+597	386231	6	103/4
	17	SIMPLE PLAN I'd Do Anything (Lava)	3443	+63	419440	11	116/0
	18	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3272	-672	404324	14	118/0
	19	DFDUB Country Girl (Columbia)	3083	-66	258646	7	107/1
	20	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	3068	-531	350625	15	122/0
	21	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3029	-439	309926	18	117/0
	22	AALIYAH Miss You (BlackGround/Universal)	2891	+498	348715	7	95/1
	23	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	2776	+255	285482	9	81/1
	24	BOOMKAT The Wreckoning (DreamWorks)	2466	+29	247000	6	112/0
	25	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	2451	+86	267309	7	106/4
	26	NO DOUBT Running (Interscope)	2345	+286	268782	5	119/2
	27	NELLY Air Force Ones (Fo' Reel/Universal)	2156	-392	204236	15	108/0
	28	CELINE DION I Drove All Night (Epic)	2154	+146	221535	5	103/3
	29	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1766	+662	173678	2	103/8
	30	JENNIFER LOPEZ Jenny From The Block (Epic)	1715	-159	154344	20	122/0
	31	STACIE ORRICO Stuck (Forefront/Virgin)	1586	+232	138391	3	101/7
	32	BON JOVI Misunderstood (Island/IDJMG)	1537	+82	158101	6	84/1
	33	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	1427	-634	155046	7	103/0
Debut	34	TLC Damaged (Arista)	1325	+788	186073	1	101/19
	35	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1296	+202	105498	2	71/5
	36	LUCY WOODWARD Dumb Girls (Atlantic)	1293	+163	147564	4	86/7
	37	VI-3 Eyes Closed So Tight (MCA)	1208	+77	109823	4	67/4
	38	NORAH JONES Don't Know Why (Blue Note/Virgin)	1144	+218	170956	17	37/1
	39	GINUWINE Hell Yeah (Epic)	1131	+271	105193	2	72/9
	40	BLU CANTRELL Breathe (Arista)	1098	+88	96443	3	61/3
Debut	41	R. KELLY Ignition (Jive)	1084	+492	159141	1	63/25
	42	KELLY ROWLAND Can't Nobody (Columbia)	1058	+377	100838	2	65/12
	43	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	1021	+65	92665	3	39/1
	44	O-TOWN I Showed Her (J)	926	-7	93648	4	85/0
	45	VANESSA CARLTON Pretty Baby (A&M/Interscope)	876	-770	75132	10	103/0
	46	LASGO Something (Robbins)	856	-220	177075	13	74/0
Debut	47	FIELD MOB Sick Of Being Lonely (MCA)	784	+245	89573	1	45/4
	48	STEREO FUSE Everything (EO/Wind-up)	769	-29	58212	12	25/0
Debut	49	LISA MARIE PRESLEY Lights Out (Capitol)	736	+132	96451	1	60/6
Debut	50	EVANESCENCE Bring Me To Life (Wind-up)	704	+136	62785	1	7/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GOOD CHARLOTTE The Anthem (Epic)	42
JUSTIN TIMBERLAKE Rock Your Body (Jive)	42
R. KELLY Ignition (Jive)	25
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	23
TYRESE How You Gonna Act Like That (J)	21
TLC Damaged (Arista)	19
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	17
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	15
KELLY ROWLAND Can't Nobody (Columbia)	12
SEAN PAUL Get Busy (40/40/VP/Atlantic)	10
GINUWINE Hell Yeah (Epic)	9
ONNAS Take It Off (Lookout/Atlantic)	9
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	9
NELLY Pimp Juice (Fo' Reel/Universal)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+1238
AMANDA PEREZ Angel (Powerhouse/Virgin)	+887
TLC Damaged (Arista)	+788
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+662
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+597
3 DOORS DOWN When I'm Gone (Republic/Universal)	+542
AALIYAH Miss You (BlackGround/Universal)	+498
R. KELLY Ignition (Jive)	+492
KELLY ROWLAND Can't Nobody (Columbia)	+377
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+361

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PINK Family Portrait (Arista)	2631
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2559
EMINEM Lose Yourself (Shady/Interscope)	2550
NO DOUBT F/LADY SAW Undemeath It All (Interscope)	1971
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1777
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1538
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1503
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1433
CREED One Last Breath (Wind-up)	1359
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1268
JUSTIN TIMBERLAKE Like I Love You (Jive)	1255
AVRIL LAVIGNE Complicated (Arista)	1236
LINKIN PARK In The End (Warner Bros.)	1187
NELLY Hot In Herre (Fo' Reel/Universal)	1147
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1111
DJ SAMMY & YANOU Heaven (Robbins)	1079
PINK Just Like A Pill (Arista)	1036
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	928
JIMMY EAT WORLD The Middle (DreamWorks)	899
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	893
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	889
AVRIL LAVIGNE Sk8er Boi (Arista)	868
MICHELLE BRANCH All You Wanted (Maverick/WB)	847
CALLING Wherever You Will Go (RCA)	807
MARY J. BLIGE Family Affair (MCA)	793

131 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

OWN YOUR EVENTS

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.



- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Weather-resistant
- Durable

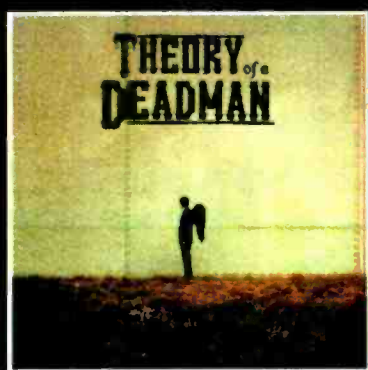
1-800-231-6074

P.O. Box 750250 Houston, Texas 77275-0250 • Tel 713/507-4200 Fax 713/507-4295
ri@reefindustries.com www.reefindustries.com



THEORY of a DEADMAN

MAKE UP YOUR MIND



from the album
"Theory Of A Deadman"
in stores now

Over 100 pieces sold at every show

On tour with 3 Doors Down

Total audience already over
5 Million

New adds this week include:

KMXP/Phoenix

WKRQ/Cincinnati

WKRZ/Wilkes-Barre

WSSR/Tampa

WZPL/Indianapolis

WDJX/Louisville

And many more!

KMXV/Kansas City

KRQQ/Tucson

WSSX/Charleston

Active Rock Monitor 21*

Mainstream Rock Monitor 15*

Written by Chad Kroeger and Tyler Connolly
Produced by Chad Kroeger and Joey Moi

www.theoryofadeadman.com • www.604records.com • www.roadrunnerrecords.com



ROADRUNNER
RECORDS

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 7, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 16-22.

ARTIST TITLE LABEL(S)	CHR/POP 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
HP 50 CENT In Da Club (Shady/Aftermath/Interscope)	4.14	4.00	3.76	--	94.9	18.3	4.60	4.07	3.73	4.34	4.06	4.07	4.10
AALIYAH Miss You (BlackGround/Universal)	4.00	4.11	4.09	4.07	91.1	17.4	4.22	3.96	3.81	4.11	3.93	4.06	3.89
B2K and P. DIDDY Bump, Bump, Bump, (Epic)	3.93	3.89	3.81	3.86	98.0	38.0	4.11	3.90	3.76	3.94	3.79	3.98	4.00
JENNIFER LOPEZ/LL COOL J All I Have (Epic)	3.92	3.85	3.91	3.99	96.0	27.4	3.94	3.84	3.97	3.99	3.88	3.93	3.87
AMANDA PEREZ Angel (Powerhowse/Virgin)	3.87	3.81	3.82	3.88	77.7	18.9	3.98	3.82	3.79	3.79	4.00	3.80	3.89
EMINEM Lose Yourself (Shady/Interscope)	3.87	3.84	3.74	3.86	99.4	39.7	4.01	3.88	3.72	3.86	3.90	3.86	3.86
NELLY Air Force Ones (Fo' Reel/Universal)	3.85	3.87	3.75	3.85	96.0	36.3	4.14	3.81	3.58	3.95	3.79	3.92	3.74
NIVEA Don't Mess With My Man (Jive)	3.80	3.82	3.82	3.91	97.7	30.6	3.91	3.75	3.76	3.77	3.92	3.74	3.79
JA RULE f/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.77	3.84	4.00	4.03	98.0	30.3	3.94	3.86	3.49	3.70	3.82	3.72	3.84
EMINEM Superman (Shady/Interscope)	3.76	3.76	3.69	3.8	85.7	22.6	4.08	3.83	3.36	3.78	3.66	3.88	3.74
HP SMILEZ AND SOUTHSTAR Tell Me (ARTIST direct)	3.72	3.81	3.79	3.76	97.1	26.3	4.07	3.50	3.60	3.57	3.59	3.84	3.91
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3.72	--	--	--	92.9	29.1	4.04	3.77	3.31	3.73	3.66	3.60	3.89
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.71	3.83	3.82	3.81	96.0	32.3	4.00	3.64	3.49	3.69	3.88	3.83	3.44
HP FIELD MOB Sick Of Being Lonely (MCA)	3.70	3.75	--	--	82.0	21.1	4.05	3.51	3.53	3.83	3.67	3.68	3.63
CHRISTINA AGUILERA Beautiful (RCA)	3.69	3.72	3.79	3.86	96.0	31.4	3.71	3.66	3.70	3.53	3.78	3.66	3.78
JAY-Z f/BEYONCE '03 Bonnie And Clyde (Roc-A-Fella/IDJMG)	3.68	3.63	3.64	3.84	97.4	36.6	3.83	3.76	3.45	3.68	3.66	3.75	3.65
KID ROCK f/SHERYL CROW Picture (Atlantic)	3.67	3.54	3.51	3.44	67.1	15.1	3.48	3.82	3.68	3.65	3.54	3.93	3.48
DIXIE CHICKS f/SHERYL CROW Landslide (Monument/Columbia)	3.66	3.57	3.53	3.67	78.3	24.3	3.42	3.72	3.76	3.70	3.68	3.82	3.43
PINK Family Portrait (Arista)	3.62	3.67	3.71	3.85	88.3	28.9	3.71	3.57	3.58	3.69	3.64	3.60	3.55
3 DOORS DOWN When im Gone (Republic/Universal)	3.62	3.65	3.58	3.61	75.1	21.1	3.51	3.71	3.64	3.72	3.45	3.58	3.72
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.56	3.55	3.45	3.44	76.6	22.3	3.42	3.58	3.65	3.78	3.47	3.50	3.47
AVRIL LAVIGNE I'm With You (Arista)	3.54	3.61	3.75	3.75	86.0	25.7	3.59	3.50	3.54	3.56	3.60	3.55	3.47
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	3.43	3.50	3.58	3.58	84.3	35.7	3.26	3.37	3.65	3.54	3.57	3.21	3.42
GOOD CHARLOTTE Lifestyles Of The Rich and Famous (Epic)	3.42	3.41	3.49	3.54	78.6	28.0	3.74	3.38	3.15	3.50	3.18	3.46	3.50
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.40	3.35	3.29	3.41	82.0	31.1	3.60	3.31	3.30	3.64	3.14	3.44	3.33
SIMPLE PLAN I'd Do Anything (Lava)	3.37	3.35	--	--	77.1	24.3	3.58	3.39	3.16	3.39	3.20	3.34	3.52
TATU All The Things She Said (Interscope)	3.27	3.28	3.27	3.32	74.6	27.4	3.41	3.31	3.10	3.23	3.18	3.29	3.38
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.23	3.17	3.21	3.14	61.1	21.1	3.65	3.11	2.89	3.43	3.20	3.14	3.13

CalloUT AMERICA®
HOT SCORES

By ANTHONY ACAMPORA

In a not-so-surprising move, 50 Cent climbs to the top of Callout America this week with "In da Club" (Shady/Af-termath/Interscope). The smash hit ranks No. 1 with teens with a sizzling 4.60 favorability score. It's also first with women 18-24 and eighth 25-34.

Aaliyah remains a solid second with "Miss You" (BlackGround/Universal). Airplay on the song has been increasing rapidly the last few weeks, and the scores remains solid with No. 2 rankings across all demos.

Amanda Perez is closing in on the top 10 on the R&R CHR/Pop chart with "Angel" (Powerhowse/Virgin). Meanwhile, the song is scoring consistently solid scores with the audience, ranking sixth overall, eighth 18-24 and third 25-34.

Field Mob score a solid eighth-place ranking with teens on "Sick of Being Lonely" (MCA). The song charted this week and already has airplay in such markets as Chicago and St. Louis.

Smilez And Southstar rank No. 12 overall with "Tell Me" (ARTISTdirect). The song ranks seventh with teens.

Missy Elliott debuts tied with Smilez this week at No. 12 with "Gossip Folks" (Gold Mind/Elektra/EEG). The song ranks ninth with teens and 11th with women 18-24.


Dixie Chicks post another solid week among women 25-34 with "Landslide" (Monument/Columbia), which ranks fifth in the demo.

R&R newspaper subscribers can now view Callout America data online each week at www.bullsi.com, thanks to R&R's partnership with Bullseye Research. You can sort through demo and regional information on each song. This week's password: *lambert*.

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

Nothing captures the '90s better

THE HITS · POP CULTURE · FADS · THE EVENTS · THE STARS




RETRO STARS

WITH DAVE STEWART


Dave Stewart from WPLJ in New York City hosts the original '90s show, heard on great Hot ACs and CHRs from coast to coast. To satisfy your listeners' hunger for the '90s, plug Retro Stars into your weekend schedule.

Custom versions for Hot AC and CHR

The Nineties Show



(800) 322-3204
www.retrostars.com
info@retrostars.com



March 7, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	2933	-163	81878	13	50/0
4	2	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	2909	+87	83315	8	51/0
2	3	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2886	-57	83238	17	52/0
3	4	CHRISTINA AGUILERA Beautiful (RCA)	2748	-123	76252	14	50/0
5	5	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2480	-315	68982	11	50/0
6	6	T.A.T.U. All The Things She Said (Interscope)	2459	+93	70754	15	52/0
7	7	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2265	+229	64459	7	51/1
9	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	2227	+264	61186	12	50/0
8	9	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2137	+120	53690	9	48/0
10	10	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1641	-259	46545	14	42/0
14	11	DIXIE CHICKS Landslide (Monument)	1624	+100	43987	10	44/1
11	12	NIVEA Don't Mess With My Man (Jive)	1535	-166	45042	15	39/0
13	13	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1521	-42	37112	8	42/0
20	14	50 CENT In Da Club (Shady/Aftermath/Interscope)	1487	+337	45970	3	50/3
15	15	EMINEM Superman (Shady/Aftermath/Interscope)	1438	-17	38277	6	50/1
17	16	SIMPLE PLAN I'd Do Anything (Lava)	1359	+65	40934	9	40/0
12	17	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1283	-288	35155	18	38/0
19	18	NO DOUBT Running (Interscope)	1238	+67	34709	7	49/0
22	19	AMANDA PEREZ Angel (Powerhouse/Virgin)	1211	+149	32282	5	45/2
21	20	BOOMKAT The Wreckoning (DreamWorks)	1165	+66	31928	6	49/0
23	21	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	998	-15	27718	6	39/0
26	22	DFDUB Country Girl (Columbia)	952	+34	25086	5	42/1
28	23	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	909	+47	25307	3	39/1
16	24	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	876	-437	25603	12	29/0
29	25	CELINE DION I Drove All Night (Epic)	851	+74	22826	4	35/0
30	26	MISSY "MISDEMEANOR" ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	806	+59	19454	4	36/3
27	27	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	770	-136	23683	7	35/0
35	28	AALIYAH Miss You (BlackGround/Universal)	682	+237	16056	3	27/2
32	29	BON JOVI Misunderstood (Island/IDJMG)	658	+37	19031	7	33/1
42	30	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	654	+274	20452	2	39/6
34	31	LUCY WOODWARD Dumb Girls (Atlantic)	630	+66	17532	5	37/2
31	32	NELLY Air Force Ones (Fo' Reel/Universal)	577	-142	14430	14	19/0
36	33	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	534	+90	14240	5	28/3
39	34	STACIE ORRICO Stuck (Forefront/Virgin)	530	+124	12795	2	28/4
24	35	VANESSA CARLTON Pretty Baby (A&M/Interscope)	528	-470	14430	10	20/0
33	36	JENNIFER LOPEZ Jenny From The Block (Epic)	512	-67	12727	18	24/0
41	37	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	455	+71	14034	3	36/14
44	38	NORAH JONES Don't Know Why (Blue Note/Virgin)	394	+59	8265	13	15/0
40	39	STEREO FUSE Everything (ED/Wind-up)	371	-18	9591	16	12/0
47	40	GOO GOO DOLLS Sympathy (Warner Bros.)	368	+93	11327	2	28/3
43	41	COOLER KIDS All Around The World (DreamWorks)	366	+5	11064	2	29/2
38	42	MATCHBOX TWENTY Disease (Atlantic)	352	-66	10142	19	15/0
37	43	LASGO Something (Robbins)	338	-93	11192	10	12/0
46	44	BLU CANTRELL Breathe (Arista)	328	+52	13278	2	23/1
Debut	45	TLC Damaged (Arista)	288	+259	10364	1	25/8
49	46	O-TOWN I Showed Her (J)	241	+14	4973	2	16/0
48	47	CALLING For You (Wind-up)	235	-16	5469	2	15/0
Debut	48	STACIA Angel (Raystone)	226	+41	5279	1	13/1
Debut	49	LAVA BABY Sex Junkie (Liquid 8)	220	+36	5290	1	17/1
50	50	VONRAY Inside Out (Elektra/EEG)	199	-25	5910	8	9/0

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1.
© 2003, R&R Inc.

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	14
GOOD CHARLOTTE The Anthem (Epic)	13
JUSTIN TIMBERLAKE Rock Your Body (Jive)	11
TLC Damaged (Arista)	8
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	8
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	6
DONNAS Take It Off (Lookout/Atlantic)	5
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	5
GINUWINE Hell Yeah (Epic)	5
STACIE ORRICO Stuck (Forefront/Virgin)	4
VI-3 Eyes Closed So Tight (MCA)	4
KACI I'm Not Anybody's Girl (Curb)	4
JOHN MAYER Why Georgia (Aware/Columbia)	4
50 CENT In Da Club (Shady/Aftermath/Interscope)	3
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3
GOO GOO DOLLS Sympathy (Warner Bros.)	3
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3
KELLY ROWLAND Can't Nobody (Columbia)	3
TEMMORA Try'n To Play A Playa (Independent)	3
R. KELLY Ignition (Jive)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+337
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+274
3 DOORS DOWN When I'm Gone (Republic/Universal)	+264
TLC Damaged (Arista)	+259
AALIYAH Miss You (BlackGround/Universal)	+237
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+229
AMANDA PEREZ Angel (Powerhouse/Virgin)	+149
STACIE ORRICO Stuck (Forefront/Virgin)	+124
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+120
DONNAS Take It Off (Lookout/Atlantic)	+104
DIXIE CHICKS Landslide (Monument)	+100
T.A.T.U. All The Things She Said (Interscope)	+93
GOO GOO DOLLS Sympathy (Warner Bros.)	+93
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	+90
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	+87
COLOPLAY Clocks (Capitol)	+85
KACI I'm Not Anybody's Girl (Curb)	+81
CELINE DION I Drove All Night (Epic)	+74
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+71
NO DOUBT Running (Interscope)	+67
BOOMKAT The Wreckoning (DreamWorks)	+66
LUCY WOODWARD Dumb Girls (Atlantic)	+66
SIMPLE PLAN I'd Do Anything (Lava)	+65
VI-3 Eyes Closed So Tight (MCA)	+63
KELLY ROWLAND Can't Nobody (Columbia)	+62
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+59
NORAH JONES Don't Know Why (Blue Note/Virgin)	+59
R. KELLY Ignition (Jive)	+57
TEMMORA Try'n To Play A Playa (Independent)	+55
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	+53

R&R's Year-End Chart Pack

Only \$65

NOW AVAILABLE!

Includes year-end charts for all R&R formats from 1974 through 2002! Call (310)788-1625 or email moreinfo@radioandrecords.com



ON THE RECORD

With
Eric Brown
PD, KLRS/Chico, CA



Top 40 is alive and well in Chico, and we have a melting pot of hit music. Top spins this week for KLRS (Colors 92.7): Christina Aguilera's "Beautiful," Jennifer Lopez featuring LL Cool J's "All I Have," 50 Cent's "In da Club," The Dixie Chicks' "Landslide," Kid Rock featuring Sheryl Crow's "Picture" and Ja Rule featuring Ashanti's "Mesmerize." • Among our hot phone records are Telepopmusik's "Breathe" and Amanda Perez's "Angel." Boomkat's "The Wreckoning" and Bowling For Soup's "Girl All the Bad Guys Want" are new songs that are taking off. Records that I'm feeling: Kelly Rowland's "Can't Nobody" and Lucy Woodward's "Dumb Girls." There is a lot of great music for mainstream CHR right now. Our KLRS music goal: Play the hits, baby!

No movement at the top of R&R's CHR/Pop chart this week as **Jennifer Lopez's** "All I Have" (Epic) holds on to No. 1, keeping **Avril Lavigne's** "I'm With You" (Arista) at No. 2 ... **50 Cent** continues his meteoric rise as "In da Club" (Shady/Aftermath/Interscope) ducks the velvet rope into the top 10 club, moving 11-8* and also scoring the crown for Most Increased Plays this week ... People are talking about **Missy Elliott's** "Gossip Folks" (Gold Mind/Elektra/EEG), which adds 597 plays and moves 21-16* ... Programmers miss **Aaliyah**, and her song "Miss You" (BlackGround/Universal) goes 26-22* ... **No Doubt** sprint up 29-26* with "Running" (Interscope) ... Last week's Most Added song, **TLC's** "Damaged" (Arista), continues its streak as it becomes this week's highest debut at No. 34 ... **R. Kelly's** "Ignition" (Jive) also appears on the chart for the first time, coming in at No. 41 ... It's a tie for Most Added this week as **Justin Timberlake** and **Good Charlotte** both grab 42 adds.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Prymary Colorz**

LABEL: **Big3**

By **MIKE TRIAS**/ASSISTANT EDITOR



What do you do while waiting in line? Do you dive headlong into all those mediocre games on your Palm Pilot, or do you carefully rearrange your contact list? Maybe you're the type who dreams of the tropical vacation another year of work will pay for. Or perhaps you just zone out. Well, maybe you should take a cue from Jonathan Thomas, Raj Nichols, Josh Royals and Marcus Dilley — otherwise known as **Prymary Colorz** — who managed to score themselves a record deal.

Waiting in line to attend a showcase in St. Petersburg, FL, the four-piece playfully entertained a young woman also in line with an impromptu performance. Long story short, she fetched executives from Big 3 Records, and the boys found themselves demonstrating their vocal abilities at the after party for two hours. Three weeks later they had a deal. "God put us in the right place at the right time," the spiritually inclined Nichols says.

Not that the group's success dropped from the sky. Nichols and cousin Thomas began performing back in high school, singing at talent shows and church in their hometown of Charlotte. Hooking up with Royals and a fourth singer, they formed a group called Soft Sounds. Following graduation, the group took a break, but soon Nichols, Thomas and

Royals were on the hunt for a tenor. Enter Dilley, who had been performing worldwide with gospel group The Envoys. The four voices were in instant harmony, and Prymary Colorz were born.

The group performed all over Charlotte, even singing the national anthem at a hometown game for the NBA's Charlotte Hornets. But the group were determined to be a slam-dunk outside of North Carolina and soon packed into Royal's two-seater pickup to follow what turned out to be a false lead in Tampa. Undeterred, they stayed in Florida, toughed it out and, as luck would have it, ended up in the aforementioned line in St. Petersburg.

Nowadays, the group are hitting the scene with their lead single, "If You Only Knew," an uptempo number written and produced by Grammy winner Rodney Jerkins (Michael Jackson, Mary J. Blige), who contributed two cuts to the album. *If You Only Knew* shows Prymary Colorz combining their gospel upbringing (all four are sons of ministers) with funk and hip-hop.

Besides the amazing harmonies on their debut album, Prymary Colorz also enjoy an internal harmony. "Everyone says that blood is thicker than water," says Thomas. "Well, we say we're thicker than blood."

"We see each other as more than brothers," adds Dilley. "We don't see each other's colors. We truly are family."

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

BAYLISS Radio Scholarships

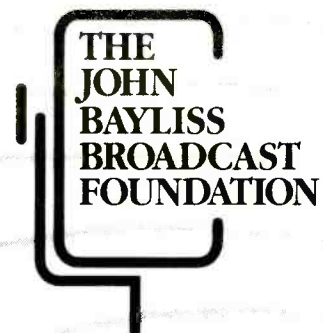
Criteria:

- Broadcast Communications or Journalism Major
- Junior, Senior or Graduate-level student
- GPA 3.0 or better
- Extensive radio-related activities

You provide:

- College transcript
- Letters of recommendation
- Descriptive essay

Submit application packet by April 30th.



INVESTING IN RADIO'S FUTURE LEADERS

Bayliss Radio Scholarship Application
available online at www.baylissfoundation.org

... or send a SASE to:

P.O. Box 51126, Pacific Grove, CA 93950

Email: info@baylissfoundation.org Tel: 831.655.5229



America's Best Testing CHR/Pop Songs 12+
For The Week Ending 3/7/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.12	4.07	81%	13%	4.15	79%	12%
BOWLING FOR SOUP Girl All The Bad Guys Want (Jive)	4.05	3.82	60%	10%	4.01	55%	8%
AVRIL LAVIGNE I'm With You (Arista)	4.03	4.05	98%	35%	4.02	99%	36%
SIMPLE PLAN I'd Do Anything (Lava)	4.02	3.89	78%	15%	3.94	74%	14%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.96	3.93	94%	33%	3.93	95%	36%
EMINEM Lose Yourself (Shady/Interscope)	3.95	3.97	97%	50%	3.99	97%	50%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.89	3.86	94%	38%	4.02	93%	38%
AALIYAH Miss You (Blackground/Universal)	3.76	-	69%	18%	3.72	68%	16%
CHRISTINA AGUILERA Beautiful (RCA)	3.75	3.80	99%	48%	3.82	100%	47%
DIXIE CHICKS FISHERY CROW Landslide (Monument/Columbia)	3.73	3.64	90%	34%	3.73	92%	35%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.71	3.63	93%	37%	3.86	95%	33%
KID ROCK FISHERY CROW Picture (Atlantic)	3.69	3.76	92%	31%	3.74	92%	29%
T. A. T. U. All The Things She Said (Interscope)	3.68	3.75	86%	28%	3.55	88%	30%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.68	3.69	81%	23%	3.97	83%	17%
NIVEA Don't Mess With My Man (Jive)	3.67	3.52	84%	36%	3.67	84%	36%
50 CENT In Da Club (Shady/Interscope)	3.66	3.78	74%	19%	3.71	73%	19%
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	3.65	3.49	94%	36%	3.66	95%	39%
JA RULE FASHANTI Mesmerize (Murder Inc./DJMG)	3.65	3.61	88%	33%	3.64	89%	34%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.62	3.68	98%	45%	4.00	98%	39%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.58	3.46	55%	14%	3.39	59%	17%
CRAIG DAVID Hidden Agenda (Wildstar/Airplay)	3.58	-	52%	11%	3.68	52%	8%
EMINEM Superman (Shady/Interscope/Interscope)	3.57	3.78	87%	25%	3.64	88%	23%
B2K F.P. DIDDY Bump, Bump, Bump (Epic)	3.53	3.43	94%	38%	3.72	96%	35%
PINK Family Portrait (Arista)	3.48	3.60	98%	53%	3.49	100%	56%
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3.47	-	52%	14%	3.38	47%	14%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/DJMG)	3.45	3.45	90%	41%	3.49	94%	39%
NELLY Air Force Ones (Fo' Reel/Universal)	3.44	3.42	90%	41%	3.58	91%	36%
MISSY ELLIOTT FT. LUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.40	3.57	73%	24%	3.54	71%	21%
DF DUB Country Girl (Columbia)	3.34	3.45	48%	12%	3.38	45%	11%
BOOMKAT Wreckoning (DreamWorks)	3.23	3.47	32%	8%	3.19	29%	7%

Total sample size is 486 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

New & Active

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
Total Plays: 664, Total Stations: 51, Adds: 23

GOOD CHARLOTTE The Anthem (Epic)
Total Plays: 635, Total Stations: 67, Adds: 42

GOO GOO DOLLS Sympathy (Warner Bros.)
Total Plays: 542, Total Stations: 33, Adds: 3

SIXPENCE NONE... Don't Dream It's Over (Squint/Curb/Reprise)
Total Plays: 531, Total Stations: 36, Adds: 6

OK GO Get Over It (Capitol)
Total Plays: 513, Total Stations: 44, Adds: 1

WAYNE WONDER No Letting Go (VP/Airplay)
Total Plays: 443, Total Stations: 20, Adds: 2

JUSTIN TIMBERLAKE Rock Your Body (Jive)
Total Plays: 420, Total Stations: 52, Adds: 42

COOLER KIDS All Around The World (DreamWorks)
Total Plays: 330, Total Stations: 27, Adds: 1

SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
Total Plays: 328, Total Stations: 30, Adds: 3

COLDPLAY Clocks (Capitol)
Total Plays: 268, Total Stations: 30, Adds: 5

Songs ranked by total plays

An Open Letter

Continued from Page 52

determine a strategy so that I can help lead the music industry toward something more innovative — but it will take time.

I don't expect a six-month turnaround. I have strapped myself in for the long haul, and you should do the same if that is where you want to be, because that is what it's going to take.

You'll need to equip yourself with a thick skin, as you'll be told "no" many times.

Fear can play a big part in holding you back from taking the necessary risks needed for growth. I can only advise those who are, or may soon be, experiencing a void in their careers to use the time to be introspective and to get physically and mentally alert. Assess what you really want to do. Ask yourself what

will make you get up in the morning with conviction, then set goals and pursue them.

Dream. It's an essential part of getting to the next plateau. Keep networking with people, because they will provide you with insight. Most important, be an innovator. We have officially entered the Wild West phase of the music business, and it's about to be reborn. Take the initiative to be a part of its rebirth. Don't hold on to the values of the past — they are disintegrating before our eyes and ears.

We've been blessed with a distribution network that virtually every consumer can participate in. It's called the Internet. Embrace it. Challenge yourself with new thinking. The more we are driven indoors by the events of the world, the more people will seek comfort by cushioning their living environments with things that ease their life. Time has become the most valuable commodity.

A Bittersweet Symphony

Richard Ashcroft of The Verve once wrote, "It's a bittersweet symphony, trying to make ends meet/ You're a slave to money, then you die." Money is important and essential to pay the bills, but there is even greater reward in building something with your own hands.

Being too close to the subject for extended periods distorts perspective. Once you step away from it, you'll see the palace you've built. Now, develop the perspective and create your next fascination and newest dreams.

Do it with patience, conviction and chutzpah. Out of these tough times will rise a greater and stronger industry that will establish a profitable and creative infrastructure for many years to come.

Our landscape will change even more radically with war and terrorism in our backyard, but history has shown that this can lead to a higher

Money is important and essential to pay the bills, but there is even greater reward in building something with your own hands.



BULLETPROOF Shady/Interscope/Aftermath recording artist 50 Cent stopped by the WNOU/Indianapolis studios to take some calls from listeners. Seen here (l-r) are WNOU MD/night co-host Doc Miller, 50 Cent and WNOU night co-host Tommy.

quality of artistic expression, which creates further change.

Pledge optimism; it's key to getting through rough times. Strategize how you can play an individual part in the development of a new business model and remember why most of us got into the business: music! Music will always be

challenging, aggressive, different and ever-evolving. It is still the beating heart that drives my soul. Don't let that beat fade away with you.

Michael Plen can be reached at 310-435-1812, 310-457-6928 or mplen@charter.net.

March 7, 2003



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 3/7/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 50 songs including '50 CENT In Da Club', 'AALIYAH Miss You', 'JA RULE FIASHANTI Mesmerize', etc.

Total sample size is 433 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: Keith Murray LABEL: Def Jam/IDJMG By MIKE TRIAS/ASSISTANT EDITOR



I'm still the lyrical lexicon," says Long Island rapper Keith Murray. "I still got the ill words, but I've got more thought-provoking, true-to-life experiences."

Murray's certainly had time to contemplate his comeback. A founding member of Def Squad with Redman and Erick Sermon, Murray was a rapper on the rise when he was convicted of second-degree assault following a 50-person brawl at a Connecticut nightclub.

Nevertheless, Murray used this time to refocus his priorities and hone his songwriting, penning three years' worth of material. The rapper first broke through in 1994 with the hit "The Most Beautiful Thing in the World," which showcased his verbal gymnastics and propelled the album of the same name to gold in 1995.

He's Keith Murray is his Def Jam debut. It shows an older and wiser Murray doing what he does best: twisting inventive phrases into rhymes atop hot production from the likes of Just Blaze, Track Masters, DJ Khalil and Eric Sermon.

Already spinning on WQHT (Hot 97)/New York, the lead single, "Yeah Yeah U Know It," pulses with energy and Middle-Eastern flair.

Reporters

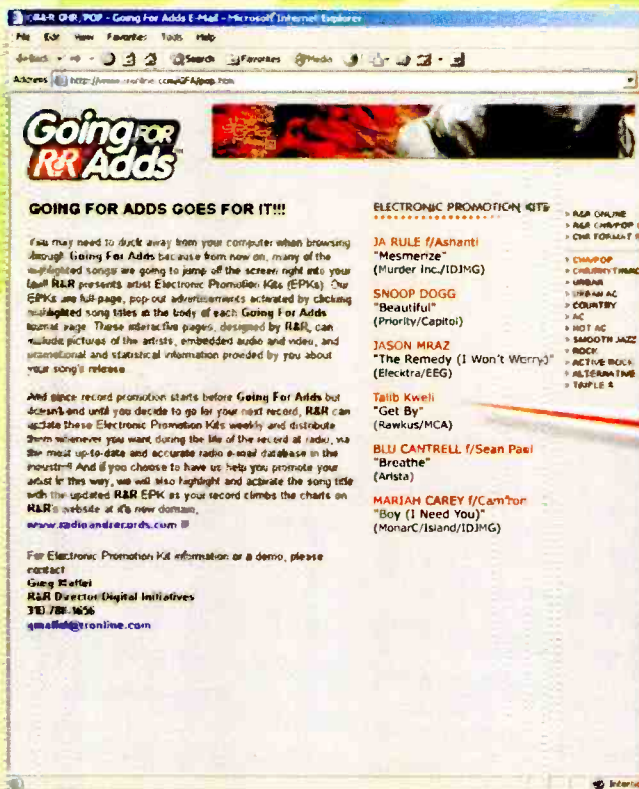
Grid of reporter names and station call letters across various markets like Albuquerque, Birmingham, Dallas, etc.

Monitored Reporters 92 Total Reporters 82 Total Monitored 10 Total Indicator

INFORMATIVE & INTERACTIVE!

R&R Going For Adds™

featuring **ELECTRONIC PROMOTION KITS (EPKs)**



TALIB KWELI
The inspiring new single... **GET BY**
From His Acclaimed New Album "Quality"

**GOING FOR ADDS AT:
CHR/RHYTHMIC
& URBAN
MARCH 11th!!!**

Huge early airplay at:
**WQHT • KMEL • KBMB • KBOS
and more!!!**

Or tour with Common
and Gang Starr thru April.

Label Contacts (By Format)

CHR/RHYTHMIC			
	Tom Maffei 310-865-0810 tom.maffei@umusic.com	Charlie Chavez 713-414-3074 charlie.chavez@umusic.com	Marilyne LeCoindre 212-841-8085 marilyne.lecoindre@music.com
			Amon Parker 310-865-6565 amon.parker@umusic.com

- > Vibrant Artist Album and Press Photos
- > Listing Of Current Promotional Information
- > Links To Additional Audio, Video, E-Cards, AOL Buddy Icons, etc...
- > Automatic Audio Load Of Featured Song
- > Record Label Contact Information And E-mail Links
- > Distribution To R&R Monitored And Indicator Radio Programmers By Format

For More Information Please Contact:

Greg Maffei (310) 788-1656
gmaffei@radioandrecords.com

(Country)
Jessica Harrell (615) 244-8822
jharrell@radioandrecords.com

(Christian)
Amy Snyder (615) 244-8822
asnyder@radioandrecords.com

(Urban)
Ern Llamado (310) 788-1655
ellamado@radioandrecords.com



Sarai: The Original

Epic Records' new star

The struggles an artist goes through to get his or her big break can be all-consuming. At one time most of today's biggest acts had to fight for their reputations and fame. Artists like Clipse, 50 Cent, Jay-Z and Eminem have all shared the stories of their battle to get where they are today. The sacrifices involved in pursuing a record deal — and the time it takes for a fledgling artist to be discovered — can sometimes make them lose hope.

Then there's the other side of the equation. No matter what profession you're in, finding talented individuals who stand out is difficult. Whether you're a record executive in search of the next baby band to break or a programmer in search of great air talent to expose, finding an individual who makes an impression is a major undertaking.

Aspiring rappers and singers are lining up to make an impact on shows like *American Idol* and *Star Search*, hoping to fulfill their dream of being signed to a major record label. It's rare to hear an artist say they didn't have to struggle in some way to get where they are today.

In the case of Sarai, Epic Records' newest star, the story of her discovery is truly unique — which fits this unique artist. As a white girl who can sing and craft damn good rhymes, Sarai is set to show everyone her skills as a vocalist, rapper and songwriter.

When I first heard her current single, "Pack Ya Bags," along with some joints off her forthcoming album, I said to myself, "This girl can flow." Since I didn't know anything about her, I was truly blown away when I got to meet her face to face. I asked Sarai to tell her story, from being discovered to the challenges she faces as a new artist.



Sarai

"I know there's going to be a whole group of white females coming. I wanted everyone to know that I'm the original. Everything I'm serving up is mine."

R&R: For someone who wasn't exactly looking to get a record deal and who had no intention of being an artist, it seems like everything fell into your lap. Fill us in.

Sarai: My girl and I wrote my first rhyme as a joke. I was vacationing in Atlanta about three years ago. It was the first time I had been since I was 6. My girl and I were at this gas station and these dudes came up and started talking to us. They said they had a studio down the street. She was like, "My girl flows!" They were like, "No way."

I went down to the studio. A female named LJ Sutton who was there ended up being the producer for my production company, Infra-Red. I met people who met people who brought me to Epic.

R&R: Didn't you think it was odd for these guys to come out of the blue like that, offering to take you to their studio? Did you wonder whether they were taking you seriously?

Sarai: I'm not going to be rude to people. They were older dudes. I was like, "I don't know anybody down here." It was the first time I was in Atlanta without my mom. It was weird.

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com



SARAI AND THE COX FAMILY Sarai was recently schmoozed by programmers from the Cox Radio organization. Seen here are (back, l-r) KCJZ/San Antonio PD Doug Bennett; WBHJ/Birmingham PD Mickey Johnson; WHZT/Greenville, SC PD Fisher; WBLI/Nassau-Suffolk PD JJ Rice; WPYM/Miami PD Phil Michaels; KCJZ MD Luis Sanchez; WPYO/Orlando PD Steve Bartel; WHZT MD Murph Dawg; (front, l-r) KXME/Honolulu MD Kevin Akitake; WHZT Promotions & Marketing Director Shellie Browser; WPYO MD Jill Strada; and Sarai.

R&R: To my knowledge, no white female rapper has ever made it big. What age were you when you started rapping, and was this something you aspired to?

Sarai: I was 15 when I wrote my first rhyme. I wasn't trying to make it my career. I wrote poetry, but I never was messing with the beats. I started out not knowing bars and just writing a page and a half. After I got my first tape, I never stopped. It was unbelievable to hear myself on tape.

R&R: So you left Atlanta and went back to your hometown, Kingston, NY. How did the record deal with Epic come about?

Sarai: I went back home to New York, and LJ Sutton called me six months later, out of nowhere. She was like, "Do you remember me? We met in the studio." I started flying back and forth to Atlanta to record, and I eventually moved, because I was flying too much.

"I don't want to be just 'the white girl.'"

R&R: When Sutton called, what was going through your mind?

Sarai: I was like, "Yeah, right." I couldn't even believe she still had my number. I never expected it, because it was such a lengthy period of time. That was tight.

R&R: Who initially took notice of you at Epic?

Sarai: That's D. Mac [David McPherson]. My manager — Keith Mitchell, whom I met through Infra-Red — took me to meet Keith Sweat. Keith Sweat then hooked me up with David McPherson. When I met with Dave, I just went in there and flowed. He wanted me to come back, and that's how I got signed.

R&R: Were you nervous when you had to flow in front of McPherson and the people at Epic?

"I told Epic, 'You all need to scoop me up. Somebody is going to get me, and you're going to be sorry you let me go.'"

Sarai: No. I told him, "You all need to scoop me up. Somebody is going to get me, and you're going to be sorry you let me go."

R&R: From that point on, it was a whirlwind of finishing your album and making radio appearances. What is the album going to be called?

Sarai: We are thinking about *The Original*, but it hasn't been set in stone yet.

R&R: That's a fitting title for your debut. Tell us about it.

Sarai: It's set to drop sometime in April. I'm trying to hit you from every angle on this album — child abuse issues, teen pregnancy and the black and white issues. It will be called *The Original*, because everything about us is original. My first melody was original. I know there's going to be a whole group of white females coming, and I wanted everyone to know that I'm the original. Everything I'm serving up is mine.

R&R: How do you feel about being a white female rapper? Do you think people may find it hard to take your skills seriously?

Sarai: That's the best, when people do that. That's the reward — to be able to show them my talent and get them on my side. They'll see what I really am. I don't want to be just "the white girl." They're better to me because I always win them over at the end.



A MEGASTAR VISITS WKTU After winning her Grammy for Best Contemporary R&B Album, Murder Inc./IDJMG recording artist Ashanti stopped by the WKTU/New York studios in Jersey City, NJ to visit morning men Baltazar & Goumba. Seen here (l-r) are Ashanti and Baltazar.

March 7, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	6420	-1	913659	9	79/0
2	2	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	4887	-289	643878	11	76/0
3	3	JA RULE F/JASHANTI Mesmerize (Murder Inc./IDJMG)	4884	-279	564868	11	76/0
4	4	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	4463	+35	503461	10	76/0
5	5	AALIYAH Miss You (BlackGround/Universal)	3810	-164	564304	15	74/0
7	6	50 CENT Wanksta (Shady/Interscope)	3634	-85	513005	13	57/0
6	7	EMINEM Superman (Shady/Aftermath/Interscope)	3558	-228	343650	9	67/0
12	8	R. KELLY Ignition (Jive)	3088	+592	449631	12	74/8
9	9	TYRESE How You Gonna Act Like That (J)	3021	+335	355092	13	72/2
8	10	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2980	-344	384356	15	77/0
10	11	FIELD MOB Sick Of Being Lonely (MCA)	2672	+31	383949	19	67/0
14	12	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2491	+307	348461	5	75/3
13	13	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2371	+178	309149	7	73/1
11	14	NELLY Air Force Ones (Fo' Reel/Universal)	2294	-344	233542	19	74/0
23	15	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	1945	+371	255331	4	75/3
15	16	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	1945	-179	192022	6	33/0
20	17	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1908	+174	304220	6	73/1
19	18	GINUWINE Hell Yeah (Epic)	1899	+133	197692	7	62/0
22	19	NAS I Can (Columbia)	1865	+233	299356	4	66/10
17	20	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1857	-138	266484	11	53/0
16	21	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	1796	-276	286388	14	61/0
26	22	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1699	+395	249907	4	71/9
21	23	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1594	-53	183285	16	49/0
18	24	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1576	-376	184052	19	71/0
32	25	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	1508	+590	239002	3	69/10
27	26	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1365	+123	186299	5	63/2
29	27	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	1301	+227	151447	3	57/3
24	28	BABY F/P. DIDDY Do That... (Cash Money/Universal)	1278	-166	136413	17	59/0
35	29	B2K Girlfriend (Epic)	1189	+306	118017	3	59/6
28	30	EVE Satisfaction (Ruff Ryders/Interscope)	1064	-133	125350	17	46/0
25	31	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1062	-300	124912	11	49/0
34	32	MARQUES HOUSTON That Girl (Interscope)	1053	+153	113102	4	49/4
31	33	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	1047	-4	153164	6	51/6
33	34	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	887	-18	94549	6	49/2
47	35	FRANKIE J. Don't Wanna Try (Independent)	857	+353	117041	2	33/21
38	36	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	821	+133	71580	3	46/5
40	37	NIVEA Laundromat (Jive)	684	+30	83323	4	37/3
42	38	CHOPPA Choppa Style (No Limit/Universal)	683	+75	50541	7	21/1
37	39	WAYNE WONDER No Letting Go (VP/Atlantic)	668	-22	123774	12	32/2
36	40	CHRISTINA AGUILERA Beautiful (RCA)	663	-61	99481	14	24/0
Debut	41	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	574	+213	62305	1	38/3
39	42	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	530	-134	86877	8	26/0
46	43	MARIAH CAREY F/CAM'RON Boy (I Need You) (MonarC/IDJMG)	511	-2	72311	2	34/1
49	44	SARAI Pack Ya Bags (Epic)	459	-21	42110	2	37/3
45	45	JENNIFER LOPEZ Jenny From The Block (Epic)	439	-81	56354	20	43/0
43	46	DRU HILL I Should Be... (Def Soul/IDJMG)	426	-122	92606	10	24/0
41	47	BLU CANTRELL Breathe (Arista)	426	-198	37889	12	37/0
44	48	NAS Made You Look (Columbia)	420	-102	156961	13	41/0
50	49	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	418	-53	71212	17	20/0
Debut	50	AKIA California (Universal)	416	+130	33120	1	23/1

82 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 2/23-1/3. 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.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	25
FRANKIE J. Don't Wanna Try (Independent)	21
702 I Still Love You (Motown)	19
BONE THUGS-N-HARMONY Home (Epic)	16
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	12
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	10
NAS I Can (Columbia)	10
NELLY Pimp Juice (Fo' Reel/Universal)	10
QUEEN LATIFAH Better Than The Rest (Hollywood)	10
SEAN PAUL Get Busy (40/40/VP/Atlantic)	9
R. KELLY Ignition (Jive)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Ignition (Jive)	+592
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+590
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+395
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+371
FRANKIE J. Don't Wanna Try (Independent)	+353
TYRESE How You Gonna Act Like That (J)	+335
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+307
B2K Girlfriend (Epic)	+306
NAS I Can (Columbia)	+233
2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	+227

New & Active

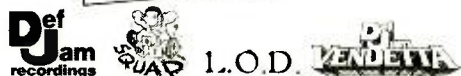
NELLY Pimp Juice (Fo' Reel/Universal)	Total Plays: 409, Total Stations: 11, Adds: 10
FAT JOE All I Need (Terror Squad/Atlantic)	Total Plays: 357, Total Stations: 21, Adds: 0
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	Total Plays: 346, Total Stations: 39, Adds: 2
T.A.T.U. All The Things She Said (Interscope)	Total Plays: 346, Total Stations: 11, Adds: 1
ROOTS F/MUSIQ Break You Off (MCA)	Total Plays: 341, Total Stations: 14, Adds: 0
TLC Damaged (Arista)	Total Plays: 289, Total Stations: 18, Adds: 0
BEENIE MAN F/LADY SAW... Bossman (Virgin)	Total Plays: 222, Total Stations: 16, Adds: 1
VIVIAN GREEN Emotional Rollercoaster (Columbia)	Total Plays: 182, Total Stations: 9, Adds: 1
SANTANA F/MUSIQ Nothing At All (Arista)	Total Plays: 153, Total Stations: 14, Adds: 1
TALIB KWELI Get By (Rawkus/MCA)	Total Plays: 152, Total Stations: 9, Adds: 6

Songs ranked by total plays

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

#1 MOST ADDED at RHYTHM
With 28 NEW STATIONS!

From the new album
HE'S KEITH MURRAY
In Stores April 29th



WWW.KEITHMURRAY.COM WWW.DEFJAM.COM

KEITH MURRAY
"YEAH, YEAH U KNOW IT"
FEAT DEF SQUAD



THE DRU LOVE AFFAIR CONTINUES...

DRU HILL



"I LOVE YOU"

GOING FOR ADDS MARCH 10TH & 11TH

DRU WORLD ORDER IN STORES NOW!

450,000 COPIES SCANNED!

THE FOLLOW-UP TO THE SMASH SINGLE "I SHOULD BE..." FROM THE NEW ALBUM

DRU WORLD ORDER
IN STORES NOW

WWW.DEFSOUL.COM / WWW.DRUHILL.NET

© 2002 THE ISLAND DEF JAM MUSIC GROUP



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

SINGLE PRODUCED BY NOKIO "THE N-TITY" FOR N-TITY PRODUCTIONS / CO-PRODUCED BY NOCKO



1997/98 MANUFACTURED BY CMG



March 7, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-2/29/03.
©2003. R&R, Inc.



PHIAT MIX SIX

- BONECRUSHER** Neva Scared (*So So Def/Arista*)
BRAVEHEARTS f/**NAS** Situations (*Ill Will/Columbia*)
KARDINAL OFFISHALL Belly Dancer (*MCA*)
KEITH MURRAY f/**DEF SQUAD** Yeah Yeah U Know It (*Def Jam/IDJMG*)
DAVID BANNER Like A Pimp (*Universal*)
JOE BUDDEN Pump It Up (*Spit/IDJMG*)

wax traxx

Been feeling this joint from a cat out of New Orleans called Hot Boy Ronald. The joint is called "Walk Like Ronald" (Independent). It's a real club banger. That junk is bumping, and it'll have you bouncing. David Banner's "Like a Pimp" (Universal) is a down South heater, and it's getting good reaction for us. If you're a DJ and want to get the club crunk, you need to pick up the new Three 6 Mafia track "Be Scared, Pt. 2" (Universal). Also, Jermaine Dupri signed a winner with BoneCrusher. His joint is "Neva Scared" (So So Def/Arista). Shouts to Big Warren at Universal, all my people who be showing me love and my Tech.Nitions family. Hold it down, Danny C.

TECHNITIONS



— **Boogaloo, KXHT/Memphis**



TECHNITIONS

Yo, the new Kay Slay is sick! If "Too Much" (Columbia) isn't the biggest hit of the spring, then I don't know what will be. Plus, anything that Amerie is on is gonna make it. Also, De La Soul are back with a new one called "Much More" (Mosaic Thump). Be on the lookout for this one — it's hot! And I can't forget about Joe Budden's "Pump It Up" (Spit/IDJMG). This one right here is definitely a banger in the clubs.

— **DJ GeeSpin, WJMN/Boston**



DIPLOMATS IN THE CAROLINAS Def Jam's newest hip-hop group, The Diplomats, recently visited WCHH/Charlotte to promote their new single, "Built This City." Pictured with the group are WCHH PD Boogie D (white jersey) and MD Baby Stu (in rear).

"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"

— **Tony Richards, Regional Director Of Operations/Zimmer Radio Group**

Powergold 2002



Designed For Microsoft
Windows 95/98/ME/NT/2000/XP

THE LEADERS IN ADVANCED MUSIC SCHEDULING SOFTWARE FOR WINDOWS

Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com • email: info@powergold.com

ON THE RECORD

This Week's Hottest Music Picks

D Rock

PD, KBMB/Sacramento

Ginuwine featuring R. Kelly, Baby & Clipse's "Hell (Remix)" (Epic): This remix is off the meter!

Snoop Dogg featuring Pharrell's "Beautiful" (Doggy Style/Priority/Capitol): It's a beautiful thing to hear Snoop's joint on the radio right now.

Wayne Wonder's "No Letting Go" (VP/Atlantic): This is reacting very well for us.



Dru Hill

Preston Lowe

MD, KQBT/Austin

Eminem's "Sing for the Moment" (Shady/Aftermath/Interscope): What can I say — it's Eminem.

Dru Hill's "I Love You" (Def Soul/IDJMG): This one should put Dru Hill back on the charts.

Queen Latifah's "Better Than the Rest" (Hollywood): Great modern sound for the Queen — and having the movie behind the song won't hurt, either.

Brian McKnight's "Shoulda, Woulda, Coulda" (Motown/Universal): Artist spotlight on my "Top 20 Countdown" show!

Gina Lee Fuentez

MD, KPRR/San Antonio

DMX's "X Gon' Give It to Ya" (Def Jam/IDJMG): Hot record!

Sean Paul's "Get Busy" (VP/Atlantic): Good phones with the females.

2Pac featuring Trick Daddy's "Still Ballin'"

(Amaru/Tha Row/Interscope): Soon to be a power for us.

Gentleman George

PD, WWBZ/Charleston, SC

David Banner's "Like a Pimp" (SRC/Universal): Guaranteed to be the new dirty South anthem.

Chris Tyler

MD, WJMN/Boston

Eminem's "Sing for the Moment": Another smash from Em! Plus, a hook from Boston's biggest band can't hurt.

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go" (Elektra/EEG): I didn't like it at first, but after hearing it on the air I'm becoming a big fan. Great hook!

Ms. Dynamite's "It Takes More" (Interscope): Listen to it a few times — I guarantee you'll like it!

Puerto Rico

MD, KOHT/Tucson

B2K's "Girlfriend" (Epic): You can't deny the success of B2K. Our listeners love 'em, and I think we got another winner with this one.

Xzibit featuring Eminem & Nate Dogg's "My Name" (Loud/Columbia): A winning combo! This track is too damn hot. I love it.

Zac Davis

PD, WBVD/Melbourne

Eminem's "Sing for the Moment": I really like this. It has the familiar hook, and he really gets to the point.

TLC's "Damaged" (Arista): It took me a second and third listen on this record, but it really gets to those females in a hurry. It's a great day record for The Beat!

2Pac featuring Trick Daddy's "Still Ballin'": "Thugz Mansion" was great; this is better! It's a first-listen record, and it has a strong, upbeat bump to it.

Diane Foxx

MD, KWIN/Stockton

Angelina's "Gifted" (Upstairs): Latin women are feeling this to the fullest. She's a diva!

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go": Instant phones! Already top five all day!

Marques Houston's "That Girl" (Interscope): Cats are sleeping on this record. Spring's coming — you gotta play this!

Jimi Jamm

PD, WPKF/Poughkeepsie, NY

Ms. Dynamite's "It Takes More": We played this as an import last summer, and now it's coming stateside.

Frankie J's "Don't Wanna Try" (Columbia): Relatable lyrics and a sweet hook that reminds me of Nu Flavor and Son By Four.

Justin Timberlake's "Rock Your Body" (Jive): Reminds me of being 10 and listening to my sister's *Off the Wall* LP.

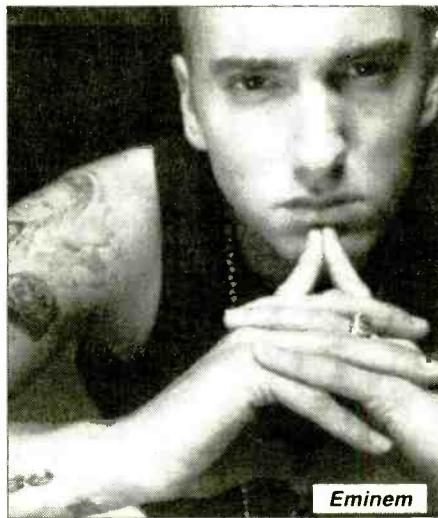
Nelly's "Pimp Juice" (Fo Reel/Universal): You can't stop him — this one is inevitable.

Tony Tecate

Asst. PD/MD, KSFM/Sacramento

Kay Slay featuring Nas, Foxy, Baby & Amerie's "Too Much" (Columbia): This one is on the radar for us.

50 Cent featuring Nate Dogg's "21 Questions" (Shady/Aftermath/Interscope): Straight bulletproof!



Eminem



Ginuwine

Mickey Johnson

PD, WBHJ/Birmingham

Ginuwine featuring R. Kelly, Baby & Clipse's "Hell Yeah (Remix)": Off the chain for me in Birmingham.

Lil Jon & The East Side Boyz's "Get Low" (TVT): We're bangin' this.

David Banner's "Like a Pimp": I broke this in Birmingham, and it's huge.

Big Al

MD, WYLD/Green Bay-Appleton, WI

B2K's "Girlfriend": Such a female friendly record. The ladies are loving it and still bump, bump, bumping over to the record stores.

Kay Slay featuring Nas, Foxy, Baby & Amerie's "Too Much for Me": This song has grown on me a lot. It has old school feel, new school appeal and just sounds damn good!

Eminem's "Sing for the Moment": OK tell this f&^%\$ man to take a break. He's got 50 bringing in the dough for the moment — he doesn't have to sing. It's gonna be huge; he's our core audience's Dalai Lama!

Dru Hill's "I Love You": These fellas are silky smooth. Just a great record for our 18-34 ladies, and it's banging in our *Slow Love, Slow Jamz* show.

Sherita Saulberry

Asst. PD/MD, KVEG/Las Vegas

Aaliyah's "Come Over" (BlackGround/Universal): I love it — it's the bomb. Every time I hear it I get excited.

50 Cent featuring Notorious B.I.G.'s "The Realist" (Shady/Aftermath/Interscope): One of my favorite 50 songs.

Don't Miss The One Great Industry Event Of 2003!

R&R convention:

2003

The Beverly Hilton Hotel

★ Beverly Hills, California ★

June 19-21

AFTER THE CLUB IT'S THE AFTER PARTY...

IMPACTING
MARCH 17th

"Hot & Tipsy is official!!! Play it and it will definitely be a contender. How do I know? It was retired after winning 5 days straight in our 8 o'clock clash!!! Don't sleep!" — Iran Waller, MD WKYS/Washington D.C.

HOT & TIPSY

THE SEXY NEW SINGLE FROM

Lyric

OFF THEIR FORTHCOMING ALBUM DEBUT
EPISODE COMING THIS SUMMER!



records www.lyriconline.net www.jrecords.com



KASHON POWELL

kpowell@radioandrecords.com

Where's The Money Going?

Arbitron profiles the significant spending power of black consumers

The *Arbitron Black Consumer Study 2003* was recently released, and Arbitron Director/Urban Radio and Marketing Services Julian Davis says, "With this study, my goal is to expose the information to those people who have an interest in learning more about the black community in depth.

"One of the things that I see happening as I visit various radio stations of all formats is that, while there's a lot of information available about most communities, for some reason urban information does not get an equal opportunity to be reviewed. For the most part I think it's because we have different



Julian Davis

experiences within the urban community, as with any community. "If you ask five people the same question about a product or service, you're likely to get five different answers. The thing that most concerns me is that if you get five different answers from people within the urban community, how do you expect people outside the community to have the same knowledge base we have?"

"We don't all have the same answers for the same questions, yet we still charge people with the responsibility of not only knowing their community, but knowing ours too. Since we are minorities in a majority country, we are responsible for knowing information that may not be relevant to us on a day-to-day basis. Unfortunately, others are not responsible in the same way.

"We have to learn about other communities because it's required in the school systems, but it's not required that the masses learn as much about the urban, Hispanic or Asian communities. I wanted to present information that could be backed up through research. Over 17,000 black people were interviewed for this study."

Lifestyles And Preferences

The *Arbitron Black Consumer Study 2003* includes data from the spring 2002 *Arbitron Radio Market Report Reference Guide* and Scarborough USA+ Release 1, 2002. It also contains information from *Target Market News*. The study is designed to

help advertisers, agencies, media planners and buyers and Urban radio stations better understand the lifestyles and product preferences of black consumers.

"This is the second year that we've done the study," Davis says. "The first year we had to establish some benchmarks.

For whatever reason, large volumes of black persons are attracted to various cities, so we chose the top five: New York, Chicago, Atlanta, Washington and Philadelphia.

"Advertisers buy on different levels. Some are regional, national or local. There are about 20 markets that have a 30% or better black population, which is a really high population percentage, considering that blacks are 13% of the population as a whole.

"I use the term *black* from a global standpoint; there are more than African Americans within the black culture. It includes Africans, Trinidadians and Jamaicans. The community is a big umbrella, and there are subcultures under that umbrella."

Income And Education

"One of the myths about the black community is that it doesn't work," Davis continues. "We have some who are unemployed, but there are also people who are students, retired or disabled. There may be larger portions of the community unemployed, but for different reasons.

"When stability is measured in a community, housing information and income, among other factors, are looked at very closely. If you're an advertiser, you want to know if the consumer can pay for your product. That's a legitimate concern, no matter what color the advertiser is.

"The study breaks out income levels on a national basis, male and female and total black income. The total income is over \$600 billion within the black community.

This is serious money within a community. At the same time, blacks don't manufacture very much, so we are huge consumers of a number of things.

"Advertisers looking to penetrate a particular community also want to know if the consumers are educated enough to understand information about the product. They want to know if the consumers will be able to understand the terms of an agreement. Obviously, the bigger the price point — when you're talking about homes, cars and rental properties — the more intricate the terms of an agreement will be.

"When advertising for those bigger items, some concern has to be placed on education. This study shows that there is a respectable education level within the black community. Over 60% of the overall community are high school graduates or more, and 15% of blacks possess a college degree or more. People in the black community revere the education process." (See Graph 1.)

Food, Cars And Shelter

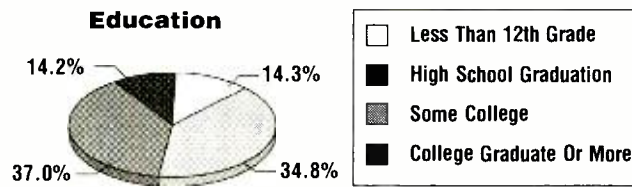
Another finding in this year's study is that black home ownership is on the rise; a majority of black consumers own their homes. "People in the black community have pride in the fact that they own homes, and 51% own their homes," Davis says. "With almost 13 million black homeowners across the nation, 1.8 million own homes that are over \$200,000 in value. This number is up 17% from 2001.

"This is tremendous growth from one year to the next, in terms of the value of the homes that black people are able to afford. The black community is growing and changing. This is not the community of the 1950s. A lot of things have changed over that time frame."

The study also includes information on product usage. For example, it shows the number of black people who are buying certain brands of gasoline. Amoco is the leader in that category, with almost 5 million people.

Among automakers, Ford is ahead of the pack: Twenty-five percent of black consumers own Fords (See Graph 2). Blacks also own or lease more than 2.25 million luxury vehicles produced by six of the top luxury manufacturers (See Graph 3).

Black Consumer Profile



Scarborough USA+ Release 1, 2002

"The percentage of African-Americans age 25 and over with a high school diploma or more in 2002 was more than double that of 1970. Likewise, the percentage in 2000 with a bachelor's degree or higher was more than triple that of 30 years earlier."

— Target Market News 2002

Vehicles Owned/Leased

Ford	6,409,500
Chevrolet	4,904,560
Toyota	2,906,475
Dodge	2,370,185
Honda	2,246,685

- 25.6% of black consumers own a Ford.
- 61.2% of black Ford owners listen to Urban radio.
- Keep black Ford buyers loyal through Urban radio.

Scarborough USA+ Release 1, 2002

Luxury Vehicles Owned/Leased

Cadillac	722,190
Lincoln	653,655
BMW	359,620
Mercedes	261,405
Lexus	214,780
Jaguar	43,010

"Estimated 2001 expenditures by all black households on new cars and trucks: \$30.1 billion."

— Target Market News 2002

Scarborough USA+ Release 1, 2002

"Where luxury cars are concerned, there has been an assumption by many manufacturers that blacks couldn't afford those cars," Davis says. "They wouldn't advertise on the Urban stations. However, when you drive through a black community, you see Cadillac, BMW, Lexus and Mercedes cars."

The study also went through a myriad of products, including beer, wine, groceries and fast food. "Surprisingly, WalMart was the leading place that people shop for groceries," Davis says. "Kroger was second.

"McDonald's was the leader in fast food within the black community. This came as no surprise, because McDonald's markets heavily to the black community, both on television and radio. From a companionship standpoint, McDonald's is there. The marketing efforts are there and, consequently, so are the results."

Urban Radio Is Key

The study shows that black Americans prefer Urban radio, with Urban Contemporary, Urban AC and CHR/Rhythmic garnering the highest shares of black listeners. It also highlights advertising information in the context of the per-

centage of black business at particular stores.

For instance, 23% of Winn-Dixie customers are black, and 74% of those black customers listen to Urban radio. Seventeen percent of Saks Fifth Avenue customers are black, and 65% of them listen to Urban radio. "It makes sense to advertise on black radio to draw these people in to spend dollars," Davis says.

The study also includes input from various agencies about the value of using black radio. President/CEO of E. Morris Communications, Chicago Eugene Morris says, "The real power of radio is that it's local. Historically, radio stations that have served the African-American community have had significant relationships with the listening consumer. With all of the media choices that exist today, radio is still one of the most effective vehicles for reaching our community."

Davis concludes, "Overall, we wanted to expose the information and help people take advantage of the opportunity to be involved with the black community. Radio, obviously, is a key vehicle."

The full study is available in the Radio Stations or Ad Agencies sections at www.arbitron.com.

March 7, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	3973	-39	632725	9	66/0
2	2	R. KELLY Ignition (Jive)	3422	+96	546304	19	66/0
5	3	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2903	+53	419513	10	68/0
3	4	AALIYAH Miss You (BlackGround/Universal)	2899	-184	474153	15	14/0
6	5	TYRESE How You Gonna Act Like That (J)	2857	+145	489506	16	65/0
4	6	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	2797	-94	360863	10	63/0
7	7	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2547	+396	393747	6	65/1
10	8	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1935	+111	283033	8	62/0
8	9	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1890	-230	244021	10	57/0
9	10	FIELD MOB Sick Of Being Lonely (MCA)	1877	-27	269820	20	53/0
13	11	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1818	+322	254727	5	66/0
12	12	NIVEA Laundromat (Jive)	1737	+91	251768	9	63/0
17	13	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1686	+298	248641	6	65/1
14	14	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1515	+69	227315	9	58/0
11	15	50 CENT Wanksta (Shady/Interscope)	1508	-190	226046	15	55/0
18	16	MARQUES HOUSTON That Girl (Interscope)	1480	+124	236708	7	58/0
26	17	NAS I Can (Columbia)	1324	+316	175255	4	57/0
21	18	GINUWINE Hell Yeah (Epic)	1303	+106	184643	6	62/3
19	19	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1248	-92	224770	28	62/0
29	20	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1173	+255	171545	4	58/6
16	21	NELLY Air Force Ones (Fo' Reel/Universal)	1143	-246	162259	20	58/0
20	22	DRU HILL I Should Be... (Def Soul/IDJMG)	1104	-149	158647	19	57/0
35	23	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	1092	+335	175624	4	60/3
25	24	VIVIAN GREEN Emotional Rollercoaster (Columbia)	1073	+58	172888	14	38/1
15	25	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1073	-349	135796	15	61/0
23	26	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1059	-31	184953	13	47/0
28	27	WAYNE WONDER No Letting Go (VP/Atlantic)	1039	+88	124615	11	47/6
30	28	SYLEENA JOHNSON Guess What (Jive)	920	+65	80482	7	44/2
42	29	B2K Girlfriend (Epic)	915	+307	131657	2	51/5
38	30	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	859	+169	85689	3	48/3
34	31	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	850	+84	92129	3	52/5
37	32	FLOETRY Say Yes (DreamWorks)	806	+91	121702	5	52/2
24	33	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	781	-296	93967	16	54/0
27	34	BUSTA RHYMES Make It Clap (J)	778	-191	113768	17	50/0
40	35	CHOPPA Choppa Style (No Limit/Universal)	749	+77	90515	7	28/3
39	36	MARIO C'mon (J)	718	+29	91177	4	44/0
33	37	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	700	-68	82833	8	47/0
31	38	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	693	-106	95582	14	43/0
43	39	FAT JOE All I Need (Terror Squad/Atlantic)	665	+79	56325	6	29/0
32	40	BLACKSTREET Deep (DreamWorks)	648	-130	77137	12	47/0
Debut	41	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	589	+233	64385	1	38/1
45	42	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)	588	+21	93909	12	21/0
49	43	TLC Hands Up (Arista)	518	+8	39322	3	38/0
36	44	BABY F/P. DIDDY Do That... (Cash Money/Universal)	487	-241	69144	16	49/0
Debut	45	JAHEIM Put That Woman First (Divine Mill/WB)	478	+205	114687	1	51/13
46	46	EVE Satisfaction (Ruff Ryders/Interscope)	471	-94	60904	16	37/0
47	47	K-CI & JOJO This Very Moment (MCA)	468	-95	58614	10	34/0
50	48	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	460	-49	53999	19	51/0
Debut	49	MARIAH CAREY F/CAM'RON Boy (I Need You) (MonarC/IDJMG)	455	+48	51235	1	28/0
41	50	NAS Made You Look (Columbia)	455	-154	62072	13	45/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	43
2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	39
KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	37
702 I Still Love You (Motown)	28
BONE THUGS-N-HARMONY Home (Epic)	14
JAHEIM Put That Woman First (Divine Mill/WB)	13
QUEEN LATIFAH Better Than The Rest (Hollywood)	9
SARAI Pack Ya Bags (Epic)	7
SEAN PAUL Get Busy (40/40/VP/Atlantic)	6
WAYNE WONDER No Letting Go (VP/Atlantic)	6
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	6
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	5
B2K Girlfriend (Epic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+396
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+335
LIL' KIM The Jump Off (Queen Bee/Atlantic)	+322
NAS I Can (Columbia)	+316
B2K Girlfriend (Epic)	+307
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+298
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+255
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	+233
JAHEIM Put That Woman First (Divine Mill/WB)	+205
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+169

New & Active

- ERICK SERMON Love Iz (J)
Total Plays: 389, Total Stations: 31, Adds: 0
- RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)
Total Plays: 386, Total Stations: 44, Adds: 43
- B.G. Hottest Of The Hot (In The Paint/Koch)
Total Plays: 373, Total Stations: 25, Adds: 2
- 2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)
Total Plays: 359, Total Stations: 40, Adds: 39
- KELLY PRICE He Proposed (Def Soul/IDJMG)
Total Plays: 345, Total Stations: 34, Adds: 1
- BEENIE MAN F/LADY SAW... Bossman (Virgin)
Total Plays: 323, Total Stations: 30, Adds: 2
- FREEWAY Alright (Roc-A-Fella/IDJMG)
Total Plays: 308, Total Stations: 23, Adds: 1
- ROOTS F/MUSIQ Break You Off (MCA)
Total Plays: 284, Total Stations: 17, Adds: 0
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)
Total Plays: 272, Total Stations: 32, Adds: 3
- OOBIE F/LIL' JON... Nothin's Free (TVT)
Total Plays: 186, Total Stations: 12, Adds: 0

Songs ranked by total plays

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

69 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. 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.

EXPOSE YOURSELF

NEW PRODUCTS AVAILABLE! • CALL TODAY FOR A CATALOG!

FirstFlash!

6528 Constitution Drive
Fort Wayne, Indiana 46804
Fax: (260) 436-6739
www.firstflash.com
1-800-21 FLASH
1-800-213-5274


- EventTape®
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups

Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MO: Sugar Bear APD/MO: Marie Cristal 6 B.G. "Hottest" 4 2PAC F/TRICK DADDY "Ballin" 3 KEITH MURRAY "Know" 2 RON ISLEY F/R KELLY "What"</p>	<p>WJZZ/Biloxi-Gulfport, MS * OM/PO: Rob Neal MD: Tabari Daniels 1 RON ISLEY F/R KELLY "What" 2PAC F/TRICK DADDY "Ballin" 702 "Still" BONE THUGS-N-HARMONY "Home" KEITH MURRAY "Know" QUEEN LATIFAH "Rest" SARAI "Bags"</p>	<p>WJZF/Cincinnati, OH * PD/MO: Terri Thomas *5 RON ISLEY F/R KELLY "What" 4 WAYNE WONDER "Letting"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MO: Kris Kelley 2 2PAC F/TRICK DADDY "Ballin" 2 KILLER MIKE "A.D.I.D." 1 KEITH MURRAY "Know" 1 702 "Still" RON ISLEY F/R KELLY "What"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lil Homie 3 2PAC F/TRICK DADDY "Ballin" 1 504 BOYZ "Back" FLOETRY "Yes" KEITH MURRAY "Know" RON ISLEY F/R KELLY "What"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison JAHEIM "Woman" RON ISLEY F/R KELLY "What" STAGGA LEE "Roll"</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner PD: Angela Watson No Adds</p>	<p>WCDX/Richmond, VA * PD: Terry Fox MD: Reggie Baker 33 WAYNE WONDER "Letting" 21 CHOPPA "Choppa" 16 LIL MO F/FABOLOUS "Ever" 1 KILLER MIKE "A.D.I.D." 2PAC F/TRICK DADDY "Ballin"</p>	<p>WFUN/St. Louis, MO * PD: Mo' Shay APD: Craig Black MD: Koa Koa Thai 25 BONECRUSHER "Neva" 16 VIVIAN GREEN "Emotional" 4 SEAN PAUL "Busy" 1 B2K "Girlfriend"</p>
<p>KBCE/Alexandria, LA APD/MO: Dell Banks JAHEIM "Woman" QUEEN LATIFAH "Rest"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 13 FABOLOUS F/LIL MO "Can't" 13 SEAN PAUL "Busy" 7 KILLER MIKE "A.D.I.D."</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 5 B2K "Girlfriend" 2 SEAN PAUL "Busy"</p>	<p>WJMN/Dothan, AL OM/PO: JR Wilson MD: Jamar Wilson 15 QUEEN LATIFAH "Rest" 10 JAHEIM "Woman" 5 504 BOYZ "Back" 5 702 "Still" 5 BONE THUGS-N-HARMONY "Home"</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MD: G-Wiz 1 GINUWINE "Hell" RON ISLEY F/R KELLY "What"</p>	<p>WFXM/Macon, GA OM/PO: Ralph Meachum 6 JAHEIM "Woman" 6 QUEEN LATIFAH "Rest"</p>	<p>WBLB/New York, NY * PD: Vinny Brown MD: Deneen Womack 6 RON ISLEY F/R KELLY "What"</p>	<p>WRHH/Richmond, VA * PD: J.D. Kunes MD: Ahvin "Big Nat" Smalls B2K "Girlfriend" BUSTA RHYMES/MARIAH "Know"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 7 RON ISLEY F/R KELLY "What" 4 2PAC F/TRICK DADDY "Ballin" 3 KEITH MURRAY "Know" 1 KILLER MIKE "A.D.I.D." 702 "Still"</p>
<p>KEDG/Alexandria, LA OM/PO: Jay Stevens MD: Wade Hampton 20 JAHEIM "Woman" 5 QUEEN LATIFAH "Rest"</p>	<p>WBLK/Buffalo, NY * PD/MO: Chris Reynolds 23 B2K "Girlfriend" 8 2PAC F/TRICK DADDY "Ballin" 5 CRAIG DAVID "Personal"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 14 RON ISLEY F/R KELLY "What" 12 2PAC F/TRICK DADDY "Ballin" 10 KEITH MURRAY "Know" 5 702 "Still" BONE THUGS-N-HARMONY "Home"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 1 KEITH MURRAY "Know" FLOETRY "Yes" SYLEENA JOHNSON "What"</p>	<p>KPRS/Kansas City, MO * APD/MO: Myron Fears 11 RON ISLEY F/R KELLY "What" 9 2PAC F/TRICK DADDY "Ballin" 4 KEITH MURRAY "Know"</p>	<p>WIBB/Macon, GA PD: Chris Williams APD: Ava Blakk 2 KEITH MURRAY "Know" 2 STAGGA LEE "Roll"</p>	<p>WWPR/New York, NY * PD: Michael Saunders MD: Mara Melendez 1 GINUWINE "Hell"</p>	<p>WDKX/Rochester, NY * OM/PO: Andre Marcel MD: Kala O'Neal 16 RON ISLEY F/R KELLY "What" 4 2PAC F/TRICK DADDY "Ballin" CRAIG DAVID "Personal" KEITH MURRAY "Know" 702 "Still"</p>	<p>WTMP/Tampa, FL MD: Big Money Ced 10 504 BOYZ "Back" 9 KEITH MURRAY "Know"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 6 2PAC F/TRICK DADDY "Ballin" 6 CHOPPA "Choppa"</p>	<p>WWWZ/Charlotte, SC * OM/PO: Terry Base MD: Yonni O'Donohue 6 2PAC F/TRICK DADDY "Ballin" 5 KEITH MURRAY "Know" 2 RON ISLEY F/R KELLY "What" 1 BONE THUGS-N-HARMONY "Home" 702 "Still"</p>	<p>WWDM/Columbia, SC * PD/MO: Mike Love APD: Vernessa Pendergrass 7 RON ISLEY F/R KELLY "What" 7 2PAC F/TRICK DADDY "Ballin" 3 KEITH MURRAY "Know" 702 "Still" BONE THUGS-N-HARMONY "Home"</p>	<p>WQZZ/Flint, MI * PD/MO: Chris Reynolds BRIAN MCKNIGHT "Woulda"</p>	<p>KRRQ/Lafayette, LA * PD/MO: John Kinnit 21 2PAC F/TRICK DADDY "Ballin" 5 RON ISLEY F/R KELLY "What" 4 KEITH MURRAY "Know" 2 702 "Still" BONE THUGS-N-HARMONY "Home" SARAI "Bags"</p>	<p>WEDR/Miami, FL * OM/PO: Cedric Hollywood 32 2PAC F/TRICK DADDY "Ballin" 4 RON ISLEY F/R KELLY "What" 4 KEITH MURRAY "Know" 702 "Still"</p>	<p>WDWI/Norfolk, VA * PD: Heart Attack 51 2PAC F/TRICK DADDY "Ballin" 22 KEITH MURRAY "Know" 1 FREEWAY "Alright" 504 BOYZ "Back"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 1 RON ISLEY F/R KELLY "What" 2PAC F/TRICK DADDY "Ballin" 702 "Still" JAHEIM "Woman"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 29 RON ISLEY F/R KELLY "What" 4 JAY-Z "Excuse" 2 702 "Still" 2PAC F/TRICK DADDY "Ballin" BONE THUGS-N-HARMONY "Home" KEITH MURRAY "Know" SARAI "Bags" QUEEN LATIFAH "Rest" BEENIE MAN F/LADY "Bossman"</p>
<p>WVEE/Atlanta, GA * OM/PO: Tony Brown APD/MO: Tasha Love 3 RON ISLEY F/R KELLY "What"</p>	<p>WPEX/Charlotte, NC * PD: Terri Avery APD/MO: Nate Quick 22 702 "Still" 16 2PAC F/TRICK DADDY "Ballin"</p>	<p>WFXE/Columbus, GA PD: Michael Saul 46 702 "Still" 18 2PAC F/TRICK DADDY "Ballin" 10 B.G. "Hottest" 10 RON ISLEY F/R KELLY "What" 10 BONECRUSHER "Neva" QUEEN LATIFAH "Rest" 3 KEITH MURRAY "Know"</p>	<p>WTKG/Gainesville-Ocala, FL * PD/PO: Chris Ryan 11 2PAC F/TRICK DADDY "Ballin" 1 702 "Still" 1 RON ISLEY F/R KELLY "What" QUEEN LATIFAH "Rest"</p>	<p>WQHH/Lansing, MI * PD/MO: Brant Johnson 1 KEITH MURRAY "Know" 2PAC F/TRICK DADDY "Ballin" 702 "Still" RON ISLEY F/R KELLY "What"</p>	<p>WKKV/Milwaukee, WI * PD: Ronn Scott MD: Doc Love 10 SEAN PAUL "Busy" 6 RON ISLEY F/R KELLY "What" 5 2PAC F/TRICK DADDY "Ballin" 3 KEITH MURRAY "Know" 1 WAYNE WONDER "Letting"</p>	<p>WVSP/Oklahoma City, OK * OM/PO: Terry Monday MD: Eddie Brasco 7 BONECRUSHER "Neva" 6 RON ISLEY F/R KELLY "What" 5 702 "Still" 4 2PAC F/TRICK DADDY "Ballin" QUEEN LATIFAH "Rest" BONE THUGS-N-HARMONY "Home" KEITH MURRAY "Know"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 2PAC F/TRICK DADDY "Ballin" 702 "Still" FAT JOE "Need" RON ISLEY F/R KELLY "What"</p>	<p>KJMM/Tulsa, OK * OM: Bryan Robinson APD/MO: Aaron Bernard 22 BONECRUSHER "Neva" 12 702 "Still" 9 RON ISLEY F/R KELLY "What" 1 2PAC F/TRICK DADDY "Ballin" BONE THUGS-N-HARMONY "Home" QUEEN LATIFAH "Rest" KEITH MURRAY "Know"</p>
<p>WFXA/Augusta, GA * OM/PO: Ron Thomas APD: Mojo 8 WAYNE WONDER "Letting" 1 BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 13 RON ISLEY F/R KELLY "What" 9 2PAC F/TRICK DADDY "Ballin" 5 BONECRUSHER "Neva" 3 KEITH MURRAY "Know" 504 BOYZ "Back" 702 "Still" BONE THUGS-N-HARMONY "Home" QUEEN LATIFAH "Rest" SARAI "Bags"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 39 GINUWINE "Hell" 11 JAHEIM "Woman" 6 WAYNE WONDER "Letting"</p>	<p>WIKS/Greenville, NC * PD/MO: B.K. Kirkland 1 KILLER MIKE "A.D.I.D." SNOOP DOGG "Beautiful"</p>	<p>WBTF/Alexington-Fayette, KY * PD/MO: Jay Alexander 17 RON ISLEY F/R KELLY "What" 17 2PAC F/TRICK DADDY "Ballin" 702 "Still" BONE THUGS-N-HARMONY "Home" SARAI "Bags" KEITH MURRAY "Know"</p>	<p>WBLX/Mobile, AL * PD/MO: Myronda Reuben 3 RON ISLEY F/R KELLY "What" 1 2PAC F/TRICK DADDY "Ballin" 1 702 "Still" KEITH MURRAY "Know" STAGGA LEE "Roll"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MO: DJ Boogie 3 RON ISLEY F/R KELLY "What" 2PAC F/TRICK DADDY "Ballin" CRAIG DAVID "Personal"</p>	<p>KWKS/Shreveport, LA * PD/MO: Quenn Echols 33 RON ISLEY F/R KELLY "What" 8 2PAC F/TRICK DADDY "Ballin" 702 "Still" KEITH MURRAY "Know" QUEEN LATIFAH "Rest"</p>	<p>WESE/Tupelo, MS PD/MO: Pamela Aniese GERALD LEVERT "Closure" QUEEN LATIFAH "Rest"</p>
<p>WERQ/Baltimore, MD * APD/MO: Neke At Night 1 JAHEIM "Woman"</p>	<p>WGGI/Chicago, IL * OM/PO: Eroy Smith APD/MO: Tiffany Green 1 SEAN PAUL "Busy" R KELLY "Ever" R KELLY "Snake"</p>	<p>KKDA/Dallas-Ft. Worth, TX * PD/MO: Skip Cheatham No Adds</p>	<p>WJMG/Greenville, SC * PD/MO: Doug Davis 19 JAHEIM "Woman" 16 RON ISLEY F/R KELLY "What"</p>	<p>WQHM/Lansing, MI * PD/MO: Brant Johnson 1 KEITH MURRAY "Know" 2PAC F/TRICK DADDY "Ballin" 702 "Still" RON ISLEY F/R KELLY "What"</p>	<p>WZHT/Montgomery, AL PD: Michael Long No Adds</p>	<p>WQOK/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 2 RON ISLEY F/R KELLY "What" 1 KEITH MURRAY "Know" BRIAN MCKNIGHT "Woulda" JAHEIM "Woman"</p>	<p>KWJZ/Shreveport, LA * PD: Long John 12 RON ISLEY F/R KELLY "What" 8 2PAC F/TRICK DADDY "Ballin" 702 "Still" KEITH MURRAY "Know" STAGGA LEE "Roll"</p>	<p>WKYS/Washington, DC * PD: Darryl Huckaby MD: P-Stew 10 KEITH MURRAY "Know" 8 RON ISLEY F/R KELLY "What" 2 JAHEIM "Woman"</p>
<p>WEMX/Baton Rouge, LA * OM: Don Gosselin PD: J-Tweez 1 2PAC F/TRICK DADDY "Ballin" 2 702 "Still" 1 KEITH MURRAY "Know" BONE THUGS-N-HARMONY "Home" RON ISLEY F/R KELLY "What" SARAI "Bags"</p>	<p>WGPX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 24 RON ISLEY F/R KELLY "What" 4 CHOPPA "Choppa" 2PAC F/TRICK DADDY "Ballin" 702 "Still" KEITH MURRAY "Know"</p>	<p>WEUP/Huntsville, AL * PD/MO: Steve Murry KEITH MURRAY "Know" KELLY PRICE "Proposed" STAGGA LEE "Roll"</p>	<p>WJMI/Jackson, MS * OM/PO: Stan Branson 14 2PAC F/TRICK DADDY "Ballin" 9 BEENIE MAN F/LADY "Bossman" 6 RON ISLEY F/R KELLY "What" 702 "Still" BONE THUGS-N-HARMONY "Home" KEITH MURRAY "Know" QUEEN LATIFAH "Rest" SARAI "Bags"</p>	<p>WZHT/Montgomery, AL PD: Michael Long No Adds</p>	<p>WUBT/Nashville, TN * PD/MO: Kiki Henson No Adds</p>	<p>WQOO/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 2 RON ISLEY F/R KELLY "What" 1 KEITH MURRAY "Know" BRIAN MCKNIGHT "Woulda" JAHEIM "Woman"</p>	<p>WATZ/St. Louis, MO * PD: Eric Mychaels 17 WAYNE WONDER "Letting" 8 SYLEENA JOHNSON "What" RON ISLEY F/R KELLY "What"</p>	<p>WWTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street No Adds</p>

*** Monitored Reporters**
80 Total Reporters
69 Total Monitored
11 Total Indicator



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAHEIM Fabulous (Divine Mill/WB)	1010
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	732
MUSIQ Dontchange (Def Soul/IDJMG)	676
LL COOL J Luv U Better (Def Jam/IDJMG)	569
SEAN PAUL Gimme The Light (40/40/VP/Atlantic)	547
GINUWINE Stingy (Epic)	418
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	388
ASHANTI Baby (Murder Inc./IDJMG)	342
NAPPY ROOTS Po' Folks (Atlantic)	332
AALIYAH I Care 4 U (BlackGround)	316
LUDACRIS Move Bitch (Def Jam South/IDJMG)	311
N.O.R.E. Nothin' (Def Jam/IDJMG)	295
CLIPSE When The Last Time... (Star Trak/Arista)	274
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	266
MUSIQ Halfcrazy (Def Soul/IDJMG)	261
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	261
BIG TYMERS Still Fly (Cash Money/Universal)	249
AALIYAH Rock The Boat (BlackGround)	227
MARIO Just A Friend 2002 (J)	226
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	223

Indicator

Indicator	Most Added*
QUEEN LATIFAH Better Than The Rest (Hollywood)	
JAHEIM Put That Woman First (Divine Mill/WB)	
702 I Still Love You (Motown)	
KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	
2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	
504 BOYZ Get Back (New No Limit/Universal)	
RON ISLEY F/R KELLY What Would You Do? (DreamWorks)	
FAT JOE All I Need (Terror Squad/Atlantic)	
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	
JUSTIN TIMBERLAKE Cry Me A River (Jive)	
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	
B.G. Hottest Of The Hot (In The Paint/Koch)	
BONE THUGS-N-HARMONY Home (Epic)	
ESG & SLIMM THUG Put Yo Hands Up (Independent)	
GERALD LEVERT Closure (Elektra/EEG)	
NELLY Pimp Juice (Fo' Reel/Universal)	

ON THE RECORD

With **Kiki the 1st Lady**
PD, WUBT/Nashville



We're playing the new Method Man, "Uh Huh," which is the first song off Def Jam's *Vendetta* soundtrack. It's doing really well here. This is just a sneak peak of the new joint that Meth is droppin' in June. ● Of course, we're 50 Cent radio here at WUBT; the listeners are blowing the phones up for him. Tyrese definitely came back with another hit with "How You Gonna Act Like That." That record is huge. The WUBT listeners love Nivea's "Laundromat." It's getting crazy requests. ● A couple of records that I'm feeling are the new Lil Kim, the new Joe Buddens and the remix of Ginuwine's "Hell Yeah." That record is definitely a banger. David Banner featuring Lil Flip's "Like a Pimp" is a strong Southern record that's blowin' up in the clubs and in the mix show. ● Speaking of the South, I heard a few tracks from Haystack's new album. He was recently signed to Def Jam South. The songs that I heard blew me away — he's definitely going to give Eminem a run for his money.

Once again, **50 Cent's** "In da Club" (Shady/Aftermath/Interscope) is No. 1 ... **R. Kelly's** "Ignition" (Jive) continues to hold down the No. 2 spot ... **Missy Elliott's** "Gossip Folks" (Gold Mind/Elektra/EEG) knocks **Aaliyah** out of the No. 3 spot as it moves 5-3 ... **Jay-Z's** "Excuse Me Miss" (Roc-A-Fella/IDJMG) is the Most Increased record, +396 ... **Justin Timberlake's** "Cry Me a River" (Jive) has a good week, moving 10-8 ... **Snoop Dogg's** "Beautiful" (Capitol/Priority) creeps up the chart, moving 17-13 and up +298 ... **Sean Paul's** "Get Busy" (VP/Atlantic) is exploding, moving 29-20* and +255 ... **Busta Rhymes featuring Mariah Carey's** "I Know What You Want" (J) is making a lot of noise, moving 35-23 ... Another huge jump this week comes from **B2K's** "Girlfriend" (Epic), which goes 42-29, +307 ... **Fabulous' "Can't Let You Go"** (Elektra/EEG) is also up, 38-30 ... **Lil Mo f/Fabulous' "4Ever"** (Elektra/EEG) debuts this week at *49 ... No surprises here: **Syleena Johnson's** "Guess What" (Jive) is again No. 1 at Urban AC ... **Tyrese's** "How You Gonna Act" (J) makes waves, moving 5-2 and +112 ... **Brian McKnight's** "Shoulda, Woulda, Coulda" (Motown/Universal) is the week's Most Increased record, +119 ... **Gerald Levert's** "Closure" (Elektra/EEG) is moving steadily and this week goes 9-7 ... **Floetry's** "Say Yes" (DreamWorks) keeps on climbing, moving 13-10, +108 ... **Kim Waters' "You Know That I Love You"** (Shanachie) debuts this week at 30*.

Urban ON THE RADIO

— Kashon Powell, Urban Editor

PHUNDAMENTALLY phat

ARTIST: **Queen Latifah**

LABEL: **Hollywood**

By **KASHON POWELL** / URBAN EDITOR



When Dana Owens goes on stage she's known as **Queen Latifah**. The 30-something First Lady of Rap grew up in East Orange, NJ and broke through on the rap scene in the late '80s. Formerly the human beat box for female rap group Ladies Fresh, she released her debut single, "Wrath of My Madness," in 1988. Latifah's debut album came out a year later on Tommy Boy Records, and rap legends like Daddy-O, KRS-1, Mark The 45 King and members of De La Soul contributed to the production. After two albums, Latifah moved to a new home at Motown Records.

During this time, she also tried her hand at acting. She found that she liked it and was good at it and landed the role of Khadijah James on the hit weekly television comedy *Living Single*. The cast was made up of newcomers and seasoned actress Kim Fields. Latifah eventually moved to the big screen and has had roles large and small in several movies, including *Juice*, *Jungle Fever*, *The Bone Collector*, *Set It Off*, *Brown Sugar* and, most recently, *Chicago*. It was this role that earned her nominations for both a Golden Globe and an Oscar.

In addition to acting and rapping, Latifah is also the CEO of her own record label and management company, Flava Unit. Since its inception in 1993, Flava Unit has become an outlet for other rap acts, including Naughty By Nature, as well as her own recordings.

Latifah's current project is the soundtrack to *Bringing Down the House*. She is the executive producer, and the album features tracks by Latifah and many others. Several were recorded exclusively for the soundtrack. The lead single is Latifah's "Better Than the Rest." She contributed another track, "Do Your Thing," which features Mario Winans.

From Eve to Floetry, from smooth R&B to bangin' hip-hop, the songs on the *Bringing Down the House* soundtrack reach all ends of the music spectrum. The new tracks on the album include Foxy Brown's "Whatcha Gonna Do," Iceberg's "Let Me See You Dance," Floetry's "Where's the Love," Eve and Jadakiss' "Let Go" and Mr. Cheeks' "Move Somethin'." Kelly Price offers a soulful remake of the Chaka Khan classic "Ain't Nobody."

Not only is Latifah playing a major role in the movie's soundtrack, she also co-stars with funnyman Steve Martin. He plays a man whose world is definitely rocked when he meets Latifah's character, Charlene, who's not only from the 'hood, she's from a totally different world.

Martin's character, Peter Sanderson, is a divorced, uptight, workaholic attorney who is still in love with his wife, played by Jean Smart. He can't figure out what he did to make her leave him. Peter tries to move on, eventually meeting someone online who appears to be a smart and beautiful lawyer. He's in for a surprise when she comes to his house and turns out to be neither an Ivy-league graduate nor a lawyer.

Standing at his door is Charlene — a prison escapee who claims she's innocent and wants Peter to help clear her name. Peter wants nothing to do with her, prompting Charlene to turn his world upside down and wreck his chances to get back with his ex-wife.

With this latest role, Latifah continues to prove that she is a versatile rapper, actress and businesswoman.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * DM: Tracia Charmont PD: Ron Davis No Adds</p>	<p>WLOV/Chattanooga, TN * PD/M/D: Sam Terry 7 KINDRED "Far" 8 RON ISLEY F/R KELLY "What" 2 TOM SCOTT/ANN NESBY "Everything" 1 DAVE HOLLISTER "Tef"</p>	<p>WMXO/Detroit, MI * PD: Jamillah Muhammad APD: Onell Stevens MD: Sheila Little 27 RON ISLEY F/R KELLY "What"</p>	<p>WXXI/Jackson, MS * PD/M/D: Stan Branson DAVE HOLLISTER "Tef" RON ISLEY F/R KELLY "What"</p>	<p>KJLH/Los Angeles, CA * PD/M/D: Andrae Russell 16 RON ISLEY F/R KELLY "What" 1 WARY WARY "Tef"</p>	<p>WOLF/Mobile, AL * PD: Steve Crumley MD: Kathy Barlow No Adds</p>	<p>WCFB/Orlando, FL * DM/PP: Steve Holbrook MD: Joe Davis No Adds</p>	<p>KMJM/St. Louis, MO * DM/PP: Chuck Atkins 29 RON ISLEY F/R KELLY "What" 6 KEM "Cals"</p>
<p>WVIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Walls MD: Keith Fisher 1 RON ISLEY F/R KELLY "What" BRIAN MCKNIGHT "Wouda"</p>	<p>WVAZ/Chicago, IL * PD: Eroy Smith APD: Amanda Rivera No Adds</p>	<p>WUJS/Fayetteville, NC * PD/APD: Garrett Davis MD: Calvin Pae 4 RON ISLEY F/R KELLY "What" BRIAN MCKNIGHT "Wouda"</p>	<p>WSOL/Jacksonville, FL * PD/M/D: K.J. No Adds</p>	<p>WRWB/Macon, GA PD/M/D: Lisa Charles 7 RON ISLEY F/R KELLY "What" BRIAN MCKNIGHT "Wouda"</p>	<p>WQOK/Nashville, TN * PD/M/D: D.C. 16 RON ISLEY F/R KELLY "What"</p>	<p>WDAS/Philadelphia, PA * Sbn. Mgr./PD: Joe Tamburo MD: Joann Gamble 9 K.C.I. & J.U.O. "Moment" 1 RON ISLEY F/R KELLY "What"</p>	<p>WLWH/Savannah, GA PD: Gary Young 15 RON ISLEY F/R KELLY "What"</p>
<p>KQXL/Baton Rouge, LA * DM: Don Gosselin PD/M/D: Mya Vernon 1 RON ISLEY F/R KELLY "What"</p>	<p>WZAK/Cleveland, OH * PD: Kim Johnson MD: Bobby Rush 3 JAHMIM "Fabulous"</p>	<p>WFLM/Ft. Pierce, FL * PD/M/D: Michael James 5 RON ISLEY F/R KELLY "What" 4 JAHMIM "Woman" 2 DAVE HOLLISTER "Tef"</p>	<p>KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef"</p>	<p>KJMS/Memphis, TN * DM/PP: Nate Bell APD/M/D: Eileen Collier 27 RON ISLEY F/R KELLY "What"</p>	<p>WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p>WFXC/Raleigh-Durham, NC * DM/PP: Cy Young APD/M/D: Jodi Berry JAHMIM "Woman"</p>	<p>WIMX/Toledo, OH * DM/PP: Rocky Love MD: Denise Brooks 7 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" KINDRED "Far" TOM SCOTT/ANN NESBY "Everything"</p>
<p>WBHK/Birmingham, AL * PD: Jay Dixon APD/M/D: Darryl Johnson No Adds</p>	<p>WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor 8 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" KEM "Cals" TOM SCOTT/ANN NESBY "Everything"</p>	<p>WOMG/Greensboro, NC * PD: Alvin Stone 4 RON ISLEY F/R KELLY "What" 1 TYRESE "Sonna"</p>	<p>KNEK/Lafayette, LA * PD/M/D: John Kinitt DAVE HOLLISTER "Tef" RON ISLEY F/R KELLY "What"</p>	<p>WHQT/Miami, FL * PD: Derrick Brown APD/M/D: Karen Vaughn No Adds</p>	<p>WYLD/New Orleans, LA * DM: Carla Boatner PD/APD/M/D: Aaron "A.J." Apple No Adds</p>	<p>WKJS/Richmond, VA * PD/M/D: Kevin Gardner BRIAN MCKNIGHT "Wouda" DAVE HOLLISTER "Tef" RON ISLEY F/R KELLY "What"</p>	<p>WHUR/Washington, DC * PD/M/D: David A. Dickinson 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>
<p>WMGL/Charleston, SC * PD: Terry Base APD/M/D: Belinda Parker 9 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef"</p>	<p>WAGH/Columbus, GA MD: Ed Lewis DAVE HOLLISTER "Tef" KEM "Cals" RON ISLEY F/R KELLY "What"</p>	<p>KMJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice No Adds</p>	<p>KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>	<p>WJMR/Milwaukee-Racine, WI * PD: Lauri Jones 26 RON ISLEY F/R KELLY "What" KINDRED "Far"</p>	<p>WYLD/New Orleans, LA * DM: Carla Boatner PD/APD/M/D: Aaron "A.J." Apple No Adds</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>	<p>WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase No Adds</p>
<p>WBAV/Charlotte, NC * PD/M/D: Tami Avery 10 K.C.I. & J.U.O. "Moment" 14 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>	<p>KRNB/Dallas-Ft. Worth, TX * DM/PP: Sam Weaver MD: Rudy V No Adds</p>	<p>WTLN/Indianapolis, IN * DM/PP: Brian Wallace MD: Garth Adams 1 RON ISLEY F/R KELLY "What" FLOETRY "Yes"</p>	<p>KHHT/Los Angeles, CA * PD/M/D: Michelle Santososso 26 RON ISLEY F/R KELLY "What" 16 WAYNE WOODER "Lemmy" 3 VIVIAN GREEN "Emotional"</p>	<p>WJMS/Milwaukee, WI DM: Steve Scott PD/M/D: Tyrone Jackson 10 KEM "Cals" 5 DAVE HOLLISTER "Tef" 5 RON ISLEY F/R KELLY "What" 5 TOM SCOTT/ANN NESBY "Everything"</p>	<p>WSVY/Norfolk, VA * PD/M/D: Michael Mauzone No Adds</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 RON ISLEY F/R KELLY "What" DAVE HOLLISTER "Tef" TOM SCOTT/ANN NESBY "Everything"</p>

*Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator





Powered By

R&R URBAN AC TOP 30

March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SYLEENA JOHNSON Guess What (Jive)	1023	-60	136367	15	40/0
5	2	TYRESE How You Gonna Act Like That (J)	1006	+112	153691	16	42/1
2	3	JAHEIM Fabulous (Divine Mill/WB)	914	-112	132966	19	41/1
4	4	VIVIAN GREEN Emotional Rollercoaster (Columbia)	903	+1	128568	17	39/1
3	5	MUSIQ Dontchange (Def Soul/IDJMG)	839	-85	148785	26	41/0
7	6	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	710	-16	108794	23	26/0
9	7	GERALD LEVERT Closure (Elektra/EEG)	669	+59	88689	7	42/0
6	8	WHITNEY HOUSTON On 3 Of Those Days (Arista)	654	-145	95992	16	40/0
8	9	HEATHER HEADLEY He Is (RCA)	618	0	78388	21	41/0
13	10	FLOETRY Say Yes (DreamWorks)	553	+108	84659	5	38/1
10	11	K-CI & JOJO This Very Moment (MCA)	487	-27	70208	8	29/2
12	12	LUTHER VANDROSS I'd Rather (J)	451	-24	79293	57	34/0
11	13	GERALD LEVERT Funny (Elektra/EEG)	436	-67	65088	30	36/0
14	14	RUFF ENDZ Someone To Love You (Epic)	434	+7	80179	49	36/0
17	15	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	371	+81	76943	3	32/28
24	16	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	318	+119	49522	2	31/3
15	17	DRU HILL I Should Be... (Def Soul/IDJMG)	318	-75	38237	17	26/0
20	18	KEM Love Calls (Motown/Universal)	307	+32	50621	6	22/1
19	19	AALIYAH Miss You (BlackGround/Universal)	269	-7	56074	7	8/0
16	20	BLACKSTREET Deep (DreamWorks)	266	-31	39442	11	18/0
18	21	DEBORAH COX The Morning After (J)	227	-63	22082	13	24/0
22	22	TONY TERRY In My Heart (Golden Boy)	220	+10	9632	7	14/0
21	23	AL JARREAU Secrets Of Love (GRP/VMG)	219	-25	21160	21	17/0
29	24	THEO Get Your Groove On (TWP Productions)	193	+29	9420	19	8/0
25	25	JEFF MAJORS Somebody Bigger (Music One)	178	-13	22476	8	11/0
27	26	JOE F/MR. CHEEKS That Girl (Motown/Universal)	177	+6	30165	4	16/0
28	27	TONI BRAXTON A Better Man (Arista)	162	-7	11109	9	13/0
30	28	R. KELLY Ignition (Jive)	161	+2	35184	2	1/0
23	29	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	160	-42	15327	18	17/0
	30	Debut KIM WATERS You Know That I Love You (Shanachie)	159	+1	18195	2	18/0

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 2/23-3/1. 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

JAHEIM Put That Woman First (Divine Mill/WB)
Total Plays: 158, Total Stations: 6, Adds: 2

SANTANA F/MUSIQ Nothing At All (Arista)
Total Plays: 111, Total Stations: 14, Adds: 0

CHICO DEBARGE Not Together (In The Paint/Koch)
Total Plays: 110, Total Stations: 14, Adds: 0

CRAIG DAVID Personal (Wildstar/Atlantic)
Total Plays: 110, Total Stations: 8, Adds: 0

KINDRED THE FAMILY SOUL Far Away (Epic)
Total Plays: 109, Total Stations: 16, Adds: 3

KELLY PRICE He Proposed (Def Soul/IDJMG)
Total Plays: 102, Total Stations: 7, Adds: 0

DONNIE Cloud 9 (Independent)
Total Plays: 64, Total Stations: 4, Adds: 0

MARIAH CAREY Through The Rain (MonarC/IDJMG)
Total Plays: 63, Total Stations: 4, Adds: 0

ROME Do It (J/J)
Total Plays: 59, Total Stations: 12, Adds: 0

MARY MARY I Try (Columbia)
Total Plays: 59, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	28
DAVE HOLLISTER Tell Me Why (Motown/Universal)	12
TOM SCOTT FIANN NESBY You Are My Everything (Higher Octave)	7
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	3
KINDRED THE FAMILY SOUL Far Away (Epic)	3
K-CI & JOJO This Very Moment (MCA)	2
JAHEIM Put That Woman First (Divine Mill/WB)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+119
TYRESE How You Gonna Act Like That (J)	+112
FLOETRY Say Yes (DreamWorks)	+108
R. KELLY Step In The Name Of Love (Jive)	+89
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+81
INDIA.ARIE Little Things (Motown)	+68
FLOETRY Floetic (DreamWorks)	+67
GERALD LEVERT Closure (Elektra/EEG)	+59
LUTHER VANDROSS Take You Out (J)	+46
USHER U Don't Have To Call (LaFace/Arista)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INDIA.ARIE Little Things (Motown)	446
LUTHER VANDROSS Take You Out (J)	325
MAXWELL Lifetime (Columbia)	296
AALIYAH I Care 4 U (BlackGround)	292
MUSIQ Halfcrazy (Def Soul/IDJMG)	246
YOLANDA ADAMS The Battle Is The Lords (Verity)	243
GERALD LEVERT Made To Love Ya (EastWest/EEG)	218
DONELL JONES You Know That I Love You (Untouchables/Arista)	202
JAHEIM Anything (Divine Mill/WB)	197
MARY MARY In The Morning (Columbia)	197
JOE What If A Woman (Jive)	194
ANGIE STONE Wish I Didn't Miss You (J)	185
GINUWINE Differences (Epic)	184
ANGIE STONE Brotha (J)	175
JILL SCOTT The Way (Hidden Beach/Epic)	173
MAXWELL This Woman's Work (Columbia)	154
ANGIE STONE More Than A Woman (J)	145
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	145
YOLANDA ADAMS Open My Heart (Elektra/EEG)	143
DONNIE MCCLURKIN We Fall Down (Verity)	141

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

Subscribe to the most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

R&R's INDUSTRY VIP PACKAGE

- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
E-mail updates of breaking stories
- The R&R Directory
The most comprehensive resource guide available

SAVE OVER 25%!

R&R'S INDUSTRY VIP PACKAGE IS \$44500*
(Regular rate \$595.00)

e-mail R&R at:
moreinfo@radioandrecords.com

FAX Credit Card Payments To:
310-203-8727

Call R&R at:
310-788-1625

Subscribe online:
www.radioandrecords.com

U. S. Only



The Truth About Crossover

Real airplay and format comparisons

Programmers and label folks have spent countless hours in seminars, hallways and bars debating the relative merits of country music crossing over to Pop radio. Some believe that Pop stations playing our hits hurts, while others think Pop radio is, in effect, running Country commercials every time they play one of our artists.

We're not going to engage in that debate this week. However, we will offer a few facts about the amount of music that we're actually talking about. As you'll see, in the great scheme of things, there really isn't that much country being played on AC, Hot AC or CHR/Pop radio stations, and the songs that are being played come from just a handful of singers.

AC

The most country hits being played at any non-Country format are in the mainstream AC recurrent category: There are 13 of these songs. As you look at the country songs that fall into the top 500 recurrents of AC, keep in mind that R&R's AC chart has different recurrent rules than its Country chart, so you might see some older songs on this list that would be considered Country gold under our format's current, recurrent and gold policies. For comparison's sake, there are 135 in-tab stations contributing airplay data to this list.

To help put the data in the proper perspective, the No. 1 AC recurrent — Enrique Iglesias' "Hero" — received 11,592 plays from Jan. 1-Feb. 26. Other ranks and play totals: No. 50, 766 plays; No. 100, 42; No. 150, two; No. 158 and above, one play each.

With this in mind, we see that Lee Ann Womack's "I Hope You Dance" is the leading country crossover on the AC top 500 recurrent list with 9,413 plays. Next is Lonestar's "I'm Already There" at No. 8 with 7,687 plays. Faith Hill has the next two, placing "The Way You Love Me" at No. 18 with 5,470 plays and "There You'll Be" at No. 21 with 4,574 plays.

Diamond Rio's "One More Day" is No. 23 with 4,437 plays, Kellie Coffey's "When You Lie Next to Me" is No. 26 with 4,163 plays, Carolyn Dawn Johnson's "So Compli-

cated" is No. 54 with 619 plays, Jo Dee Messina's "Burn" is No. 85 with 78 plays, Billy Gilman's "One Voice" is No. 128 with six plays, Trisha Yearwood's "I Would've Loved You Anyway" is No. 143 with four plays, and The Dixie Chicks' "Long Time Gone" is No. 151 with two plays.

Garnering one play from AC stations are Carolyn Dawn Johnson's "Georgia" and The Soggy Bottom Boys' "Man of Constant Sorrow."

In the great scheme of things, there really isn't that much country being played on AC, Hot AC or CHR/Pop radio stations.

In AC's gold category, eight former Country hits are in the top 500. Two of them rank first and second. Four of the eight belong to Shania Twain, and a pair belong to Faith Hill, including the No. 1 AC gold song, "Breathe," with 6,499 plays. The No. 2 song — also a Country blockbuster — is Lonestar's "Amazed," which isn't too far behind Hill at 6,387 plays.

Hanging just below the top 10 is Shania Twain's "You're Still the One" at 3,118 plays. Twain's other three songs in the top 500 are "From This Moment On," No. 39 with 2,666 plays; "Man! I Feel Like a Woman," No. 117 with 1,789 plays; and "That Don't Impress Me Much" at No. 134 with 1,615 plays.

Rounding out the country songs

in AC's top 500 gold are Hill's "This Kiss" at No. 41 with 4,130 plays and — here's a surprise — Kenny Rogers' "Through the Years" at No. 341 with 716 plays.

For comparison purposes, the No. 50 AC gold record has 3,833 plays so far this year, No. 100 has 3,121 plays, No. 150 has 2,516 plays, No. 200 has 2,187 plays, No. 250 has 1,824 plays, No. 300 has 1,608 plays, No. 350 has 1,324 plays, No. 400 has 1,129 plays, No. 450 has 949 plays, and No. 500 has 814 plays.

Hot AC

The Hot AC format has only five country titles on its top 500 recurrent list and six on its top 500 gold chart.

The most played country song on the Hot AC recurrent list is Womack's "Dance" at No. 58 with 1,871 plays. Following that are Hill's "The Way You Love Me" (No. 62, 1,759 plays) and "There You'll Be" (No. 102, 286 plays), Jessica Andrews' "Who I Am" (No. 121, 119 plays) and Alison Krauss & Union Station's "The Lucky One" (No. 229, one play).

There are 97 Hot AC stations in the database. The No. 1 Hot AC recurrent — Vanessa Carlton's "A Thousand Miles" — has 13,615 plays. No. 50 plunges to 2,348 plays, No. 100 drops to 311 plays, No. 150 falls to 45 plays, No. 200 gets a meager four plays, and No. 227 and above get one play. (Remember, the R&R Hot AC chart operates under a different recurrent policy than the Country chart.)

Shifting to Hot AC gold, only six country songs place in this category's top 500, with Shania Twain owning three slots and Faith a pair. Hill's "Breathe" is No. 104 with 1,409 plays, and "This Kiss" is No. 163 with 1,062 plays. Shania posts "Man! I Feel Like a Woman" at No. 179 with 987 plays, "That Don't Impress Me Much" at No. 211 with 883 plays and "You're Still the One" at No. 257 with 774 plays.

The lone interloper in this world is Lonestar, who placed "Amazed" at No. 306 with 603 plays.

The No. 1 Hot AC gold song is Matchbox Twenty's "If You're Gone" with 4,733 plays. The rest of the list, with the rank and plays: No.

50, 2,035; No. 100, 1,439; No. 150, 1,117; No. 200, 910; No. 250, 758; No. 300, 616; No. 350, 525; No. 400, 441; No. 450, 376; No. 500, 318 plays.

CHR/Pop

CHR/Pop has five country recurrents and five country gold songs on its top 500 lists. The leading country tune on the CHR/Pop recurrent chart is Faith Hill's "There You'll Be" at No. 18 with 355 plays. It's a long fall to the next country hit, which is Womack's "Dance" at No. 200 with 257 plays. Next is Hill's "The Way You Love Me" at 216 and 208 plays, Andrews' "Who I Am" at No. 322 and 31 plays and Lonestar's "I'm Already There" at No. 330 and 29 plays.

To help put the data in the proper perspective, the No. 1 AC recurrent — Enrique Iglesias' "Hero" — received 11,592 plays from Jan. 1-Feb. 26.

Once again, it's the Faith and Shania Show on the CHR/Pop gold top 500. Twain has three of the five songs on this chart: "Man!" at No. 360 with 92 plays, "You're Still the One" at No. 387 with 86 plays and "Impress" at No. 421 with 79 plays. Faith has "Breathe" at No. 127 with 360 plays and "This Kiss" at No. 458 with 71 plays.

The CHR/Pop in-tab is 137 stations. No. 1 on the CHR/Pop recurrent list is No Doubt's "Underneath It All" at 25,645 plays. Other ranks and plays: No. 50 plummets to 3,058 plays (talk about pounding the hits!), No. 100 drops to 1,261 plays, No. 150, 561; No. 200, 257; No. 250, 109; No. 300, 43; No. 350, 21; No. 400, 8; No. 450, 3; No. 497 and above, one play.

Topping the CHR gold list is Blink-182's "All the Small Things" with 2,427 plays. Other ranks and plays: No. 50, 906; No. 100, 437; No. 150, 281; No. 200, 194; No. 250, 151; No. 300, 120; No. 350, 97; No. 400, 83; No. 450, 73; No. 500, 64.

Recurrent, Gold Format Comparisons

For those of you who want to compare the recurrent and gold plays of the AC, Hot AC and CHR/

Pop stations to Country, here's some data:

Country's in-tab is 163 stations. Country's top recurrent — for the purposes of this exercise, I chose the most-played Country recurrent that has *not* been on the R&R top 50 current chart at any time in 2003 — is Keith Urban's "Somebody Like You" at 26,713 plays. (Urban is actually the No. 5 recurrent. No. 1 is Emerson Drive's "Fall Into Me" with 36,715 plays year-to-date. It has spent most of 2003 in the current top 50.)

Other Country recurrent ranks and plays: No. 50, 5,179; No. 100, 2,437; No. 150, 508; No. 200, 85; No. 250, 33; No. 300, 8; No. 350, 3; No. 370 and above, one play.

Country's top gold is Brooks & Dunn's "My Maria" with 6,442 plays year-to-date. Other ranks and plays: No. 50, 3,971; No. 100, 3,041; No. 150, 2,197; No. 200, 1,602; No. 250, 1,155; No. 300, 891; No. 350, 666; No. 400, 532; No. 450, 435; No. 500, 378.

I figured as long as we were this far down the statistical trail, we'd take a fork to compare the plays between formats. For instance, AC played its No. 1 recurrent 11,592 times in the eight weeks between Jan. 1 and Feb. 26. That equals about 86 plays per station, which means that ACs are playing their top recurrent an average of almost nine times per week, per station.

Hot AC played its top recurrent 13,615 times over the same span. That equates to 140 times per station, or an average of 17.5 times per week, per station.

CHR/Pop's top recurrent came up 25,648 times in the eight weeks. That's 187 times per station, or slightly more than an average of 23 times per week, per station.

Country's top recurrent (again, using Keith Urban as an example) aired 26,713 times. That's 164 times per station, or an average of over 20 times per week, per station.

Comparing the gold frequency across formats, AC's top gold tune has played 6,499 times since Jan. 1, which is 48 plays per station or an average of six plays per week, per station. Hot AC's top gold tune has aired 4,733 times since the beginning of the year. That's 49 plays per station, or an average of about six plays per week, per station.

Over at CHR/Pop, which doesn't exactly depend on gold for anything, the No. 1 gold song has aired 2,427 times this year, which is about 18 times per station and averages just over two times per week, per station.

Finally, Country's top gold song has played 6,442 times in the last eight weeks. That's roughly 39 times per station and an average of almost five times per week, per station.

The source for all airplay data is Mediabase 24/7.



ANGELA KING
aking@radioandrecords.com

PART TWO OF A TWO-PART SERIES

The Good, The Bad & The Ugly Of Radio

CMT's Brian Philips reflects on the differences between radio and TV

Until a year and a half ago Brian Philips was known as the radio guru who helped create unique sounds for stations such as KPLX (99.5 The Wolf)/Dallas. Now, as Sr. VP/GM of CMT, he spends some of his time looking at the similarities and differences between the radio and television industries. "I compare the two jobs all the time," he says. And after having had time to reflect on radio, he's not completely complimentary.

Philips joins many others who criticize what's being played on Country radio, saying he finds it too safe. "Country radio seems more about playing singles that research well — nice songs that people vote for in callout research," he says. "By definition, those are not smashes."

Many radio programmers may disagree, though they will admit they sometimes look for songs that test well universally and don't offend anyone rather than songs with high passion scores from only half the listeners.

Distinct Difference

There is a distinct difference between the music priorities of CMT and the music priorities of radio, however. "We're looking for active, engaging things," Philips says. "The more energy we infuse the channel with — a combination of tempo and bold visuals — and the more we crank it up, the better we do."

"We can't be passive, because CMT lives next door to MTV, VH1 and ESPN, fast-moving entertainment channels. CMT can't be standing still when you tune in."



Brian Philips

Philips admits that radio doesn't have exactly the same problem. "Country radio, by definition, is a little more passive-driven," he says. "It's a different battle when you are having to compete with the other Country station and you're both playing the same record 22 times a week."

Having said that, Philips finds that what he enjoys most when listening to radio is similar to what he enjoys most on his television station. "My favorite thing in Country radio is when I hear people playing Kid Rock and Sheryl Crow's *Picture*," he says.

"Other than *The Flameworthy Awards*, the only No. 1 18-49 night on CMT was Kid Rock and Hank Williams Jr. It was No. 1 of all cable stations for men 18-24, which is not a typical country music

demo. When you put star power on, it's lightning in a bottle."

It is the lure of star power that Philips believes radio lacks at times. "I don't know who any of those artists are in radio's top 10," he says.

Getting A Buzz

Philips contends that he would program radio differently today than he did just a year and a half ago. "If I were ever to go back to radio, I would approach things very differently," he says. "I have learned so much here, not only about music television, but just about entertainment."

"Country radio seems more about playing singles that research well — nice songs that people vote for in callout research. By definition, those are not smashes."

"In radio we would always say, 'Does it deliver ratings, or does it deliver revenue? If it's not tied to those, why are we spending time on it?' Here there's also a value placed on buzz."

To some extent, Philips believes he created a big enough buzz with KPLX to bring in a new audience. Bringing in new viewers or listeners should be everybody's goal, he says. "That's why *The Wolf* comes what it does," he explains.

"Everything I've ever done is to try to build a bigger coalition and attract people who normally wouldn't listen. It makes the audience for country music bigger, and it doesn't just serve the initiated. It's a come business."

Cultural Reference Points

The same philosophy applies to his work in television. "CMT will always

be country music first, but we need to entertain with nonmusic programming," he says. "There are more of those shows coming on."

"The things we choose, in pilot or production right now, have to have a strong music thread running through them, but they aren't music-performance shows. We're opening it to a wider audience."

Philips says that most good stations try to create a buzz about their morning shows or enough energy to become water-cooler talk, but he believes that's taken to a new level with CMT. "In CMT's case, we brought in a whole new audience of 18-49-year-olds and created a buzz with *Crossroads*," he says. "It got the critics to notice. This is a show bringing new people to the channel."

"Of course we're about ratings and revenue, but the real magic is in the buzz of MTV's *The Osbournes* or the worldwide domination of Nickelodeon's *SpongeBob SquarePants*. We're out to create cultural reference points."

While he doesn't dismiss his years of experience in radio, Philips says, "I learned more in one year here than I did in 10 years of radio. I feel fortunate that this is an extension of what I was doing and that it has all these new aspects to it."

Key Differences

Philips enjoys working for a network that he describes as moving at 100 miles per hour all the time and being indoctrinated into a corporate culture that asks him to always be available. "It's like being a Navy Seal," he says.

But he is constantly comparing his old job to his new one. "There are some parallels between radio and TV, but not as many as I thought," he says. So what are the key differences?

Philips believes that being away from radio has given him new insight into the advantages it has over other media. "It takes five people to flip a radio station," he says. "When we flipped *The Wolf*, we had one great production person, a couple of DJs and a bunch of CDs. The positioning was set, and we designed a new logo, kicked the station off and threw a party."

"Radio is so simple, and you can react so quickly. That's the magic of working with audio. I'm starting to look at that as the best part of radio. It's manageable, wide open and allows you to make a personal imprint."

Philips marvels at how efficiently radio runs with very few people. "There's nothing like radio for a couple of people to go in and make necessary changes," he says. "It takes a small circle of people to hold the keys to these brands in their hands."

Television is a very different animal. "Television takes an army and six months to bring a show to air," Philips says. "And the legal clearances! Radio uses any audio it wants with reckless abandon. With television, everybody's watching, and they will sue."

Maverick Attitude

Philips maintains that there is still

"In radio we would always say, 'Does it deliver ratings, or does it deliver revenue? If it's not tied to those, why are we spending time on it?' Here there's also a value placed on buzz."

a bit of a maverick attitude at cable channels. "Cable is still like radio in its flexibility more than it's like network television," he says. "If you're CBS, you commit to buying a season of episodes, and you hope it will deliver a monster rating for you every Tuesday night at the same time."

"With cable, there's more of a free spirit. You can try a thing, and if it doesn't find an audience, you never run it again. You can read the room faster in cable."

It's the creative end of the business that continues to motivate and captivate Philips. "My favorite moments are a *Crossroads* show that works," he says. "When you're sitting in the control room and putting two people from separate orbits together and everybody turns, it's perfection, it's magic."

"Those are my favorite moments, because no two of those shows are the same, and you never know what you have until the cameras roll."

The biggest challenge of his new job is simply overseeing such a fast-growing channel. "I'm further removed from the creative process," he says. "I'm probably in it more than people who are in the creative process would like me to be, but, make no mistake, it's a big business, and there are a lot of human resource issues."

The good news for Philips is that he is taking more steps to couple his television position with his radio knowledge. "I still talk to as many people in radio as I do in TV," he says. "We just launched the CMT Radio Network with Westwood One. We have 70 stations contractually. CMT is on a mission to get into as many different areas as we can."



I'LL ALERT THE MEDIA Debut artist Jennifer Hanson recently took some time to meet journalists and talent bookers in New York City, and she brought a couple of heavy hitters with her. Seen here are (l-r) EMI North America COO Ivan Gavin, Hanson and EMI North America Chairman/CEO David Munns.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at 615-244-8822 or e-mail: aking@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	GARY ALLAN Man To Man (MCA)	16278	+1448	5845	+452	22	148/0
3	2	DIXIE CHICKS Travelin' Soldier (Monument)	16001	+844	5733	+322	20	148/0
4	3	MARK WILLS 19 Somethin' (Mercury)	14008	-928	4808	-355	22	148/0
1	4	BLAKE SHELTON The Baby (Warner Bros.)	13869	-1364	5133	-490	18	148/0
6	5	JOE NICHOLS Brokenheartsville (Universal South)	13808	+128	4965	+117	18	145/0
8	6	ALAN JACKSON That'd Be Alright (Arista)	12339	+852	4306	+305	10	149/0
7	7	AARON LINES You Can't Hide Beautiful (RCA)	11997	-1305	4409	-474	28	148/0
10	8	KENNY CHESNEY Big Star (BNA)	11705	+1552	4047	+536	9	146/0
13	9	TIM MCGRAW She's My Kind Of Rain (Curb)	9397	+786	3345	+217	9	146/2
15	10	MARTINA MCBRIDE Concrete Angel (RCA)	9186	+888	3345	+350	15	146/0
11	11	SHANIA TWAIN Up! (Mercury)	9173	-344	3221	-84	12	140/0
14	12	KEITH URBAN Raining On Sunday (Capitol)	8512	+213	3057	+81	12	144/0
12	13	TRACE ADKINS Chrome (Capitol)	8087	-719	3118	-319	22	138/0
19	14	TOBY KEITH Rock You Baby (DreamWorks)	7982	+766	2734	+278	8	145/2
17	15	JENNIFER HANSON Beautiful Goodbye (Capitol)	7958	-28	2940	-39	28	136/0
18	16	DIAMOND RIO I Believe (Arista)	7937	+422	2893	+82	13	140/3
21	17	CHRIS CAGLE What A Beautiful Day (Capitol)	7136	+922	2457	+302	15	134/4
16	18	VINCE GILL Next Big Thing (MCA)	7064	-1061	2598	-430	16	142/0
Breaker	19	DARRYL WORLEY Have You Forgotten (DreamWorks)	6958	+5665	2307	+1851	2	134/79
20	20	DEANA CARTER There's No Limit (Arista)	6720	+174	2588	+56	18	139/1
23	21	RASCAL FLATTS Love You Out Loud (Lyric Street)	6338	+658	2279	+226	7	137/3
24	22	PHIL VASSAR This Is God (Arista)	5995	+611	2178	+198	9	130/4
22	23	FAITH HILL When The Lights Go Down (Warner Bros.)	5559	-342	1976	-116	15	127/0
25	24	JEFF BATES The Love Song (RCA)	4974	+430	1859	+124	9	135/5
26	25	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	4709	+688	1560	+216	12	106/15
27	26	MONTGOMERY GENTRY Speed (Columbia)	4043	+476	1549	+135	9	122/3
28	27	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3749	+250	1420	+54	9	122/5
29	28	JO DEE MESSINA Was That My Life (Curb)	3208	+23	1143	+38	8	113/9
30	29	CRAIG MORGAN Almost Home (Broken Bow)	3107	+160	1373	+87	18	97/4
31	30	TRAVIS TRITT Country Ain't Country (Columbia)	3059	+536	1071	+176	7	99/7
34	31	JIMMY WAYNE Stay Gone (DreamWorks)	2599	+724	875	+216	4	105/15
32	32	TAMMY COCHRAN Love Won't Let Me (Epic)	2291	+126	935	+36	8	102/4
35	33	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2086	+216	597	+70	20	30/8
33	34	PINMONKEY I Drove All Night (BNA)	1998	+20	800	+16	13	84/1
36	35	SAMMY KERSHAW I Want My Money Back (Audium)	1862	+86	764	+49	5	77/3
41	36	GARTH BROOKS Why Ain't I Running (Capitol)	1789	+835	624	+309	2	69/24
37	37	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	1574	+49	657	+39	8	74/1
38	38	STEVE HOLY Rock-A-Bye Heart (Curb)	1337	+40	556	+34	4	77/4
40	39	ANTHONY SMITH Half A Man (Mercury)	1248	+109	526	+47	5	63/2
42	40	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	1034	+125	450	+48	4	46/0
43	41	BRETT JAMES After All (Arista)	1007	+111	458	+69	3	61/7
Debut	42	SARA EVANS Backseat Of A Greyhound Bus (RCA)	968	+537	350	+211	1	55/24
Debut	43	LONESTAR My Front Porch Looking In (BNA)	814	+564	194	+136	1	37/27
48	44	KELLIE COFFEY Whatever It Takes (BNA)	791	+238	329	+102	2	48/9
-	45	MARK WILLS When You Think Of Me (Mercury)	700	+191	330	+130	2	44/11
Debut	46	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	599	+271	179	+92	1	3/0
45	47	ALISON KRAUSS The Lucky One (Rounder)	598	-56	196	-11	5	21/3
49	48	GEORGE STRAIT The Real Thing (MCA)	567	+34	89	+17	4	2/0
Debut	49	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	564	+277	149	+53	1	14/9
Debut	50	RADNEY FOSTER Scary Old World (Dualtone)	558	+86	218	+24	1	27/1

Most Added®

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
DARRYL WORLEY Have You Forgotten (DreamWorks)	79
AMY DALLEY Love's Got An Attitude (It...) (Curb)	47
LONESTAR My Front Porch Looking In (BNA)	27
GARTH BROOKS Why Ain't I Running (Capitol)	24
SARA EVANS Backseat Of A Greyhound Bus (RCA)	24
TRACY BYRD The Truth About Men (RCA)	19
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	15
JIMMY WAYNE Stay Gone (DreamWorks)	15
MARK WILLS When You Think Of Me (Mercury)	11
TRACE ADKINS Then They Do (Capitol)	11
CHAD BROCK That Was Us (Broken Bow)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+5665
KENNY CHESNEY Big Star (BNA)	+1552
GARY ALLAN Man To Man (MCA)	+1448
CHRIS CAGLE What A Beautiful Day (Capitol)	+922
MARTINA MCBRIDE Concrete Angel (RCA)	+888
ALAN JACKSON That'd Be Alright (Arista)	+852
DIXIE CHICKS Travelin' Soldier (Monument)	+844
GARTH BROOKS Why Ain't I Running (Capitol)	+835
TIM MCGRAW She's My Kind Of Rain (Curb)	+786
TOBY KEITH Rock You Baby (DreamWorks)	+766

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+1851
KENNY CHESNEY Big Star (BNA)	+536
GARY ALLAN Man To Man (MCA)	+452
MARTINA MCBRIDE Concrete Angel (RCA)	+350
DIXIE CHICKS Travelin' Soldier (Monument)	+322
GARTH BROOKS Why Ain't I Running (Capitol)	+309
ALAN JACKSON That'd Be Alright (Arista)	+305
CHRIS CAGLE What A Beautiful Day (Capitol)	+302
TOBY KEITH Rock You Baby (DreamWorks)	+278
RASCAL FLATTS Love You Out Loud (Lyric Street)	+226

Breakers

DARRYL WORLEY
 Have You Forgotten (DreamWorks)
 79 Adds • Moves 39/19

Songs ranked by total plays

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

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 2/23-3/1. 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.

bobbie head dolls

CUSTOM MADE!
 As low as
\$3.50
 per doll!
HAND PAINTED!

Call for a Quote!

- Fantastic moneymaker!
- Brand Enhancer!
- Attendance Booster!
- Fundraising Tool!

coyotepromotions.com

TOLL FREE 300-725-9533
 300 Northern Blvd. #26 • Great Neck • NY 11021 • 516-487-5696 • fax 516-482-7425

March 7, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	DIXIE CHICKS Travelin' Soldier (Monument)	3417	+108	2705	+80	11	73/0
1	2	GARY ALLAN Man To Man (MCA)	3408	+28	2684	+20	24	72/0
5	3	ALAN JACKSON That'd Be Alright (Arista)	3212	+215	2548	+167	11	75/1
4	4	JOE NICHOLS Brokenheartsville (Universal South)	3088	+79	2474	+61	19	67/1
3	5	BLAKE SHELTON The Baby (Warner Bros.)	2961	-271	2320	-202	18	70/0
8	6	KENNY CHESNEY Big Star (BNA)	2915	+304	2311	+246	8	75/0
13	7	MARTINA MCBRIDE Concrete Angel (RCA)	2498	+260	1977	+197	14	74/0
7	8	TRACE ADKINS Chrome (Capitol)	2458	-349	1948	-296	23	67/0
11	9	KEITH URBAN Raining On Sunday (Capitol)	2453	+187	1939	+122	13	75/0
17	10	TIM MCGRAW She's My Kind Of Rain (Curb)	2434	+266	1911	+215	6	75/0
6	11	AARON LINES You Can't Hide Beautiful (RCA)	2315	-578	1902	-442	30	62/0
19	12	TOBY KEITH Rock You Baby (DreamWorks)	2289	+197	1809	+134	8	74/0
10	13	MARK WILLS 19 Somethin' (Mercury)	2218	-213	1728	-183	22	65/0
12	14	SHANIA TWAIN Up! (Mercury)	2209	-51	1768	-41	11	68/0
16	15	JENNIFER HANSON Beautiful Goodbye (Capitol)	2204	+4	1735	-14	28	70/0
18	16	DIAMOND RIO I Believe (Arista)	2131	+4	1720	+1	15	74/0
14	17	VINCE GILL Next Big Thing (MCA)	2099	-135	1671	-87	16	69/1
21	18	CHRIS CAGLE What A Beautiful Day (Capitol)	1862	+93	1495	+78	14	73/2
20	19	DEANA CARTER There's No Limit (Arista)	1839	+55	1503	+51	19	71/1
23	20	RASCAL FLATTS Love You Out Loud (Lyric Street)	1820	+159	1469	+128	6	74/0
22	21	PHIL VASSAR This Is God (Arista)	1807	+82	1440	+65	8	72/0
24	22	JEFF BATES The Love Song (RCA)	1612	+137	1274	+109	7	69/2
25	23	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1405	+57	1113	+46	10	68/2
27	24	MONTGOMERY GENTRY Speed (Columbia)	1365	+133	1064	+93	8	64/0
28	25	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	1359	+138	1089	+104	12	64/3
26	26	FAITH HILL When The Lights Go Down (Warner Bros.)	1137	-161	887	-141	14	49/0
29	27	JO DEE MESSINA Was That My Life (Curb)	1038	+106	828	+80	7	59/3
30	28	TRAVIS TRITT Country Ain't Country (Columbia)	990	+84	756	+52	7	48/3
31	29	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	930	+100	737	+55	8	45/0
32	30	TAMMY COCHRAN Love Won't Let Me (Epic)	907	+83	724	+45	8	46/1
Debut	31	DARRYL WORLEY Have You Forgotten (DreamWorks)	875	+808	767	+703	1	59/51
34	32	JIMMY WAYNE Stay Gone (DreamWorks)	728	+117	631	+100	3	54/5
33	33	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	634	+15	514	+20	5	39/2
36	34	SAMMY KERSHAW I Want My Money Back (Audium)	613	+91	510	+75	5	39/1
35	35	PINMONKEY I Drove All Night (BNA)	466	-68	391	-55	15	25/0
37	36	ANTHONY SMITH Half A Man (Mercury)	446	+57	373	+46	4	28/2
40	37	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	420	+121	320	+103	2	21/9
38	38	CRAIG MORGAN Almost Home (Broken Bow)	415	+58	337	+49	9	22/2
43	39	MARK WILLS When You Think Of Me (Mercury)	392	+175	337	+135	2	29/6
Debut	40	GARTH BROOKS Why Ain't I Running (Capitol)	389	+304	335	+251	1	32/19
39	41	STEVE HOLY Rock-A-Bye Heart (Curb)	328	+24	261	+22	3	25/3
45	42	BRETT JAMES After All (Arista)	324	+128	241	+75	2	24/5
47	43	SARA EVANS Backseat Of A Greyhound Bus (RCA)	290	+111	241	+95	2	22/5
42	44	KELLIE COFFEY Whatever It Takes (BNA)	289	+70	243	+58	2	25/1
48	45	TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	250	+71	199	+64	2	20/4
41	46	MARK CHESNUTT I'm In Love With A Married... (Columbia)	246	-1	201	+2	2	20/2
Debut	47	LONESTAR My Front Porch Looking In (BNA)	222	+192	199	+167	1	21/14
46	48	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	200	+12	160	+1	12	7/0
49	49	ALISON KRAUSS The Lucky One (Rounder)	156	-1	122	+2	4	10/1
44	50	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	150	-65	128	-54	14	7/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1 © 2003, R&R Inc.

Most Added®

www.rindicator.com

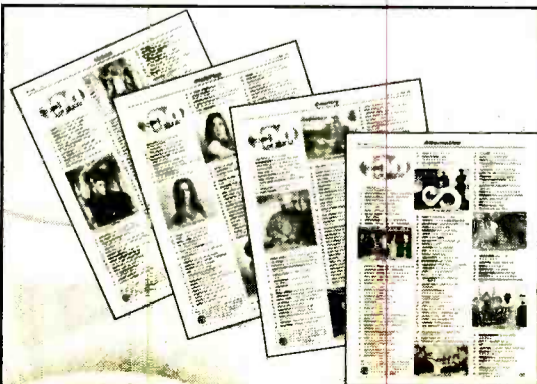
ARTIST TITLE LABEL(S)	ADDS
DARRYL WORLEY Have You Forgotten (DreamWorks)	51
GARTH BROOKS Why Ain't I Running (Capitol)	19
LONESTAR My Front Porch Looking In (BNA)	14
TRACY BYRD The Truth About Men (RCA)	10
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	9
TRACE ADKINS Then They Do (Capitol)	8
MARK WILLS When You Think Of Me (Mercury)	6
JIMMY WAYNE Stay Gone (DreamWorks)	5
BRETT JAMES After All (Arista)	5
SARA EVANS Backseat Of A Greyhound Bus (RCA)	5
TRICK PONY A Boy Like You (H2E/WB)	5
TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	4
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3
JO DEE MESSINA Was That My Life (Curb)	3
TRAVIS TRITT Country Ain't Country (Columbia)	3
STEVE HOLY Rock-A-Bye Heart (Curb)	3
AMY DALLEY Love's Got An Attitude (It...) (Curb)	3
CHRIS CAGLE What A Beautiful Day (Capitol)	2
JEFF BATES The Love Song (RCA)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+808
GARTH BROOKS Why Ain't I Running (Capitol)	+304
KENNY CHESNEY Big Star (BNA)	+304
TIM MCGRAW She's My Kind Of Rain (Curb)	+266
MARTINA MCBRIDE Concrete Angel (RCA)	+260
ALAN JACKSON That'd Be Alright (Arista)	+215
TOBY KEITH Rock You Baby (DreamWorks)	+197
LONESTAR My Front Porch Looking In (BNA)	+192
KEITH URBAN Raining On Sunday (Capitol)	+187
MARK WILLS When You Think Of Me (Mercury)	+175

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARRYL WORLEY Have You Forgotten (DreamWorks)	+703
GARTH BROOKS Why Ain't I Running (Capitol)	+251
KENNY CHESNEY Big Star (BNA)	+246
TIM MCGRAW She's My Kind Of Rain (Curb)	+215
MARTINA MCBRIDE Concrete Angel (RCA)	+197
ALAN JACKSON That'd Be Alright (Arista)	+167
LONESTAR My Front Porch Looking In (BNA)	+167
MARK WILLS When You Think Of Me (Mercury)	+135
TOBY KEITH Rock You Baby (DreamWorks)	+134
TRACY BYRD The Truth About Men (RCA)	+129
RASCAL FLATTS Love You Out Loud (Lyric Street)	+128
KEITH URBAN Raining On Sunday (Capitol)	+122
JEFF BATES The Love Song (RCA)	+109
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	+104
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+103
JIMMY WAYNE Stay Gone (DreamWorks)	+100
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+95
MONTGOMERY GENTRY Speed (Columbia)	+93
DIXIE CHICKS Travelin' Soldier (Monument)	+80
JO DEE MESSINA Was That My Life (Curb)	+80
CHRIS CAGLE What A Beautiful Day (Capitol)	+78
SAMMY KERSHAW I Want My Money Back (Audium)	+75
BRETT JAMES After All (Arista)	+75
PHIL VASSAR This Is God (Arista)	+65



R&R's Year-End Chart Pack

Only \$65

NOW AVAILABLE!

Includes year-end charts for all R&R formats from 1974 through 2002! Call (310) 788-1625 or email moreinfo@radioandrecords.com



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 7, 2003

CALLOUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 10-16.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
DIXIE CHICKS Travelin' Soldier (Monument)	50.9%	74.6%	12.0%	94.3%	5.1%	2.6%
MARK WILLS Nineteen Somethin' (Mercury)	37.7%	72.3%	16.0%	96.6%	5.1%	3.1%
JOE NICHOLS Brokenheartsville (Universal South)	30.6%	67.4%	21.7%	97.1%	6.3%	1.7%
TERRI CLARK I Just Want To Be Mad (Mercury)	30.9%	64.6%	17.1%	96.0%	8.9%	5.4%
BRAD PAISLEY I Wish You'd Stay (Arista)	29.1%	63.4%	20.6%	90.3%	3.4%	2.9%
ALAN JACKSON That'd Be Alright (Arista)	25.7%	63.1%	22.9%	92.0%	5.1%	0.9%
JENNIFER HANSON Beautiful Goodbye (Capitol)	29.4%	62.9%	21.4%	92.3%	5.1%	2.9%
BLAKE SHELTON The Baby (Warner Bros.)	34.6%	62.0%	19.4%	94.9%	8.3%	5.1%
GARY ALLAN Man To Man (MCA)	28.6%	60.9%	20.3%	92.6%	8.6%	2.9%
MARTINA MCBRIDE Concrete Angel (RCA)	31.4%	60.6%	18.9%	93.1%	8.0%	5.7%
KENNY CHESNEY Big Star (BNA)	24.0%	58.3%	25.1%	92.6%	6.3%	2.9%
VINCE GILL Next Big Thing (MCA)	25.4%	58.0%	16.9%	89.7%	10.3%	4.6%
KEITH URBAN Raining On Sunday (Capitol)	20.9%	55.7%	27.4%	90.6%	5.4%	2.0%
SHANIA TWAIN Up (Mercury)	28.0%	54.9%	18.0%	93.7%	10.6%	10.3%
CRAIG MORGAN Almost Home (Broken Bow)	20.6%	54.3%	27.7%	89.7%	6.3%	1.4%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	23.7%	53.7%	20.0%	85.1%	8.6%	2.9%
TOBY KEITH Rock You Baby (DreamWorks)	20.3%	53.7%	26.9%	92.9%	10.6%	1.7%
AARON LINES You Can't Hide Beautiful (RCA)	26.6%	50.6%	28.6%	89.7%	8.0%	2.6%
TRACE ADKINS Chrome (Capitol)	26.3%	50.6%	18.3%	87.1%	11.1%	7.1%
DEANA CARTER There's No Limit (Arista)	19.7%	47.4%	32.0%	93.7%	11.4%	2.9%
TIM MCGRAW She's My Kind Of Rain (Curb)	21.7%	46.0%	26.6%	83.1%	7.7%	2.9%
MONTGOMERY GENTRY Speed (Columbia)	17.4%	46.0%	32.9%	88.0%	8.0%	1.1%
JEFF BATES The Love Song (RCA)	16.3%	44.9%	30.9%	86.3%	8.3%	2.3%
FAITH HILL When The Lights Go Down (Warner Bros.)	15.7%	44.3%	26.6%	91.7%	16.0%	4.9%
TRAVIS TRITT Country Ain't Country (Columbia)	16.6%	43.4%	26.9%	86.0%	12.9%	2.9%
JIMMY WAYNE Stay Gone (DreamWorks)	12.9%	42.6%	24.0%	76.9%	8.3%	2.0%
PHIL VASSAR This Is God (Arista)	17.1%	39.4%	23.4%	75.7%	8.9%	4.0%
SAMMY KERSHAW I Want My Money Back (Audium)	12.0%	38.0%	29.1%	83.4%	13.4%	2.9%
DIAMOND RIO I Believe (Arista)	13.4%	36.9%	24.3%	80.6%	16.6%	2.9%
JO DEE MESSINA Was That My Life (Curb)	11.4%	36.9%	29.4%	84.0%	16.6%	1.1%
TAMMY COCHRAN Love Won't Let Me (Epic)	13.4%	36.0%	32.9%	81.7%	10.9%	2.0%
CHRIS CAGLE What A Beautiful Day (Capitol)	12.0%	34.9%	30.0%	79.7%	12.6%	2.3%
PINMONKEY Drove All Night (BMG)	10.3%	31.7%	26.0%	70.9%	11.7%	1.4%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	8.9%	30.0%	24.6%	76.9%	17.7%	4.6%
RASCAL FLATTS Love You Out Loud (Lyric Street)	12.6%	29.7%	26.9%	77.1%	18.3%	2.3%

**CALLOUT AMERICA®
HOT SCORES**

P
 Password of the Week: Wyatt
 Question of the Week: When you listen to your favorite Country radio station, how important is it to you that you hear older hit songs from artists like Randy Travis, Alabama, The Judds, Restless Heart, Ronnie Milsap and similar singers and songs?

Total
 Very important: 9%
 Important: 42%
 Can take them or leave them: 37%
 Not really important: 8%
 Not important at all: 4%

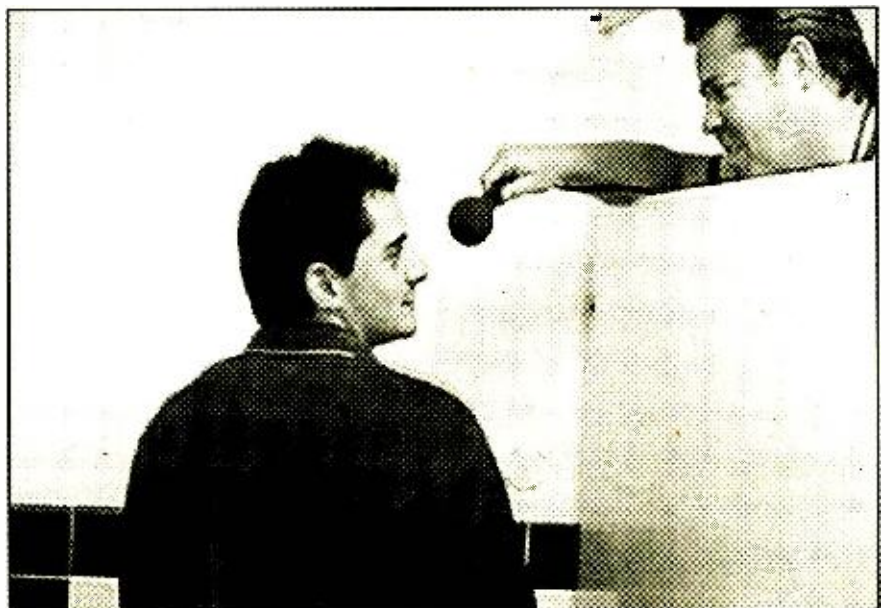
P1
 Very important: 9%
 Important: 43%
 Can take them or leave them: 39%
 Not really important: 6%
 Not important at all: 3%

P2
 Very important: 8%
 Important: 42%
 Can take them or leave them: 34%
 Not really important: 13%
 Not important at all: 3%

Male
 Very important: 9%
 Important: 44%
 Can take them or leave them: 36%
 Not really important: 9%
 Not important at all: 2%

Female
 Very important: 8%
 Important: 40%
 Can take them or leave them: 38%
 Not really important: 8%
 Not important at all: 6%

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.


Country Radio's #1 Overnight Program
PREMIERE

NEWS LEAK

Blair Garner didn't let anything interrupt his interview with Brad Paisley on After MidNite!



America's Best Testing Country Songs 12+
 For The Week Ending 3/7/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLIS Nineteen Somethin' (Mercury)	4.39	4.37	99%	29%	4.32	99%	31%
JOE NICHOLS Brokenheartsville (Universal South)	4.36	4.29	96%	14%	4.28	96%	15%
DIAMOND RIO I Believe (Arista)	4.32	4.26	91%	8%	4.22	88%	10%
GARY ALLAN Man To Man (MCA)	4.26	4.23	96%	19%	4.16	96%	21%
DIXIE CHICKS Travelin' Soldier (Monument)	4.25	4.22	99%	27%	4.19	98%	27%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.24	4.17	71%	6%	4.12	67%	7%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.19	4.18	98%	28%	4.08	99%	33%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.18	4.17	98%	20%	4.10	96%	22%
AARON LINES You Can't Hide Beautiful (RCA)	4.16	4.16	98%	24%	4.10	98%	26%
MARTINA MCBRIDE Concrete Angel (RCA)	4.14	4.12	96%	17%	4.17	95%	17%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.14	4.05	83%	11%	4.18	82%	10%
ALAN JACKSON That'd Be Alright (Arista)	4.13	4.12	94%	16%	3.91	93%	19%
KEITH URBAN Raining On Sunday (Capitol)	4.11	4.22	91%	16%	4.06	92%	16%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.10	4.11	79%	9%	4.15	79%	8%
CRAIG MORGAN Almost Home (Broken Bow)	4.10	4.06	47%	5%	4.00	46%	6%
TOBY KEITH Rock You Baby (DreamWorks)	4.09	4.12	85%	9%	3.96	84%	11%
BLAKE SHELTON The Baby (Warner Bros.)	4.04	3.98	98%	37%	3.87	98%	39%
KENNY CHESNEY Big Star (BNA)	4.01	3.99	93%	19%	4.05	94%	18%
JO DEE MESSINA Was That My Life (Curb)	3.96	-	54%	3%	3.91	48%	4%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.95	3.76	90%	22%	3.75	90%	27%
PHIL VASSAR This Is God (Arista)	3.93	3.74	80%	14%	3.87	78%	15%
TIM MCGRAW She's My Kind Of Rain (Curb)	3.92	3.87	96%	26%	3.96	95%	24%
MONTGOMERY GENTRY Speed (Columbia)	3.90	3.89	66%	7%	3.87	66%	7%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.87	3.72	63%	7%	3.86	65%	8%
JEFF BATES The Love Song (RCA)	3.85	3.92	59%	9%	3.78	61%	10%
DEANA CARTER There's No Limit (Arista)	3.82	3.76	82%	16%	3.78	82%	17%
VINCE GILL Next Big Thing (MCA)	3.72	3.76	94%	22%	3.58	93%	27%
TRACE ADKINS Chrome (Capitol)	3.70	3.78	96%	30%	3.61	96%	32%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.49	3.41	95%	38%	3.47	95%	35%
SHANIA TWAIN Up! (Mercury)	3.21	3.37	98%	45%	3.25	97%	44%

Total sample size is 658 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- MARK CHESNUTT** I'm In Love With A Married... (Columbia)
Total Plays: 267, Total Stations: 40, Adds: 3
- TRACE ADKINS** Then They Do (Capitol)
Total Plays: 147, Total Stations: 15, Adds: 11
- AMY DALLEY** Love's Got An Attitude (It...) (Curb)
Total Plays: 131, Total Stations: 50, Adds: 47
- TRACY BYRD** The Truth About Men (RCA)
Total Plays: 125, Total Stations: 19, Adds: 19
- CHAD BROCK** That Was Us (Broken Bow)
Total Plays: 116, Total Stations: 10, Adds: 10
- TANYA TUCKER** Old Weakness... (Tuckertime/Capitol)
Total Plays: 107, Total Stations: 24, Adds: 7

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots
 (color or black & white).

Please include the names and titles of
 all pictured and send them to:

R&R, c/o Mike Davis:
 10100 Santa Monica Blvd., 3rd Floor,
 Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C O U N T R Y
FLASHBACK

1 YEAR AGO

- No. 1: "The Cowboy In Me" — Tim McGraw (second week)

5 YEARS AGO

- No. 1: "Round About Way" — George Strait

10 YEARS AGO

- No. 1: "Once Upon A Lifetime" — Alabama

15 YEARS AGO

- No. 1: "Life Turned Her That Way" — Ricky Van Shelton

20 YEARS AGO

- No. 1: "The Rose" — Conway Twitty (second week)

25 YEARS AGO

- No. 1: "Mamas Don't Let ..." — W. Jennings & W. Nelson (third week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TERRI CLARK I Just Wanna Be Mad (Mercury)	4518
KEITH URBAN Somebody Like You (Capitol)	2928
TOBY KEITH Who's Your Daddy? (DreamWorks)	2645
BRAD PAISLEY I Wish You'd Stay (Arista)	2624
RASCAL FLATTS These Days (Lyric Street)	2594
GEORGE STRAIT She'll Leave You With A Smile (MCA)	2579
EMERSON DRIVE Fall Into Me (DreamWorks)	2553
DIAMOND RIO Beautiful Mess (Arista)	2183
KENNY CHESNEY The Good Stuff (BNA)	1774
DIXIE CHICKS Landslide (Monument)	1613
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1495
JOE NICHOLS The Impossible (Universal South)	1432
KENNY CHESNEY A Lot Of Things Different (BNA)	1318
DARRYL WORLEY I Miss My Friend (DreamWorks)	1297
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1176
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1166
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1138
GEORGE STRAIT Living And Living Well (MCA)	1128
TIM MCGRAW Red Ragtop (Curb)	1108
TOBY KEITH My List (DreamWorks)	1081

KEAN/Abilene, TX
PD: Marisa Bailey
20 ALAN JACKSON "Alright"
20 VINCE GILL "Thing"
7 DARRYL WORLEY "Forgotten"
7 DEANA CARTER "Lime"

WHWK/Binghamton, NY
PD/AM/MD: Ed Walker
21 TRACY BYRD "Men"
16 DARRYL WORLEY "Forgotten"
10 LONESTAR "Front"
10 MARK CHESNUTT "Married"
10 DUSTY DRAKE "Last"
10 RANDY TRAVIS "Crosses"

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Stix Franklin
8 TRACY BYRD "Men"
2 JEFF BATES "Song"
LONESTAR "Front"

KAFF/Flagstaff, AZ
PD: Chris Halstead
MD: Hugh James
10 DARRYL WORLEY "Forgotten"
10 GARTH BROOKS "Running"
10 LONESTAR "Front"
10 TRACY BYRD "Men"
10 TRICK PONY "Boy"
7 BRIAN MCCOMAS "Sure"
5 BRAD MARTIN "Days"

WMSI/Jackson, MS
PD: Rick Adams
MD: Van Haze
10 DARRYL WORLEY "Forgotten"
7 JEFF BATES "Song"
3 RASCAL FLATTS "Loud"
1 ANTHONY SMITH "Half"
1 JIMMY WAYNE "Gone"

WAMZ/Louisville, KY
PD: Coyote Calhoun
MD: Nightrain Lane
21 DARRYL WORLEY "Forgotten"
3 RANDY TRAVIS "Crosses"
2 TAMMY COCHRAN "Let"
1 STEVE HOLY "Heart"

WCTY/New London, CT
PD: Jimmy Lehn
17 MARK WILLS "Think"
16 ANTHONY SMITH "Half"
16 DARRYL WORLEY "Forgotten"
10 KD ROCKS/SHERYL CROW "Picture"
6 STEVE HOLY "Heart"

WLLR/Quad Cities, IA-IL
PD: Jim O'Hara
MD: Ron Evans
12 TRACY BYRD "Men"
12 RANDY TRAVIS "Crosses"
2 JEFF BATES "Song"
LONESTAR "Front"

KRAZ/Santa Barbara, CA
PD/MD: Rick Barber
15 TRACY BYRD "Men"
12 RANDY TRAVIS "Crosses"
8 DARRYL WORLEY "Forgotten"
8 LELAND MARTIN "They"

WIBW/Topeka, KS
PD: Rudy Fernandez
MD: Stephanie Lynn
27 DARRYL WORLEY "Forgotten"

WOMX/Akron, OH
OM/MD: Kevin Mason
GARTH BROOKS "Running"
JIMMY WAYNE "Gone"

WZZK/Birmingham, AL
PD/MD: Brian Driver
1 DARRYL WORLEY "Forgotten"
AMY DALLEY "Attitude"

WCOS/Columbia, SC
OM/MD: Ron Brooks
MD: Glen Garrett
7 DARRYL WORLEY "Forgotten"
1 JO DEE MESSINA "Life"

WFBE/Ft. MI
PD/MD: Steve Duncan
26 DARRYL WORLEY "Forgotten"
AMY DALLEY "Attitude"
SARA EVANS "Greyhound"
TANYA TUCKER "Old"

WQIK/Jacksonville, FL
MD: John Scott
6 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WNOE/New Orleans, LA
PD: Les Acree
APD/MD: Casey Carter
8 DARRYL WORLEY "Forgotten"
TRAVIS TRITT "Country"

WCDR/Falgh Durham, NC
PD: Lisa McKay
APD/MD: Mike Biddle
1 DARRYL WORLEY "Forgotten"
1 BRETT JAMES "After"
ALISON KRAUSS "Lucky"

WCMS/Norfolk, VA
DM: John Shomby
PD: Jack Prater
3 PHIL VASSAR "God"
3 DARRYL WORLEY "Forgotten"
2 RASCAL FLATTS "Loud"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

KBQ/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
5 TRACY BYRD "Men"
2 GARTH BROOKS "Running"
1 SAMMY KERSHAW "Money"
AMY DALLEY "Attitude"
TERRI CLARK "Three"
TRACE ADKINS "They"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

KBO/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
5 TRACY BYRD "Men"
2 GARTH BROOKS "Running"
1 SAMMY KERSHAW "Money"
AMY DALLEY "Attitude"
TERRI CLARK "Three"
TRACE ADKINS "They"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey
5 DARRYL WORLEY "Forgotten"
3 GARTH BROOKS "Running"
2 SARA EVANS "Greyhound"
1 BRETT JAMES "After"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

KRRV/Alexandria, LA
PD/MD: Steve Casey
15 DARRYL WORLEY "Forgotten"
2 TRAVIS TRITT "Country"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

WWW/Ann Arbor, MI
PD: Barry Mardit
MD: Tom Baker
17 DARRYL WORLEY "Forgotten"
8 JIMMY WAYNE "Gone"
4 TRAVIS TRITT "Country"
3 GARTH BROOKS "Running"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

WNCY/Appleton, WI
DM: Jeff McCarthy
PD: Randy Shannon
MD: Marci Braun
9 DARRYL WORLEY "Forgotten"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

WKSF/Asheville, NC
DM/MD: Jeff Davis
MD: Andy Woods
7 MARK WILLS "Think"
CHRIS CAGLE "Day"
DARRYL WORLEY "Forgotten"
GARTH BROOKS "Running"
KELLIE COFFEY "Takes"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

WKHX/Atlanta, GA
DM/MD: Mark Richards
MD: Johnny Gray
25 DARRYL WORLEY "Forgotten"
DUSTY DRAKE "Last"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

WYAY/Atlanta, GA
OM: Mark Richards
PD: Steve Mitchell
MD: Johnny Gray
14 DARRYL WORLEY "Forgotten"
4 TRAVIS TRITT "Country"
3 TOBY KEITH "Rock"

WBWN/Bloomington, IL
PD: Dan Westhoff
APD/MD: Buck Stevens
10 JO DEE MESSINA "Life"

WCOL/Columbus, OH
PD: John Crenshaw
MD: Dan E. Zuko
1 RANDY TRAVIS "Crosses"
CRAIG MORGAN "Almost"
JIMMY WAYNE "Gone"

WXFL/Florence, AL
PD/MD: Gary Murdoch
26 DARRYL WORLEY "Forgotten"
8 KD ROCKS/SHERYL CROW "Picture"
7 RADNEY FOSTER "Scary"
7 SARA EVANS "Greyhound"
4 TRACE ADKINS "They"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WROO/Jacksonville, FL
MD: Dixie Jones
5 DARRYL WORLEY "Forgotten"

WVON/Madison, WI
PD: Mark Granlin
MD: Mel McKenzie
6 AMY DALLEY "Attitude"
LONESTAR "Front"
TERRI CLARK "Three"
TRACY BYRD "Men"

WGH/Norfolk, VA
OM: John Shomby
MD: John Shomby
3 AMY DALLEY "Attitude"
2 LONESTAR "Front"
2 MARK WILLS "Think"

WKBU/Reno, NV
PD/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1 KELLIE COFFEY "Takes"
AMY DALLEY "Attitude"
TRACE ADKINS "They"

WJCL/Savannah, GA
PD/MD: Bill West
9 JEFF BATES "Song"
DARRYL WORLEY "Forgotten"

* Monitored Reporters
224 Total Reporters
149 Total Monitored
75 Total Indicator
72 Current Indicator Playlists
Dip Not Report, Playlist Frozen (3):
WYDZ/Blacksburg, VA
WYBZ/Ft. Walton Beach, FL
KLUR/Wichita Falls, TX





America's Best Testing AC Songs 12+ For The Week Ending 3/7/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs and artists like Phil Collins, Daryl Hall & John Oates, etc.

Total sample size is 271 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

Table listing 'Most Added' songs and artists, including Sixpence None The Richer, Norah Jones, John Mayer, etc.

Recurrents

Table listing 'Recurrents' songs and artists, including Enrique Iglesias, Matchbox Twenty, Lee Ann Womack, etc.

Songs ranked by total plays

Reporters

Grid of radio station call letters and reporter names across various states, including KY, WV, VA, NC, SC, TN, etc.

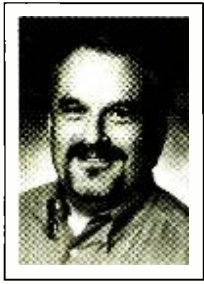
* Monitored Reporters

136 Total Reporters

119 Total Monitored

17 Total Indicator





kcarter@radioandrecords.com

Top 10 Reasons Why Radio Is Still Fun

In other words: Quit whining — these are the good old days

As deregulation and consolidation enveloped radio, the term multitasking entered the industry lexicon — and never left. As I speak, fewer people are doing more for the same money — and in some cases less. And that's if you're fortunate enough to be employed at all.

Sometimes it's easy to get down on our industry and pine away for the good old days, when the radio and record businesses were still fun. Here's a news flash: They still are. To share his views on why this is still a great way to make a living, here's a guy who's doing it — and still having fun: Kurt Johnson, OM of Infinity's KVIL & KOAI/Dallas.

Radio has certainly morphed since it went "big business" in 1996. Pre-consolidation radio stations were different. Bigger staffs, bigger budgets. The PD's job used to be pretty much confined to picking the hits, airchecking the jocks and writing liners. Now the job is so much more complicated.

Today's successful programmer is a master of marketing, a detective of research, a wizard of technology, a doctor of psychiatry and a genius of strategy. And we're now meeting creative demands in ways we never imagined.

In fact, almost daily I get calls from friends in radio and records who are facing challenges that have them wondering aloud, "What happened to the fun?" They tell me that radio used to be so much easier. They always ask, "How can I get all this done?"

Too Busy To Have Fun

With the tectonic shift in the business models of radio and records, some very talented people are going to go through tough transitions. Some have been temporarily displaced. So, it's understandable that what we read in the trades these days is kind of gloomy.

As we work harder and smarter, all the while meeting astronomical expectations, it's easy to lose sight of what originally got us into radio: the excitement, the electricity, the



Kurt Johnson

heroes who inspired us, the sheer joy of the broadcasting business. The fact is, radio is better than it's ever been. And for those who take the right approach to today's challenges, there are opportunities even bigger than we ever dreamed of that first time we looked at the

radio and said, "I wanna do that!" I was talking with Kevin Carter about this very subject the other day. I said, "How about if you write a positive article to remind people that radio is still one of the best jobs anywhere?" He said, "Hey, I'm too busy. *You* write it." Fair enough. In case you've lost sight of the fun side of what we do, I now offer these 10 reasons why this is still a great way to make a living.

Unique People

1. You get to improve the lives of thousands of people every day. In what other profession can you positively affect so many people in one day? My wife, Terri, is a civil engineer. A radio friend of ours is very impressed by this — I guess he's amazed that that such a smart person would marry someone in radio. He has an amusing way of introducing us to nonradio people at parties: "This is Kurt. He plays songs on the radio. This is Terri. She builds bridges. When Kurt has a bad day at work, people change the station. When Terri has a bad day at work, people die."

Compared to doctors or engineers, what we do is not really life-changing. Or is it? When you look at the sheer number of lives we affect each day — the thousands of listeners we touch, the clients whose businesses we make thrive, the company we fuel with our ideas, the contributions we make to our communities — we really

are fortunate to be in this business.

2. You work with the most interesting people on the planet. There is no doubt in my mind: People who choose radio as a profession are the most fun, passionate and diverse group in any field. Here at KVIL, for example, we have Terry King, who's an accomplished musician and singer; Ken Barnett, who is a motorcycle aficionado; and Mickey Miller, who has read more books than any 10 people you can name.

Our Sales Manager, David Henry, went to SMU on a tuba scholarship. I am endlessly amused by the idea of a sales manager who plays the tuba — it's just too good. These people are all tops in their profession, and I bet you have people around you who are just as funny, intense and just plain interesting. Makes for a great way to spend your day, doesn't it?

Again, compare this to my wife's

Your job is infinitely more interesting than 95% of the other jobs in the world.

profession. Civil engineers are perfectly wonderful people, but they just aren't as, well, fun as radio types. Every year Terri and I laugh because our radio-station Christmas party is much more fun than hers. It's the people! Enjoy the unique people around you; they have a lot to teach you.

Interesting Challenges

3. You get to live your passion. If you're like most people in radio, you knew at a relatively early age what your heart wanted. If you were fortunate enough, a mentor encouraged you. Now here you are, making a living at it. When I was 10, my

dad got a job selling at our local radio station. I went to visit him one day, and from the moment I walked through the door, I never had a chance. I was mesmerized.

I can still smell the combination of filament tubes, UPI teletype ribbons and cigarette smoke — it seemed like all radio people smoked back then. The DJ's voice was coming through that tiny hallway monitor introducing Tanya Tucker as I watched the VU meters bounce his voice out and over the whole town. I was in awe at the power of this station broadcasting all day, from sunrise all the way till sunset. From that day, I never wanted to do anything else with my life.

I'm sure your first taste of radio was no less intoxicating. The truth is, we're sick people — and we hope we never get better. Even on our worst day we have it far better than people who live in the workaday world. Surveys consistently show that four out of five people would rather do something else for a living — you're the lucky fifth person.

4. You have interesting challenges every day. When I open my office door every morning, I have a plan for the day. But I also know that I'll be faced with some great plot twists within the next 10 hours. Sales will present some incredible challenge — I'm sorry — *opportunity*; a promotion will go haywire; a staff member will resign to move to Utah to start a hydroponics farm. Whatever.

All of these situations present great creative challenges ... or headaches. It just depends on how you approach them. Surprises and challenges are a part of your job; take them head on. And thank God for them. Many people in other businesses would love to trade their issues for yours.

Get Busy Livin'

5. The grass isn't greener. Understand that what's going on in our industry is also going on in other businesses — and in some cases it's even worse. I've known several people who've gotten fed up and left radio. Their euphoria at their newfound freedom is usually short-lived. Within a few months most of them want to get back in — desperately.

Here's another way to gain some perspective on how good you actually have it: The next time you're at a party, describe your job to someone who's not in radio and see how they react. The fact is, your job is infinitely more interesting than 95% of the other jobs in the world.

6. You have more control than you think. Many people in our business feel like they've lost some measure of control. Thriving in today's radio climate means having the ability to roll with the changes. It's vital to be able to sort out what you can control and what you can't. One thing you do have ultimate control over is how you frame situations: Problems or challenges? Obstacles

or steps? Work or play? It's your choice.

As the minister at my church likes to say, "You can get busy livin', or you can get busy dyin'." At Infinity/Dallas we encourage our staff to take control and solve problems. This gives each person responsibility and autonomy. Everyone knows they have the ability to make judgment calls, and they have my support when they need it.

In our staff meetings I make sure to carve out at least a few minutes to laugh and just enjoy each other's company, to let ideas happen, to learn.

7. You have a better scrapbook than 99% of the people in the world. Concerts, promotions, dinners, parties — you rub elbows with the stars. Who else gets to live like you do? Things that most people only dream of, you get to do regularly. You're in show business. Enjoy it!

Let Ideas Happen

8. The radio and record businesses have never needed talented people more. The new challenges we face mean that only the best will succeed. Your skills are crucial. Improve yourself constantly, and you'll find yourself in constant demand.

Here at Infinity/Dallas we have a tremendous group of talent. I always encourage my people to have fun, work hard, work smart and better themselves every day. But in our staff meetings I also make sure to carve out at least a few minutes to laugh and just enjoy each other's company, to let ideas happen, to learn.

They need that creative outlet to keep energized, but I'm the one who gets the most out of these meetings. They keep me rooted in the reason I do this every day. This kind of creative energy is much needed in radio in 2003.

9. You have a deadline every four minutes. What other job offers that level of excitement? OK, maybe an emergency room, but radio is much less messy. You need to have something absolutely great ready to go: just the right song, stellar production, an entertaining live jock break.

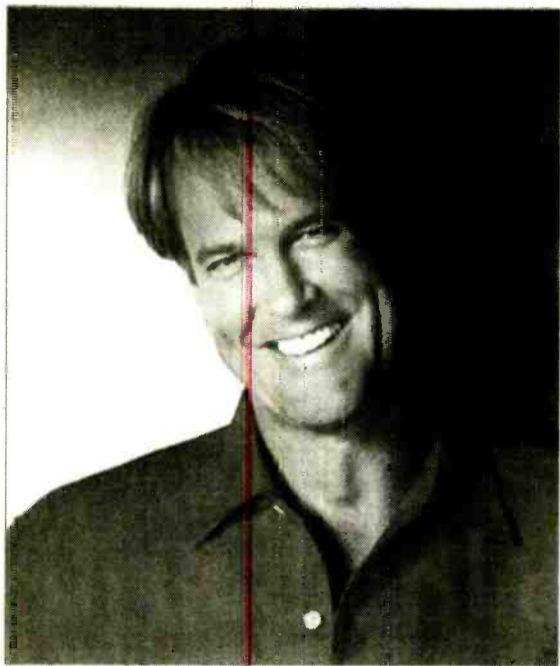
10. These are the good old days. When you're down, stop and think: One year from now you'll look back on today fondly. So enjoy it now!

Share your thoughts with Kurt Johnson at kjohnson@cbs.com.

The John Tesh Radio Show

THE NIGHTLY EDITION LAUNCHES APRIL 28TH

Radio Just Got Better



With one of the most recognizable personalities in broadcasting!

Your audience already knows him from 11 years on Entertainment Tonight!

Absolutely family-friendly programming!

A proven track record!

Now there is a nighttime alternative....

The "Nightly" John Tesh Radio Show *Music and Intelligence For Your Life*

With over **150+ affiliates** on the weekend show, we're pleased to announce the launch of the "NIGHTLY" John Tesh Radio Show!! FIVE HOURS EACH WEEKDAY EVENING of some of the most compelling AC programming available! Your time zone; 7:00pm-12:00am delivered live each day via satellite.

- This show is NOT a "love song show", a "talk show" or "just" an entertainment & interview show... it's a daily dose of "Music & Intelligence For Your Life." The John Tesh Radio Show SOUNDS like YOUR radio station. We fit your AC format. Finally there is an alternative.
- Musically... we play the hits, the highest charting songs, which means that we're playing researched music consisting of a tight Mainstream AC playlist. These are the songs within the show that our affiliates are playing outside of the show. We play a lot of music, averaging about 10-12 songs per hour. Not a lot of talk.
- When we do talk, we say something valuable. Basically, "Intelligence For Your Life" is a plethora of useful and compelling information that the typical AC listener can use, relate to and will be talking with their friends about the next morning.
- We also include entertainment news, artist & celebrity interviews, and lifestyle segments, but do so in keeping with our "Family Safe & Friendly" promise.

Our host, John Tesh, is very relatable to the 25-54 female. They watched him on Entertainment Tonight for 11 years, they watched him host 2 Olympic Games, they've been to his live concerts, and to our audience, he's instantly recognizable, credible, and relatable. He's known around the world as a musician, an entertainer and an experienced broadcaster.

To find out more about 'THE ALTERNATIVE' in Nighttime AC syndication, or to receive a sample ASAP, please call:

Scotty Meyers

The TeshMedia Group

www.TheRadioSyndicator.com

Toll-Free: 888-548-8637 • Direct: 516-829-0964



® March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 DIXIE CHICKS Landslide (Monument/Columbia)	2779	+191	385514	16	117/1
	2	2 PHIL COLLINS Can't Stop Loving You (Atlantic)	2339	+20	291001	22	113/0
	4	3 SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2279	-19	320389	21	108/2
	3	4 FAITH HILL Cry (Warner Bros.)	2215	-92	289651	25	112/0
	6	5 CHRISTINA AGUILERA Beautiful (RCA)	2094	+287	308352	11	101/7
	5	6 VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2045	+11	244122	43	110/0
	7	7 DARYL HALL & JOHN OATES Forever For You (U-Watch)	1557	-52	165357	17	101/0
	9	8 SHERYL CROW Soak Up The Sun (A&M/Interscope)	1461	-28	190110	41	99/0
	10	9 KELLY CLARKSON A Moment Like This (RCA)	1394	-92	162127	24	94/0
	8	10 FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1385	-180	177187	66	111/0
	11	11 CELINE DION I Drove All Night (Epic)	1340	+145	191939	7	92/2
	14	12 JOSH GROBAN You're Still You (143/Reprise)	1231	+135	120253	6	92/1
	12	13 ROD STEWART These Foolish Things (JJ)	1190	+3	148291	14	89/0
	-	14 NORAH JONES Don't Know Why (Blue Note/Virgin)	1100	+294	174692	21	93/4
	13	15 SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)	1081	-96	123598	16	89/0
	17	16 DANA GLOVER Thinking Over (DreamWorks)	744	+90	64648	6	87/3
	20	17 WHITNEY HOUSTON Try It On My Own (Arista)	702	+297	114672	3	82/11
	16	18 REGIE HAMM Babies (Refugee/Universal South)	693	+12	70400	8	62/4
	18	19 JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	549	+63	92508	13	35/2
	19	20 AVRIL LAVIGNE I'm With You (Arista)	499	+70	93228	5	31/3
	25	21 SIXPENCE NONE THE RICHER Don't Dream It's Over (Curb/Squint/Reprise)	491	+240	48612	2	73/16
	23	22 KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	339	+49	67553	6	22/2
	30	23 HOOTIE & THE BLOWFISH Innocence (Atlantic)	238	+53	20725	2	39/4
	21	24 PAUL SIMON Father And Daughter (Nick/Jive)	236	-87	21445	14	40/0
	22	25 CELINE DION At Last (Epic)	235	-69	41262	13	33/0
	-	26 VONDA SHEPARD Rainy Days (Jacket)	217	+32	14609	3	39/2
	Debut	27 JAMES TAYLOR September Grass (Columbia)	214	+73	45474	1	39/6
	27	28 UNCLE KRACKER In A Little While (Lava)	214	-7	53350	11	13/0
	24	29 DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	209	-47	53164	18	22/0
	Debut	30 UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	186	+17	63293	1	12/1

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. 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

PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)

Total Plays: 168, Total Stations: 43, Adds: 18

CHRIS EMERSON Broken Heart (Monomoy)

Total Plays: 123, Total Stations: 31, Adds: 5

KEITH URBAN Somebody Like You (Virgin)

Total Plays: 122, Total Stations: 18, Adds: 0

BONNIE RAITT Time Of Our Lives (Capitol)

Total Plays: 120, Total Stations: 37, Adds: 11

BEN GREEN Without You (ASRC)

Total Plays: 94, Total Stations: 18, Adds: 2

NATALIE GRANT No Sign Of It (Curb)

Total Plays: 86, Total Stations: 33, Adds: 15

CHARLOTTE CHURCH Would I Know (Columbia)

Total Plays: 70, Total Stations: 14, Adds: 0

RIC SANDLER I'll Let Ya Know (Rich ID)

Total Plays: 63, Total Stations: 17, Adds: 2

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)

Total Plays: 3, Total Stations: 23, Adds: 23

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	23
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	18
SIXPENCE NONE THE RICHER Don't... (Curb/Squint/Reprise)	16
NATALIE GRANT No Sign Of It (Curb)	15
WHITNEY HOUSTON Try It On My Own (Arista)	11
BONNIE RAITT Time Of Our Lives (Capitol)	11
CHRISTINA AGUILERA Beautiful (RCA)	7
JAMES TAYLOR September Grass (Columbia)	6
CHRIS EMERSON Broken Heart (Monomoy)	5
NORAH JONES Don't Know Why (Blue Note/Virgin)	4
REGIE HAMM Babies (Refugee/Universal South)	4
HOOTIE & THE BLOWFISH Innocence (Atlantic)	4

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"
 Debut 32* at Top 40
 Mainstream Monitor!
 New at WMWX, KPLZ & WJLQ
 IMPACTING Hot & Mainstream AC
 March 17th
 ISLAND THE ISLAND DEF JAM MUSIC GROUP • A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WHITNEY HOUSTON Try It On My Own (Arista)	+297
NORAH JONES Don't Know Why (Blue Note/Virgin)	+294
CHRISTINA AGUILERA Beautiful (RCA)	+287
SIXPENCE NONE THE RICHER Don't... (Curb/Squint/Reprise)	+240
DIXIE CHICKS Landslide (Monument/Columbia)	+191
ENYA Only Time (Reprise)	+188
MARC ANTHONY You Sang To Me (Columbia)	+164
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	+152
CELINE DION I Drove All Night (Epic)	+145
JOSH GROBAN You're Still You (143/Reprise)	+135

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

Own Your Events

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.

- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Durable
- Weather-resistant



1-800-231-6074

P.O. Box 750250 Houston, Texas 77275-0250

713/507-4200 713/507-4295 FAX

ri@reefindustries.com www.reefindustries.com



Simply Said...
Classic **WHITNEY**
At It's Finest

"Whitney has delivered another power ballad that sounds like it could have come straight out of 1985...the women that listen to WALK have said they love 'Try It On My Own' for its message and the inspiration it gives them. You should give it a TRY! AC radio is going to once again be the leader in breaking a smash from a superstar artist...nobody does it like WHITNEY!"

—Rob Miller, WALK/Long Island

"Classic, timely Whitney!"

—Kurt Johnsson, K'VIL/Dallas

"'Try It On My Own' is 'The Greatest Love Of All' Part II"—Gary Guida, WFPG/Atlantic City

"This is the Whitney performance that will win listeners' hearts over again."

—Jhani Kaye, KOST/Los Angeles

"This Whitney single is a smash. I predict this to be the first smash single from JUST WHITNEY."

—Trudy, WLZW/Utica

"Whitney is back! Her signature sound is what our audience craves, and 'Try It On My Own' delivers it with emotion and power."

—Ken Payne, WMGF/Orlando

"The Whitney Houston who turned out hit after hit after hit and dominated the AC charts is back! 'Try It On My Own' is a great power ballad that will make your phones ring."

—Les Jacoby, WKTK/Gainesville

"'Try It On My Own' brings listeners back to the real Whitney Houston....watch this hit connect with females as only Whitney can!"

—Chad Perry, WEAT/W. Palm Beach

<< TRY IT ON MY OWN >>

The spine tingling new single that's sure to preserve her legendary eminence.

OVER 90 STATIONS

Mainstream Monitor: 20* -19* +184 (#2 Spin Gainer!)

Taken from her chart topping new album *Just Whitney...*
In-Stores Now

ON THE RECORD

With
Dave Flavin
PD/MD, KYMG/Anchorage



KYMG (Magic 98.9) has been the top-rated AC station in Anchorage for many years. Marcus and April, our popular morning team, have been together for several years and are well known for being very active in the community. Magic 98.9 plays the best music of the '80s, '90s and today, focusing on familiar songs that are perfect

to listen to in the workplace. • Celine Dion, Faith Hill and LeAnn Rimes continue to test well. John Mayer, Josh Groban, Five For Fighting and Norah Jones (even before the Grammys) have generated good phones. Rod Stewart's "These Foolish Things" has been a popular recent add, as well as The Dixie Chick's "Landslide." Dion's "At Last" has prompted a lot of curiosity calls. • We also produce a very popular '70s *Til 7* show every Friday from 5-7pm. It generates tons of calls and requests and has given us an edge on the Friday drive home. *Love Songs With Delilah*, which runs weeknights from 7pm-midnight, continues to be a solid daypart. Magic 98.9 is coming off an excellent fall book, and we look forward to a great 2003.

It's status quo for a third straight week as the top six songs remain on the same on the Hot AC chart. However, there is some activity below the pick six as **3 Doors Down** creep up to No. 7 with "When I'm Gone" (Republic/Universal) ... Grammy goddess **Norah Jones** moves 10-8* with "Don't Know Why" (Blue Note/Virgin). Speaking of Norah, you'll notice she's back on the R&R's AC chart at No. 14 this week. Virgin is seeking airplay for the song again at the format again ... Back to Hot AC: In the cover battle, **Sixpence None The Richer** move 12-10* with "Don't Dream It's Over" (Squint/Curb/Reprise), while "Big Yellow Taxi" by **Counting Crows** f/**Vanessa Carlton** moves 13-11* (Interscope). The other cover in the top 20 is **Uncle Kracker's** "Drift Away" (Lava), which moves 18-15* ... **Jason Mraz** motors his way from 31-20* with "The Remedy (I Won't Worry)" (Elektra/EEG) ... Also making a big move is **No Doubt's** "Running," which sprints 30-22* (Interscope) ... The biggest move of the week, however, goes to **The Goo Goo Dolls**, as "Sympathy" (Warner Bros.) surges 39-26* ... **Lisa Marie Presley** climbs 38-30* with "Lights Out" (Capitol) ... A nice move for **Hootie & The Blowfish** at AC as "Innocence" (Atlantic) moves up 30-23*.

AC/Hot AC ON THE RADIO

— Anthony Acampora, Director/Charts

artist activity

ARTIST: **Jon Secada**

LABEL: **Crescent Moon**

By **MIKE TRIAS**/ASSISTANT EDITOR



Somewhere, stashed in the back of a closet in my bedroom, is a long-forgotten mix tape containing the breakout hit by a young artist named **Jon Secada**. Without giving away too much information about my age, let's just say that thinking about "Just Another Day" brings back memories of high school and prom.

Although the song itself was rather sad in its lyrical content, the fullness of Secada's voice and the feeling with which he sang were incredibly memorable. It's no surprise that the Cuban-born artist is still amazing listeners and radio programmers alike a full decade after his debut.

Secada and his parents immigrated to the United States and settled in Miami when he was 9 years old. There, he was exposed to salsa, merengue, pop and R&B, which eventually came together to shape his own music. He stumbled onto the opportunity for stardom in the late 1980s when he met Gloria and Emilio Estefan and was invited to sing with Gloria's band.

After discovering his talent, the Estefans invited Secada to write tunes for Gloria. He penned her smash "Coming Out of the Dark." It wasn't until 1992, however, that he took the spotlight on his own by releasing his self-titled debut album, which sold over 6 million copies. Secada put out English- and Spanish-language versions of the album, and the Spanish-language *Jon Secada* earned him his first Grammy, for Best Latin Pop Album.

It was only the beginning for this artist, who has proven his versatility and talent many times over. Not only has he sold over 20 million albums and won several Grammy and BMI awards, Secada has

written and produced songs for such artists as Ricky Martin and Jennifer Lopez.

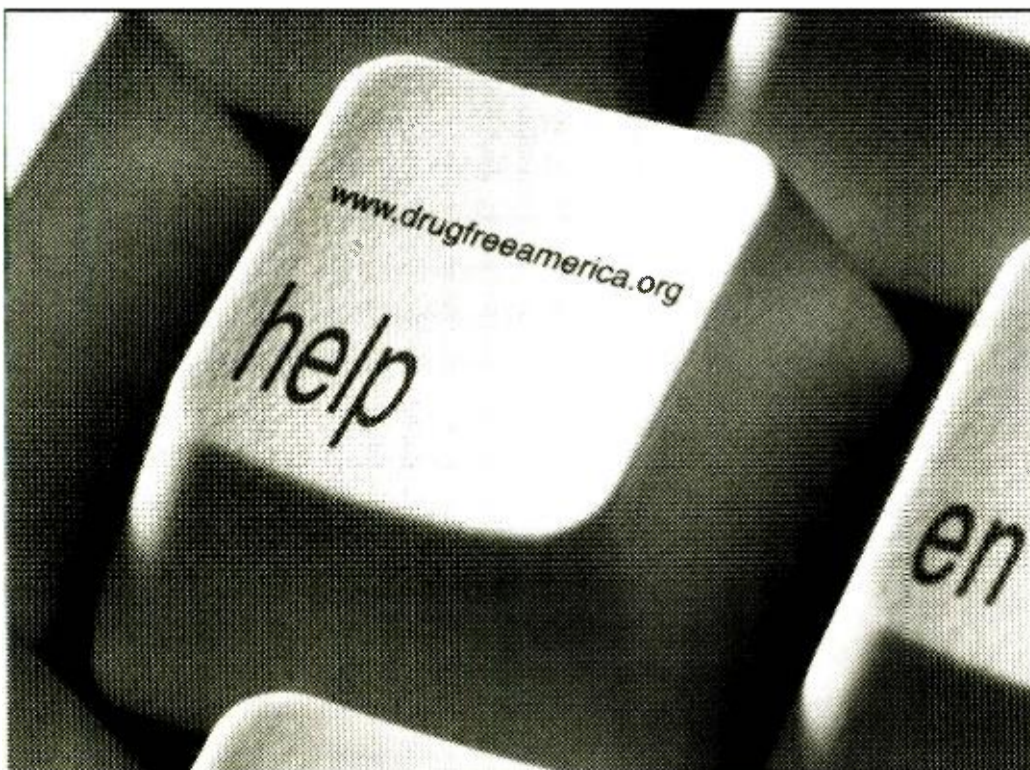
Amanecer, his latest, is Secada's first Spanish-language album in seven years. "I wanted to record in Spanish, but I also wanted to give it the right energy," he says. "And we spent a long time doing it — a long time finding what was the right vibe coming from my heart and, production-wise, where I wanted to go with it."

The album's first single, "Si No Fuera Por Ti," was written by singer-songwriter Gian Marco, a friend of Secada's and someone with whom he has worked in the past. The label has also released a CD containing five remixes for programmers looking for a version with a little more bounce.

"When I hear something that I love that I wish I had written, it's magic," Secada remarks. "And that's how I feel about [Marco's] songs — especially the ballads. They are so, so perfect. And the fact that he's a singer as well means I can relate musically and vocally."

Throughout the years the Estefans have given Secada incredible support, and this album was no exception. *Amanecer* was co-produced by Emilio Estefan and released on his label, Crescent Moon.

Even though I don't speak a word of Spanish beyond the basics (*mas tequila, burrito, guacamole* and "¿Donde esta el baño?"), "Si No Fuera Por Ti" proved to me that Jon Secada is not only incredibly talented, he also has the chops to conquer any area of the music world he desires.



Help for parents who don't know what to say to their kids about drugs. Help from experts who can answer any question you have about drugs. Help for parents from other parents and for kids from other kids. It's the new Partnership Web site. Where comprehensive, intelligent and practical help is just a click away.

Drug-Free Southern California
A Member of the Partnership for a Drug-Free America®
www.drugfreeamerica.org

HOT AC TOP 40

March 7, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	3541	+66	359351	14	87/0
2	2	DIXIE CHICKS Landslide (Monument/Columbia)	3436	+11	307086	17	77/0
3	3	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3195	+77	304172	15	84/1
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2944	+41	299467	22	81/0
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2835	-1	277780	28	76/0
6	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2498	-34	259819	22	76/0
8	7	3 DOORS DOWN When I'm Gone (Republic/Universal)	2252	+158	187534	13	71/1
10	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	2182	+126	247286	35	60/0
11	9	CHRISTINA AGUILERA Beautiful (RCA)	2080	+27	208407	11	58/1
12	10	SIXPENCE NONE THE RICHER Don't Dream It's Over (Curb/Squint/Reprise)	2026	+205	189497	6	84/1
13	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1929	+203	209301	13	73/2
7	12	MATCHBOX TWENTY Disease (Atlantic)	1891	-228	171513	21	68/0
9	13	UNCLE KRACKER In A Little While (Lava)	1868	-194	169354	27	64/0
16	14	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1790	+234	197871	4	81/1
18	15	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1723	+257	179817	7	68/3
17	16	COLDPLAY Clocks (Capitol)	1608	+139	197160	8	68/1
20	17	BON JOVI Misunderstood (Island/IDJMG)	1223	+76	126789	10	60/3
22	18	JOHN MAYER Why Georgia (Aware/Columbia)	1053	+121	127412	6	55/3
19	19	TORI AMOS A Sorta Fairytale (Epic)	926	-326	104738	20	53/0
31	20	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	737	+258	83581	3	56/11
24	21	PAY THE GIRL Freeze (TVT)	672	-16	54473	9	38/2
30	22	NO DOUBT Running (Interscope)	654	+128	80108	3	43/6
26	23	LUCY WOODWARD Dumb Girls (Atlantic)	637	+32	60004	7	42/1
28	24	MACY GRAY When I See You (Epic)	612	+68	62914	4	40/2
23	25	DAVE MATTHEWS BAND Grey Street (RCA)	569	-129	61259	14	28/0
39	26	GOO GOO DOLLS Sympathy (Warner Bros.)	542	+197	54914	2	42/9
25	27	STEREO FUSE Everything (ED/Wind-up)	527	-92	51822	18	28/0
29	28	CELINE DION I Drove All Night (Epic)	515	-27	39451	5	29/1
27	29	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	495	-74	56738	19	26/0
38	30	LISA MARIE PRESLEY Lights Out (Capitol)	419	+69	58110	2	38/4
32	31	STONE SOUR Both (Roadrunner/IDJMG)	383	-69	32338	10	20/0
33	32	PHIL COLLINS Can't Stop Loving You (Atlantic)	374	-38	30905	11	14/0
35	33	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	360	-42	35599	8	11/0
37	34	SISTER HAZEL Your Mistake (Sixth Man)	351	-5	34442	3	22/4
36	35	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	348	-45	38762	18	13/0
Debut	36	CHANTAL KREVIASZUK In This Life (Columbia)	325	+62	35754	1	27/2
34	37	VONRAY Inside Out (Elektra/EEG)	302	-105	22544	9	24/0
Debut	38	DAVID GRAY Be Mine (ATD/RCA)	293	+18	26732	1	29/3
Debut	39	HOOTIE & THE BLOWFISH Innocence (Atlantic)	285	+84	36769	1	27/5
40	40	JACK JOHNSON Bubble Toes (Enjoy/Universal)	284	-9	52761	15	13/0

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. 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
NORAH JONES Come Away With Me (Blue Note/Virgin)	13
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	11
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	10
LIFEHOUSE Take Me Away (DreamWorks)	10
GOO GOO DOLLS Sympathy (Warner Bros.)	9
NO DOUBT Running (Interscope)	6
ROBBIE WILLIAMS Feel (Virgin)	6
HOOTIE & THE BLOWFISH Innocence (Atlantic)	5
JOSH KELLEY Amazing (Hollywood)	5
LISA MARIE PRESLEY Lights Out (Capitol)	4
SISTER HAZEL Your Mistake (Sixth Man)	4

Bon Jovi "MISUNDERSTOOD"

20-19* at Monitor Modern Adult
AIRPOWER

18-17* at Monitor Top 40 Adult

NEW at WBMX, WOMX & KZZO

Top 5 callout WWZZ & WOZN

THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+258
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+257
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+234
SIXPENCE NONE THE RICHER Don't... (Curb/Squint/Reprise)	+205
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+203
GOO GOO DOLLS Sympathy (Warner Bros.)	+197
3 DOORS DOWN When I'm Gone (Republic/Universal)	+158
COLDPLAY Clocks (Capitol)	+139
NO DOUBT Running (Interscope)	+128
NORAH JONES Don't Know Why (Blue Note/Virgin)	+126

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

QUALITY...

Custom Production – Callouts & Montages

Digital, Clear, Consistent

65,000+ Song Library

All Formats & International Titles

On-Time Delivery

Featuring:

TH CENTURY

GoldDiscs and HitDiscs

HOOKS

UNLIMITED

The World's Premier Music Hook Service

Email: hooks@hooks.com

www.hooks.com

FAX: (573)443-4016

200 Old 63 South, #103
Columbia, MO 65201-6081

For The Best Auditorium
Test Hook Tapes

Michael Pelaia
(573)443-4155



America's Best Testing Hot AC Songs 12+
For The Week Ending 3/7/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MATCHBOX TWENTY Unwell (Atlantic)	4.23	4.22	62%	5%	4.40	59%	2%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.16	4.08	92%	18%	4.25	90%	22%
STEREO FUSE Everything (EO/Wind-up)	4.01	3.98	59%	8%	4.10	63%	10%
MATCHBOX TWENTY Disease (Atlantic)	3.99	3.94	94%	27%	4.13	93%	24%
JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	3.99	3.91	79%	15%	4.08	78%	13%
COLDPLAY Clocks (Capitol)	3.98	3.93	65%	12%	4.02	64%	10%
AVRIL LAVIGNE I'm With You (Arista)	3.90	3.88	95%	33%	4.04	96%	36%
JOHN MAYER Why Georgia (Aware/Columbia)	3.85	3.75	59%	11%	3.97	58%	7%
PAY THE GIRL Freeze (TVT)	3.82	3.68	36%	4%	3.73	31%	5%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.75	3.64	98%	43%	3.90	98%	43%
NO DOUBT Running (Interscope)	3.72	.	52%	8%	3.89	49%	5%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.70	3.79	97%	49%	3.72	98%	48%
DAVE MATTHEWS BAND Grey Street (RCA)	3.70	3.82	76%	20%	3.74	73%	20%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	3.70	3.65	71%	12%	3.54	74%	15%
CREED One Last Breath (Wind-up)	3.66	3.52	95%	48%	3.66	93%	48%
BON JOVI Misunderstood (Island/IDJMG)	3.64	3.69	80%	18%	3.72	81%	16%
TORI AMOS A Sorta Fairytale (Epic)	3.64	3.58	71%	19%	3.77	72%	17%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.59	3.67	93%	37%	3.67	93%	37%
COUNTING CROWS F/VANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.58	3.62	73%	16%	3.62	70%	14%
UNCLE KRACKER Drift Away (Lava)	3.58	3.44	61%	14%	3.60	55%	10%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.55	3.57	94%	41%	3.72	94%	36%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.53	3.42	91%	34%	3.48	90%	36%
AVRIL LAVIGNE Complicated (Arista)	3.50	3.61	99%	62%	3.56	99%	63%
LUCY WOODWARD Dumb Girls (Atlantic)	3.46	3.51	44%	8%	3.21	33%	7%
UNCLE KRACKER In A Little While (Lava)	3.41	3.30	87%	40%	3.46	86%	40%
FAITH HILL Cry (Warner Bros.)	3.39	3.37	90%	40%	3.34	93%	45%
CHRISTINA AGUILERA Beautiful (RCA)	3.35	3.34	95%	48%	3.46	95%	47%
NO DOUBT Underneath It All (Interscope)	3.34	3.42	98%	59%	3.55	99%	56%
CELINE DION I Drove All Night (Epic)	3.26	3.10	62%	17%	3.20	60%	20%
MACY GRAY When I See You (Epic)	2.78	.	37%	15%	2.72	35%	15%

Total sample size is 454 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much. 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added

- NO DOUBT** Running (Interscope)
- DIXIE CHICKS** Landslide (Monument/Columbia)
- MATCHBOX TWENTY** Unwell (Melisma/Atlantic)
- SIXPENCE NONE THE RICHER** Don't Dream It's Over (Curb/Squint/Reprise)
- 3 DOORS DOWN** When I'm Gone (Republic/Universal)
- COUNTING CROWS** Big Yellow Taxi (Geffen/Interscope)
- UNCLE KRACKER** Drift Away (Top Dog/Lava/Atlantic)
- COLDPLAY** Clocks (Capitol)
- BOWLING FOR SOUP** Girl All The Bad Guys Want (Silvertone/Jive)
- DEUCE PROJECT** Stone Cold (Maverick/Reprise)
- DAVID GRAY** Be Mine (ATO/RCA)
- DANIEL BEDINGFIELD** If You're Not The One (Island/IDJMG)

New & Active

- LUCE** Good Day (Nettwerk)
Total Plays: 258, Total Stations: 13, Adds: 2
- BOWLING FOR SOUP** Girl All The Bad Guys Want (Silvertone/Jive)
Total Plays: 255, Total Stations: 17, Adds: 1
- CALLING For You** (Wind-up)
Total Plays: 251, Total Stations: 16, Adds: 0
- DEUCE PROJECT** Stone Cold (Maverick/Reprise)
Total Plays: 210, Total Stations: 21, Adds: 2
- FEEL** Got Your Name On It (Curb)
Total Plays: 208, Total Stations: 20, Adds: 2
- ROBBIE WILLIAMS** Feel (Virgin)
Total Plays: 187, Total Stations: 20, Adds: 6
- KELLIE COFFEY** When You Lie Next To Me (BNA)
Total Plays: 169, Total Stations: 14, Adds: 3
- SUSAN TEDESCHI** Alone (Tone-Cool/Artemis)
Total Plays: 157, Total Stations: 17, Adds: 0
- NORAH JONES** Come Away With Me (Blue Note/Virgin)
Total Plays: 120, Total Stations: 17, Adds: 13
- THEORY OF A DEADMAN** Make Up Your Mind (Roadrunner/IDJMG)
Total Plays: 18, Total Stations: 11, Adds: 10

Songs ranked by total plays

Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy MD/Promo Dir: Lynn Kelly No Adds</p> <p>WRVE/Albany, NY * PD: Randy McCarter MD: Fred Hulse JASON MRAZ "Remedy"</p> <p>KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Deyra APD: Jaime Barneras 1 THEORY OF A DEADMAN "Make" ROBBIE WILLIAMS "Feel"</p> <p>KMXS/Anchorage, AK MD: Monika Thomas MD: Monika Thomas 26 UNCLE KRACKER "Drift" 3 DOORS DOWN "Come" SIXPENCE "Dream"</p> <p>KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Cuhner DEUCE PROJECT "Stone" KELLIE COFFEY "Lil"</p> <p>KLTY/Bakersfield, CA * PD/MD: E. J. Tyler MD: Erik Fox KILLIE COFFEY "Lil" LIFEHOUSE "Awy"</p> <p>WMMX/Baltimore, MD * VP/Prog: Bill Paez PD: Steve Moe MD: Ryan Sampson MACY GRAY "See"</p> <p>WMLJ/Birmingham, AL * PD/MD: Tom Harahan No Adds</p> <p>WBMX/Boston, MA * VP/Prog: Greg Strassel MD: Mike Mulligan 23 NORAH JONES "Come" BON JOVI "Misunderstood"</p> <p>WTSS/Buffalo, NY * PD: Sue O'Neil MD: Rob Lucas No Adds</p> <p>WCOD/Cape Cod, MA OM: Gregg Casady MD: Cheryl Park COUNTING CROWS "Tax"</p>	<p>WMT/Cedar Rapids, IA PD/MD: Mike Bakemore COLDFEEL "Clocks"</p> <p>WALC/Charleston, SC * PD: Brent McKay DAVID GRAY "Mine" JOHN MAYER "Georgia" NO DOUBT "Running" NORAH JONES "Come"</p> <p>WLNK/Charlotte, NC * OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James 1 HOOTIE "Innocence" LISA MARIE PRESLEY "Lights" ROBBIE WILLIAMS "Feel"</p> <p>WTMH/Chicago, IL * PD: Mary Ellen Kachinska Station Mgr: Barry James 1 LIFEHOUSE "Awy"</p> <p>WKRO/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Gomer Collins MD: Brian Douglas LISA MARIE PRESLEY "Lights" THEORY OF A DEADMAN "Make"</p> <p>WMMX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett HOOTIE "Innocence"</p> <p>WNNX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson JASON MRAZ "Remedy" SIXPENCE "Dream"</p> <p>WQAL/Cleveland, OH * PD: Allan Fee MD: Rebecca Wilde No Adds</p> <p>KYUU/Colorado Springs, CO PD: Kevin Callahan APD/MD: Andy Carlisle DOWNS "Drift" LIFEHOUSE "Awy" NORAH JONES "Come" ROBBIE WILLIAMS "Feel" THEORY OF A DEADMAN "Make"</p> <p>WTKS/Columbus, OH * PD: Jeff Bakerville MD: Robin Cole 9 SISTER HAZEL "Mistake"</p>	<p>KKPN/Corpus Christi, TX * PD: Jason Hillery MD: Derek Lee THEORY OF A DEADMAN "Make" 2 KID ROCK/SHERYL CROW "Picture"</p> <p>KDMX/Dallas-Ft. Worth, TX * PD: Lisa Thomas 3 MATCHBOX TWENTY "Unwell" NORAH JONES "Come" SISTER HAZEL "Mistake"</p> <p>WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly 25 DANIEL BEDINGFIELD "One" 10 TLC "Damaged" 9 BOWLING FOR SOUP "Bad"</p> <p>WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent No Adds</p> <p>KALC/Denver-Boulder, CO * OM: Mike Stern Interim PD: Mark Edwards APD/MD: Kozman 5 JASON MRAZ "Remedy" 4 DAVID GRAY "Mine" 4 LISA MARIE PRESLEY "Lights"</p> <p>KIMX/Denver-Boulder, CO * PD: Ron Harrell APD/MD: Mitchell Gifford NORAH JONES "Come"</p> <p>KSTZ/Des Moines, IA * OM/MD: Jim Schaefer MD: Jimmy Wright COUNTING CROWS "Tax"</p> <p>WDOV/Detroit, MI * Interim PD: Alex Teer APD: Rob Haspian MD: Ann Dettal No Adds</p> <p>WKNX/Dothan, AL OM/MD: Phil Thomas 8 MATCHBOX TWENTY "Unwell" 8 NO DOUBT "Running"</p> <p>KSIU/El Paso, TX * OM/MD: Courtney Nelson MD: Chris Elliott No Adds</p> <p>WNNK/Fl. Myers, FL * OM/MD: Bob Grissinger APD: Dana Marshall HOOTIE "Innocence" JOSH KELLEY "Amazing" LIFEHOUSE "Awy" NORAH JONES "Come" UNCLE KRACKER "Drift"</p>	<p>WMEE/Fl. Wayne, IN * PD: John O'Rourke MD: Chris Cage 2 KID ROCK/SHERYL CROW "Picture"</p> <p>KALZ/Fresno, CA * OM/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood DAVID GRAY "Mine" LIFEHOUSE "Awy"</p> <p>WVTI/Grand Rapids, MI * PD: Jeff Andrews APD: Ken Evans No Adds</p> <p>WQZN/Greensboro, NC * PD: Steve Williams MD: Eric Gray NO DOUBT "Running"</p> <p>WKIZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman NO DOUBT "Running"</p> <p>WNNK/Harrisburg, PA * PD: John O'Dea MD: Denny Logan NORAH JONES "Come"</p> <p>WVIC/Hartford, CT * PD: Steve Sathary APD/MD: Jeannine Jersey HOOTIE "Innocence"</p> <p>KHMN/Houston-Galveston, TX * PD: Marc Sherman No Adds</p> <p>WENS/Indianapolis, IN * OM/MD: Greg Dunkin MD: Jim Carone No Adds</p> <p>WZPL/Indianapolis, IN * PD: Scott Sarda MD: Dave Decker THEORY OF A DEADMAN "Make"</p> <p>KNOB/Las Vegas, NV * OM: Cal Thomas PD/MD: Charles Fruge 8 UNCLE KRACKER "Drift" 5 CELINE DION "Right"</p>	<p>WMXL/Lexington-Fayette, KY * PD: Jim Meyer GOD GOOD DOLLS "Sympathy"</p> <p>KURB/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony MD: Steve G JASON MRAZ "Remedy" ROBBIE WILLIAMS "Feel"</p> <p>KYSR/Los Angeles, CA * APD/MD: Chris Patyk 2 NORAH JONES "Come"</p> <p>WMAD/Madison, WI * PD: Mike Ferris MD: Laura Ford No Adds</p> <p>WMBZ/Memphis, TN * OM: Jerry Dean PD/MD: Kramer CHANTAL KREVAZUK "Lil"</p> <p>WMC/Memphis, TN * PD: Chris Taylor MD: Tom St. James GOD GOOD DOLLS "Sympathy"</p> <p>WKT/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker 11 UNCLE KRACKER "Drift"</p> <p>WNNX/Milwaukee, WI * PD: Tom Gierdrum APD/MD: Mark Richards LIFEHOUSE "Awy" ROBBIE WILLIAMS "Feel"</p> <p>KSTP/Minneapolis, MN * OM: Leighton Peck MD: Jim Roen 3 KELLIE COFFEY "Lil"</p> <p>KOSO/Modesto, CA * PD: Max Miller MD: Donna Miller 2 LIFEHOUSE "Awy" 2 JASON MRAZ "Remedy" 1 SISTER HAZEL "Mistake" 1 JOSH KELLEY "Amazing" 1 NORAH JONES "Come"</p> <p>WJLJ/Monmouth-Ocean, NJ * OM/MD: Lou Russo MD: Debbie Mazza No Adds</p>	<p>KCOU/Monterey-Salinas, CA * PD/MD: Mike Skot No Adds</p> <p>WKZN/New Orleans, LA * OM/MD: John Roberts APD: Duncan James MD: Steve G CHRISTINA AGUILERA "Beautiful" NO DOUBT "Running"</p> <p>WPLJ/New York, NY * VP/Prog: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mascaro 1 BRUCE SPRINGSTEEN "Sunny" GOD GOOD DOLLS "Sympathy"</p> <p>WPTE/Norfolk, VA * PD: Steve McKay No Adds</p> <p>KYIS/Oklahoma City, OK * OM: Chris Baker PD/MD: Ray Kalusa No Adds</p> <p>KSRZ/Omaha, NE * PD: Erik Johnson BRUCE SPRINGSTEEN "Sunny" JOHN MAYER "Georgia" NO DOUBT "Running"</p> <p>WOMX/Oriando, FL * PD/MD: Jeff Cushman APD/MD: Joe Proke BON JOVI "Misunderstood" JASON MRAZ "Remedy"</p> <p>KBBY/Oxnard-Ventura, CA * MD: Damon McPeake LIFEHOUSE "Awy"</p> <p>WJLQ/Pensacola, FL * OM: Jim Mahoney PD: Steve Wall APD/MD: Blake @ Night DANIEL BEDINGFIELD "One" 8 J LOPEZ FALL "Oooh J" "I've"</p> <p>WRWX/Philadelphia, PA * OM/MD: Gary DeFrancesco APD/MD: Joe Proke 14 DANIEL BEDINGFIELD "One" 8 J LOPEZ FALL "Oooh J" "I've"</p> <p>KMXP/Phoenix, AZ * PD: Ron Price 4 THEORY OF A DEADMAN "Make"</p>	<p>WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell HOOTIE "Innocence"</p> <p>WMMX/Portland, ME PD: Randi Kirshbaum APD/MD: Ethan Minton 13 BRUCE SPRINGSTEEN "Sunny" 13 DAVID GRAY "Mine" 10 JOSH KELLEY "Amazing" DIXIE CHICKS "Landslide"</p> <p>KRSK/Portland, OR * PD: Dan Persigehl MD: Sheryl Stewart GOD GOOD DOLLS "Sympathy"</p> <p>WRFY/Reading, PA * PD/MD: Al Burke JOHN MAYER "Georgia" THEORY OF A DEADMAN "Make"</p> <p>WSNE/Providence, RI * PD: Bill Hess MD: Heather Trust JOSH KELLEY "Amazing"</p> <p>KLCA/Reno, NV * PD: Beej MD: Corinne Wray 1 THEORY OF A DEADMAN "Make" LIFEHOUSE "Awy"</p> <p>KNVQ/Reno, NV * MD: Heather Combs JOSH KELLEY "Amazing" LIFEHOUSE "Awy" NO DOUBT "Running" THEORY OF A DEADMAN "Make"</p> <p>WMMX/Richmond, VA * PD: Tim Baldwin MD: Michelle Prosser No Adds</p> <p>WVOR/Rochester, NY * PD: Dave LaFrois MD: Joe Bonacci No Adds</p> <p>KZSO/Sacramento, CA * Dir/Prog.: Mark Evans PD: Ed Lambert APD/MD: Jim Matthews BON JOVI "Misunderstood" DEUCE PROJECT "Stone" PAY THE GIRL "Freeze" SISTER HAZEL "Mistake" TA TU "Things"</p>	<p>WHYN/Springfield, MA * OM/MD: Pat McKay APD: Matt Gregory GOD GOOD DOLLS "Sympathy"</p> <p>WSSR/Tampa, FL * OM: Jeff Kapugi PD: Rick Schmidt APD: Kurt Schreiner MD: Kristy Knight CHANTAL KREVAZUK "Lil" JOSH KELLEY "Amazing" MAROON 5 "Breathe" THEORY OF A DEADMAN "Make"</p> <p>WWMW/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wickler 1 COLDFEEL "Clocks" COUNTING CROWS "Tax" JASON MRAZ "Remedy"</p> <p>WKPK/Traverse City, MI PD: Rob Weaver MD: Heather Leigh DEUCE PROJECT "Stone"</p> <p>KMYI/San Diego, CA * PD: Duncan Payton APD/MD: Mel McKay No Adds</p> <p>KIDU/San Francisco, CA * PD: Michael Martin MD: James Baker 15 NORAH JONES "Come"</p> <p>KLLC/San Francisco, CA * PD: John Peake MD: Derek Macdon 6 MAROON 5 "Breathe" LUCE "Good"</p> <p>KEZR/San Jose, CA * PD: Jim Murphy APD/MD: Michael Martinez 20 NORAH JONES "Come" 1 BOWLING FOR SOUP "Bad"</p> <p>KRUZ/Santa Barbara, CA MD: Marjorie Thomas No Adds</p> <p>KMHX/Santa Rosa, CA * PD: Mark Thomas No Adds</p> <p>KPLZ/Salt Lake-Tacoma, WA * PD: Kent Phillips MD: Alisha Haeffmoto DANIEL BEDINGFIELD "One" NORAH JONES "Come" PAY THE GIRL "Freeze" SISTER HAZEL "Mistake" TA TU "Things"</p>	<p>WRDX/Washington, DC * Dir./Ops: Steve Kosbeu OM/MD: Kenny King MD: Carol Parker 4 3 DOORS DOWN "Come"</p> <p>WWZZ/Washington, DC * PD: Mike Edwards APD/MD: Sean Sellers 5 LUCE "Good" 3 NO DOUBT "Running" NORAH JONES "Come"</p> <p>WRWF/West Palm Beach, FL * PD: Russ Morley APD/MD: Amy Navarro No Adds</p> <p>KFBZ/Wichita, KS * PD: Barry McKay MD: Sunny Wyck No Adds</p> <p>WKLO/Worcester, MA * APD/MD: Becky Nichols No Adds</p> <p>WMXY/Youngstown-Warren, OH * OM/MD: Dan Rivers MD: Mark French 1 PAY THE GIRL "Freeze"</p>
---	--	--	--	---	--	---	---	--

*** Monitored Reporters**
100 Total Reporters

89 Total Monitored

11 Total Indicator
9 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WVVV/Savannah, SC

Did Not Report For Two Consecutive Weeks; Data Not Used (1):
WNNK/Elmira-Corning, NY



CAROL ARCHER
carcher@radioandrecords.com

Good Neighbor Pharmacy Lives Up To Its Name

Sponsorship with KTWV/L.A. unites partners for good business and goodwill

Good Neighbor Pharmacy, a national pharmacy chain of 2,000 independent accounts, is dedicated to cause-related marketing and actively involved with Smooth Jazz too. Good Neighbor sponsored KTWV (The Wave)/Los Angeles' Wave of Peace: The Unity Concert, a free benefit concert attended by nearly 17,000 at L.A.'s Forum on behalf of the Red Cross in response to the terrorist attacks of Sept. 11, 2001. (To hear a sample radio spot for the event, go to www.mygnp.com and click "About us.")

Good Neighbor Pharmacy's past and present cause-related marketing partners include the National Marrow Donor Program; Children With Autism; the American Heart, Stroke, Muscular Dystrophy and Diabetes Associations; AIDS Walk L.A.; the High Hopes Head Injury Program; the Susan G. Komen Breast Cancer Foundation; and the American Red Cross.

Good Neighbor Pharmacy first became involved with smooth jazz about seven years ago as a sponsor of the Hyatt Newporter Jazz Series. KTWV Account Executive Michael Johnson, who handles the Good Neighbor account, says the firm appreciates the jazz consumer's qualitative. He adds that the relationship between Good Neighbor and The Wave is a good fit.

"There's a nice synergy between client and community," he says.

"Good Neighbor Pharmacy targets adults for many of their products, such as blood-pressure testing and glucose monitoring. A lot of our listeners fall in the 35-54 and 35-64 multi-ethnic demo. A disproportionate numbers of African Americans and Hispanics are at risk for those conditions."

Cause-Related Marketing

Johnson credits Good Neighbor Pharmacy Southwestern Advertising Manager **Lonnie Zamora** as the leading force in forging that firm's connection to Smooth Jazz. "Lonnie's very passionate about music, and he really gets smooth jazz," Johnson says.

"Because of him, Good Neighbor Pharmacy was the sole sponsor of Wave of Peace, which offered great branding for the company. When you

consider the power of The Wave's signal and our market share, the message gets out to a vast consumer base."

While individual Good Neighbor Pharmacies aren't in a position to brand their stores, they began contributing monthly to a fund in 1982, which Zamora oversees in the Southwest region. "Our demographics are adults, primarily women 25-54, and The Wave targets that group effectively," Zamora says.

"Cause-related marketing seemed natural for an organization like ours, which is into health, so we focus our advertising in partnerships with health associations and organizations. "One of the first was the Marrow Foundation, which is how we became so involved with Keiko Matsui. At the time she had a CD, *The Gift of Life*, to raise awareness of bone marrow transplants.

"The success of the project made us realize that was where we should focus our advertising, plus most smooth jazz artists are involved in some health-related cause. One way we gauge the effectiveness of these campaigns is by the number of people who enter to win a smooth jazz-related prize.

"The event that put Good Neighbor Pharmacy into the limelight was the Wave of Peace. It was fantastic, one of the finest events, live or otherwise, of my entire life."

An Important Role

Smooth Jazz will have an even more important role in Good Neighbor Pharmacy's future. "The main organizations I'm working with now are the Diabetes, Marrow and Heart Associations and Children With Autism," Zamora says.

"Corky and Betty Benish's BB Jazz series was created to benefit a school in Newport Beach for autistic children, and we are proud to have been their first sponsor with spots on The Wave. We also paid Keiko Matsui to perform at the series.

"We sponsor The Wave's Saturday brunch show with Eric Marienthal at Spaghettini's. We're also involved with Sea World, which created Terrific Tuesday, a health program that focuses on different diseases each week, and we're promoting it through our connection with jazz. The last time we did a similar promotion with Sea World, 6,000 customers came in to pick up coupons, so we know the strategy works. The more we remain

Operation Pet Project Reaches Out

Barbara Blake's plan to promote adoption of pets left by military deployment

Humans wage war, but they are not war's only casualties; nonhuman species suffer "collateral damage," too, as KTWV (The Wave)/Los Angeles Smooth Jazz Sunday Brunch host **Barbara Blake** was reminded recently. When she learned that a record number of pets belonging to military personnel deployed for service in the Persian Gulf are being handed over to animal shelters nationally, Blake launched Operation Pet Project as a platform for radio to spearhead an effort to help.

"I am a lifelong animal lover and animal rights advocate," Blake explains [see the accompanying photo of Blake and her cats, Sophia, Ramira and Satchi, strays she has rescued over the years]. "Besides military deployment, another reason animal shelters are full is the economy; sadly, people are giving their animals up because they can't afford to feed and care for them.

"Of course, there are related issues of cruelty to animals, as well as geriatric and other health concerns. It seemed obvious to me when I heard those reports that people would want to adopt those animals, whatever the reasons they were relinquished.

"I contacted the SPCA L.A. and discovered that many of animals belonging to members of the armed forces referred to in news stories had, in fact, been adopted, which made it apparent that when people find the right reason to mobilize behind the idea, they will do so.

"In fact, all but six animals left at Camp Pendleton shelters have been adopted recently. Still, a real need exists elsewhere, and I had become so fired up from my discussions with the SPCA L.A.'s President, Madeline Bernstein, that I didn't want to drop the ball.

"There is always plenty of reason to encourage people to adopt homeless, neglected and abused animals, but even more when we're in a state of stress and high alert, because almost nothing will help eliminate stress, lower blood pressure and create a sense of warmth and well-being better than having an animal companion. They reduce tension in a very tense world.

"Once I discovered what superb programs the SPCA L.A. has in place, I became even more enthusiastic about the idea that radio could help. It's possible to adopt a pet right on the website, www.spcala.com. Just click on 'dogs' or 'cats' to see photos and descriptions of these and other creatures. [Editor's note: At the time I checked out the site, 50 dogs were available for adoption.]

A Pilot Project

Blake continues, "From the start, my agenda has been to make animal adoption from any shelter, as well as spaying and neutering, Operation Pet Project's priority." She envisions an intensive three-month radio campaign with a shelter-PSA program, which means the messages receive heavy rotation.

With that goal in mind, Blake is creating an announcement for the SPCA, which the organization will make available to radio stations upon request, along with other materials to support the operation.

Programmers who wish to receive a ready-made PSA voiced by Blake may download an MP3 file from www.spcala.com or receive copy for 15-, 30- and 60-second announcements, which can be customized locally.

The Los Angeles branch of the SPCA can offer assistance to radio by verifying the legitimacy of similar organizations in other locales. As Blake sees it, in conjunction with SPCA L.A., Operation Pet Project will serve as a pilot project to inspire similar action nationwide.

"The Wave already has a history of assisting SPCA L.A.," she says. "Wave personalities Keri Tombazian and Sandy Kelley were recently honored with awards from the organization for their fundraising activities. It would be wonderful if Smooth Jazz stations across the country expressed similar support for man's best friends."

top-of-mind, the more likely the consumer is to go into one of our stores.

"The healing benefits of music have been known for ages. The Japanese have been using music specially targeting the heart, lungs or other organs for hundreds of years. That's really what happened between Good Neighbor Pharmacy and smooth jazz; the connection is undeniable."

When Zamora was growing up in

L.A., he played bass in local bands — nightclub gigs, weddings, bar mitzvahs, the usual. "I'm not a great musician, but I love music," he says. "I began taking my grandson to smooth jazz events when he was 8, and today he loves Euge Groove, Keiko Matsui and David Benoit. As I evaluate upcoming events to sponsor, I always think about children and the future of smooth jazz."



Barbara Blake

CD101.9's One-Two Punch

WCQD (CD101.9)/New York's new program to create excitement among Smooth Jazz listeners, break new artists and stimulate CD sales is generating great interest in the record community. Here's how the plan works.

On Sunday, from 9-10am, WCQD airs a show that features a minimum of four tracks from a new smooth jazz release (each is introduced and back-announced) and on-air giveaways. The jock makes frequent references to the release, along with giving out interesting biographical tidbits and tour info. CD101.9 provides 20 prerecorded or live announcements throughout the week leading up to the show.

That's not all. Two tracks from the forthcoming release are e-mailed directly to 66,000 listeners in the CD101.9.com database and include links to a label or artist homepage, an online contest and, most important, a retail tag, which can include a link to a retailer's site.

CD101.9 has taken the idea one step further by partnering with a downtown club called b'low to present participating artists in exclusive showcases for 100 listeners. New artist showcases can be prohibitive, but in this case labels pay for sound.

To date, artists including The Crusaders, Walter Beasley, Chielì Minucci, Mindi Abair and Ronny Jordan have taken part in the new program.

For more information, contact Emmis Account Executive Chris Nadler at 212-367-1614 or cnadler@emmisny.emmis.com.

March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 BONEY JAMES Grand Central (Warner Bros.)	874	+25	120589	19	40/1
3	2	2 STEVE COLE Off Broadway (Warner Bros.)	755	+29	113347	23	37/0
7	3	3 MINDI ABAIR Lucy's (GRP/VMG)	696	+44	109327	7	42/0
6	4	4 DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	667	+7	103729	14	40/0
4	5	5 BWB Groovin' (Warner Bros.)	648	-43	91515	21	34/0
5	6	6 PETER WHITE Who's That Lady? (Columbia)	620	-67	95593	23	35/0
2	7	7 BOB JAMES Morning, Noon & Night (Warner Bros.)	616	-132	78442	22	32/0
10	8	8 KENNY G Paradise (Arista)	573	+43	95919	16	36/0
8	9	9 STEVE OLIVER High Noon (Native Language)	573	-70	79949	25	31/0
9	10	10 MICHAEL LINGTON Still Thinking Of You (3 Keys)	571	+26	77395	15	37/1
11	11	11 BOB BALDWIN The Way She Looked At Me (Narada)	518	+57	73861	10	37/2
13	12	12 KIM WATERS Waterfall (Shanachie)	453	+36	74734	6	38/2
12	13	13 DIANA KRALL Just The Way You Are (Verve/VMG)	422	-22	58714	18	30/0
19	14	14 NORAH JONES Come Away With Me (Blue Note/Virgin)	357	+24	29623	8	24/1
16	15	15 CRAIG CHAQUICO Afterglow (Higher Octave)	353	+2	16603	16	27/0
17	16	16 JOAN OSBORNE I'll Be Around (Compendia)	346	-2	29562	19	26/1
24	17	17 SPYRO GYRA Getaway (Heads Up)	321	+49	39135	4	31/3
18	18	18 N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	320	-17	25051	17	22/0
20	19	19 GREG ADAMS 'Sup With That (Ripa/Blue Note)	319	+7	37372	9	28/2
21	20	20 GREGG KARUKAS Your Sweet Smile (N-Coded)	317	+18	27433	13	26/1
22	21	21 NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	312	+19	29512	2	23/2
25	22	22 CHIELI MINUCCI Kickin' It Hard (Shanachie)	296	+28	40286	5	25/0
28	23	23 NESTOR TORRES Watermelon Man (Shanachie)	255	+40	34460	7	21/0
23	24	24 AL JARREAU Random Act Of Love (GRP/VMG)	254	-25	19492	6	18/1
Debut	25	25 CRUSADERS Viva De Funk (GRP/VMG)	238	+53	25869	1	27/5
27	26	26 JEFF LORBER Chopsticks (GRP/VMG)	218	-24	33810	12	19/1
26	27	27 DONNA GARDIER How Sweet It Is (Dome Records Limited)	210	-46	7478	11	14/0
Debut	28	28 EUGE GROOVE Rewind (Warner Bros.)	204	+117	29062	1	28/9
30	29	29 PIECES OF A DREAM Loves Silhouette (Heads Up)	202	+15	19639	3	18/0
29	30	30 JONATHAN BUTLER Pata Pata (Warner Bros.)	199	+7	22393	6	17/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/23-3/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003, R&R, Inc.

New & Active

PAUL HARDCASTLE Desire (Trippin' n Rhythm)
Total Plays: 146, Total Stations: 14, Adds: 2

DAVID LANZ Romantica (Decca)
Total Plays: 135, Total Stations: 12, Adds: 1

BLAKE AARON One Moment With You (Innervision)
Total Plays: 111, Total Stations: 10, Adds: 0

J. THOMPSON Tell Me The Truth (AMH)
Total Plays: 108, Total Stations: 11, Adds: 3

FOURPLAY Ju-Ju (Bluebird/RCA Victor)
Total Plays: 103, Total Stations: 13, Adds: 3

GERALD ALBRIGHT Old School Jam (GRP/VMG)
Total Plays: 95, Total Stations: 10, Adds: 1

RUSS FREEMAN Soul Dance (Peak)
Total Plays: 83, Total Stations: 8, Adds: 0

LES SABLER Reasons (Sin-Drome)
Total Plays: 61, Total Stations: 6, Adds: 1

MICHAEL MANSON Keys To My Heart (A440 Music Group)
Total Plays: 54, Total Stations: 6, Adds: 0

LARRY GITTENS Joe's Sample (Human Feel)
Total Plays: 52, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE Rewind (Warner Bros.)	9
JEFF LORBER Gigabyte (Narada)	6
CRUSADERS Viva De Funk (GRP/VMG)	5
NELSON RANGELL Look Again (A440 Music Group)	4
WALTER BEASLEY Precious Moments (N-Coded)	4
SPYRO GYRA Getaway (Heads Up)	3
FOURPLAY Ju-Ju (Bluebird/RCA Victor)	3
J. THOMPSON Tell Me The Truth (AMH)	3
RICK DERRINGER Hot And Cool (Big3)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE Rewind (Warner Bros.)	+117
BOB BALDWIN The Way She Looked At Me (Narada)	+57
CRUSADERS Viva De Funk (GRP/VMG)	+53
SPYRO GYRA Getaway (Heads Up)	+49
MINDI ABAIR Lucy's (GRP/VMG)	+44
KENNY G Paradise (Arista)	+43
NESTOR TORRES Watermelon Man (Shanachie)	+40
JEFF LORBER Gigabyte (Narada)	+37
KIM WATERS Waterfall (Shanachie)	+36
FOURPLAY Ju-Ju (Bluebird/RCA Victor)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARION MEADOWS Tales Of A Gypsy (Heads Up)	346
JEFF GOLUB Cold Duck Time (GRP/VMG)	319
NATALIE COLE Tell Me All About It (GRP/VMG)	239
RICHARD ELLIOT Q.T. (GRP/VMG)	220
NORAH JONES Don't Know Why (Blue Note/Virgin)	203
NORMAN BROWN Just Chillin' (Warner Bros.)	175
MICHAEL MANSON Outer Drive (A440 Music Group)	148
KENNY G FICHANTE MOORE One More Time (Arista)	135
FOURPLAY Rollin' (Bluebird/RCA Victor)	124
SPECIAL EFX Cruise Control (Shanachie)	107
CHUCK LOEB Sarao (Shanachie)	99
EUGE GROOVE Slam Dunk (Warner Bros.)	89
MAYSA Friendly Pressure (N-Coded)	87
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	73
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	62
LUTHER VANDROSS I'd Rather (J)	58
LARRY CARLTON Morning Magic (Warner Bros.)	53
CRAIG CHAQUICO Luminosa (Higher Octave)	46
DAVID BENOIT Then The Morning Comes (GRP/VMG)	44
KIM WATERS In The House (Shanachie)	41

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO

WISH KKLK CIMX KLTU WZTR KWJJ KWNZ

The Remote Booth™

1-800-433-8460

THE Portable Display with Proven Remote Power!

- Fast, Easy Set-Up & Take-Down
- Increase Remote Visibility
- Quick-Change Graphics
- Great Sponsorship Opportunity

Inventory Reduction Sale Save \$750

BROADCAST PRODUCTS INCORPORATED

6528 Constitution Street
Fort Wayne, IN 46804 • USA
(260) 459-1286

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO

WISH KKLK CIMX KLTU WZTR KWJJ KWNZ

ON THE RECORD

With
Carl Anderson
PD, WJZW/Washington



Snow still blankets the ground here in DC. After being hammered by a few nasty storms, it feels good to experience a warm front of some toasty smooth jazz tracks. We've been enjoying some terrific sounds lately, and it looks like they are melting in nicely. Here are a few off the 'JZW hard drive. • After a couple of amazing tracks from Hardcastle — "Desire" and "First Light" — we're now enjoying another infectious tune. This time guitarist J. Thompson lights up the 'JZW airwaves. Some subtle guitar licks combined with Enigma-like production are topped off with ghostly female vocals that add just the right amount of icing. • DC is also buzzing over Bob Baldwin. Bob's a crowd favorite and recently proved it at one of our free after-work parties. His new track shows his ability to lay down the urban groove and marry it with a compelling melody. • We recently added those funky cats from The Crusaders, and it's good to be able to say "new Crusaders" on the air. This track does a terrific job of showcasing how legends can embrace today's new sounds. • I would be remiss if I didn't throw in at least two cents from our new Music Director, Renee Depuy. As I write this she's packing to move to the nation's capital. Renee chimed in with a few of her current favorites, including Mindy Abair, Joan Osborne, Pieces Of A Dream and Diana Krall. She also commented on how the Steve Oliver track gets better with spins.

It's another great week for Warner Bros. **Las Boney James'** "Grand Central" maintains a hold on No. 1 for the third consecutive week; **Steve Cole's** "Off Broadway" rises to 2*; and **Euge Groove's** "Rewind" debuts at 25*, earns No. 1 Most Added and captures No. 1 Most Increased with a gain of 117 plays. New adds on Groove include **WLVE** (Love 94)/Miami and **KIFM/San Diego**. The track's already in medium rotation at **KTWV** (The Wave)/Los Angeles, **WNUA/Chicago**, **WJZW/Washington** and **WNWV/Cleveland** ... With its debut at 25*, **The Crusaders'** "Viva de Funk" (GRP/VMG) continues to gain momentum with five new adds, qualifying the tune as No. 2 Most Added, including **WJZW**. It's up to 24 plays at **WJZI/Milwaukee** and 16 on **KKSF/San Francisco**. Now that the full CD, *Rural Renewal*, is on your desk, treat yourself to a listen as soon as you can. It's classic Crusaders funk updated for 2003. There is so much strong material on the record, and great performances abound. I'm especially partial to the title track — which features some amazing guitar work from Eric Clapton — for its mile-deep grooves ... **Dave Koz & Jeff Koz's** "Blackbird" (Rendezvous/Warner Bros.) enters our top five at 4* ... Among several outstanding tunes that shouldn't be overlooked are Grammy winner **Norman Brown's** wonderful "The Feeling I Get" (Warner Bros.), **Chris Botti's** "Miami Overnight" (Columbia), **Lyle Lovett's** "Gee Baby, Ain't I Good to You" (Curb/MCA) and **Remy Shand's** "Rocksteady" (Motown).



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
PD/MD: Tim Durkee
RICK DERRINGER "Cool"

KAJZ/Albuquerque, NM
PD: Paul Lavoie
MD: Jeff Young
No Adds

KNIK/Anchorage, AK
DM/PD: Aaron Wallender
12 GREG ADAMS "With"
11 EUGE GROOVE "Rewind"
2 JEFF LORBER "Gigabyte"
BOE BALDWIN "Looked"
SPYRO GYRA "Getaway"

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA
PD/MD: Chris Townshend
JEFF LORBER "Gigabyte"
RICK DERRINGER "Cool"

WNUA/Chicago, IL
DM: Bob Kaake
PD: Steve Stiles
CRUSADERS "Viva"
NORAH JONES "Come"

WNWV/Cleveland, OH
PD/MD: Bernie Kimble
JEFF LORBER "Gigabyte"
WALTER BEASLEY "Moments"

WJZA/Columbus, OH
OM/PD/MD: Bill Harman
APD: Gary Wolter
EUGE GROOVE "Rewind"
FOURPLAY "Ju"
JEFF LORBER "Gigabyte"
SPYRO GYRA "Getaway"
KEM "You"

KOAI/Dallas-Ft. Worth, TX
OM/PD: Kurt Johnson
APD/MD: Bret Michael
CRAIG CHAUQUICCO "Luminosa"

KJCD/Denver-Boulder, CO
PD/MD: Michael Fischer
NELSON RANGELL "Look"

KVJZ/Des Moines, IA
PD: Mike Blakemore
MD: Becky Taylor
No Adds

WVMV/Detroit, MI
PD: Tom Sleeker
MD: Sandy Kovach
NORAH JONES "Come"

KUJZ/Eugene, OR
PD: Chris Crowley
15 DAVID LANZ "Romantica"
J THOMPSON "Truth"
COLE FRKALL "Better"

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
1 EUGE GROOVE "Rewind"

WYJZ/Indianapolis, IN
PD/MD: Carl Frye
AL JARREAU "Random"
MARION MEADOWS "Gypsy"
PAUL HARDCASTLE "Desire"

KCIY/Kansas City, MO
PD: Mark Edwards
MD: Michelle Chase
EUGE GROOVE "Rewind"

KOAS/Las Vegas, NV
OM: Vic Clemens
PD/MD: Erik Foxx
CRUSADERS "Viva"
J THOMPSON "Truth"
NELSON RANGELL "Look"

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Ralph Stewart
No Adds

WJZN/Memphis, TN
PD: Norm Miller
No Adds

WLVE/Miami, FL
PD: Rich McMillan
EUGE GROOVE "Rewind"
KIM WATERS "Waterfall"

WJZI/Milwaukee, WI
OM/PD: Steve Scott
EUGE GROOVE "Rewind"

KRVR/Modesto, CA
PD: Jim Bryan
MD: Doug Wulff
3 JEFF LORBER "Gigabyte"

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
23 BONEY JAMES "Central"

WJCD/Norfolk, VA
DM: Daisy Davis
APD/MD: Larry Hollowell
No Adds

WLQO/Orlando, FL
PD: Brian Morgan
MD: Patricia James
4 COLE FRKALL "Better"
GERALD ALBRIGHT "School"
JEFF LORBER "Gigabyte"
JONATHAN BUTLER "Papa"
NELSON RANGELL "Look"

WJZ/Philadelphia, PA
PD: Michael Tozzi
MD: Frank Childs
LES SABLER "Reasons"
JEFF LORBER "Gigabyte"
WALTER BEASLEY "Moments"

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
EUGE GROOVE "Rewind"
PAUL HARDCASTLE "Desire"

KJZS/Reno, NV
Acting PD: Harry Reynolds
MD: Doug Thomas
5 CRUSADERS "Viva"
5 GREG ADAMS "With"

WJZV/Richmond, VA
PD: Reid Snider
1 PETER WHITE "Turn"

KSSJ/Sacramento, CA
PD: Lee Hanson
APD: Ken Jones
No Adds

WSSM/St. Louis, MO
PD: David Myers
No Adds

KBZN/Salt Lake City, UT
PD/MD: Rob Riesen
FOURPLAY "Ju"
KIM WATERS "Waterfall"

KIFM/San Diego, CA
PD: Mike Vasquez
APD/MD: Kelly Cole
1 BOE BALDWIN "Looked"
1 EUGE GROOVE "Rewind"
1 NELSON RANGELL "Look"
1 WALTER BEASLEY "Moments"

KKSF/San Francisco, CA
PD: Steve Williams
GREGG KARUKAS "Sweet"
PHIL COLLINS "Come"
UNWRAPPED VOL 2 "Electric"

KMGQ/Santa Barbara, CA
PD: Mark De Anda
APD/MD: Steve Bauer
No Adds

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
2 CRUSADERS "Viva"
2 J THOMPSON "Truth"
2 MICHAEL LINGTON "Thinking"

KWJZ/Seattle-Tacoma, WA
PD: Carol Handley
MD: Dianna Rose
9 JUYCE COOLING "Daddy"
BWB "Ruby"
FOURPLAY "Ju"

WEIB/Springfield, MA
PD: Ben Casey
MD: Darrel Cutting

13 JOEY WATLEY "Skin"
10 DDC CITY "123"
9 PATTI LABELLE "Wdy"
LARRY CARLTON "Want"
RICK DERRINGER "Cool"
WALTER BEASLEY "Moments"
KEIKO MATSUI "White"

WSJT/Tampa, FL
OM/PD: Ross Block
MD: Kathy Curtis
EUGE GROOVE "Rewind"
SPYRO GYRA "Getaway"

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
CRUSADERS "Viva"
JAN OSBORNE "Around"

JRN/(Jones NAC)/National
PD: Steve Hibbard
MD: Cheri Marquart
LARRY CARLTON "Want"
DDC CITY "123"

42 Total Reporters

41 Current Playlists

Did Not Report, Playlist Frozen (1):
KSBRR/Mission Viejo, CA

Don't Miss The One Great Industry Event Of 2003!



R&R convention:

2003

The Beverly Hilton Hotel
★ Beverly Hills, California ★

June 19-21



Aftershocks Of Tragedy

Ideas for averting disaster in the future

Attending concerts is part of the job description for music radio personalities and promotion executives. It goes with the territory. In the course of the hundreds or thousands of shows we've all attended everyone has experienced less-than-favorable circumstances. More than once I've worried that one wrong move would put me under a trampling mass of concertgoers.

Those memories came back to me as I contemplated the sad fate of the people who died two weeks ago in Rhode Island as a fire swept through the nightclub the Station. Among the dead were WHJY/Providence 19-year vet and host of *The Metal Zone* Mike "Doctor Metal" Gonsalves and Great White guitarist Ty Longley.

Gonsalves had just introduced Great White with three or four WHJY promotions department staffers when the fast-moving blaze engulfed the building. "The promotions people almost didn't get out," says WHJY Asst. PD Doug Palmieri. "One intern had to go through a window."

"Amid all of the general shock and horror of this situation, this was not a case of us just reporting a tragic story," says WHJY PD Joe Bevilacqua. "We were living it."

Empathetic Mind-Set

While this tragedy has turned into a national news story with major press coverage, what can you do on a local level to ensure that nothing remotely similar occurs at one of your events?

KISW/Seattle PD Dave Richards worked in Providence at Classic Rock WWRX from 1986-1991. "People in Rhode Island are extremely close-knit," he says. "They never leave there; they don't move around a lot. I'm sure they're all still in shock."

He describes how KISW air talent have handled the situation on the air: "Our jocks have said things like, 'This could very well have happened 3,000 miles to the west.' This is our audience, this is a band we play, and one of our jocks would have been at the venue to host the show, just like in Providence."

It's a serious matter, and no one made jokes or wisecracks, says Richards. "Our staff more or less put themselves in the position of, or in the mind-set of, those who work at 'HJY,'" he explains. "We feel terrible

"This is our audience, this is a band we play, and one of our jocks would have been at the venue to host the show, just like in Providence."

Dave Richards

for the community in Providence. If you put those people and our listeners together in one community, they'd be friends. They're cut from the same cloth."

While the news media has covered the blame shifting in Providence, Richards' staff handled the situation in a very sensitive manner. "We did no finger-pointing at the club or the band," he says. "We just expressed how bad we felt and gave our heartfelt sympathies to everyone out there."

"We covered it more as a news story that has to do with rock than anything else. This may go down as the biggest rock tragedy of all time that should never have happened."

KISW has not stopped playing Great White music, and Richards notes the station gets occasional requests for it.

Educating The Audience

As for educating the audience about what to do in nightclubs, Richards says, "We haven't discussed on air what people should do in a club in an educational manner; it's been a more matter-of-fact presentation. One of the jocks mentioned

that he was going to a club that weekend and that he had a whole different image of walking into a nightclub and seeing where the exit signs are now.

"So, it's not 'Here's what to do,' because our audience is old enough to know what to do; it's more about describing the experience. After seeing that video so many times, you feel different about walking into a nightclub. Do I stand in front or in back? How many times do we go to clubs, and how are we going to look at it differently now?"

Richards hopes people won't forget the tragedy in the years to come. "We all remember what happened after the Who show years ago. After that incident we all thought there'd never be general-admission tickets again. Well, that changed."

"It was the same thing after Woodstock, some five years ago. We thought there'd never be anything like that again. Hopefully, no one will ever make this mistake again, but after enough time goes by, you never know."

New Policies

Citadel Baton Rouge OM Don Gosselin was Production Manager at WHJY & WHJJ from 1985-1994. "I've worked at a lot of places, but 'HJY is a special place," he says. "Anyone who's worked there will tell you that WHJY is one of those special places where you are not an employee; it's more like being a member of a fraternity. There is definitely a special bond, and we all truly care about each other."

"I really don't know why it's a tight radio station. We were all part of building that station. It was, and continues to be, such a great place. Great management continues there. The building has a personality."

As a result of the fire in Rhode Island, Gosselin has put in place a new policy for his cluster of stations. "We do a lot of club nights here at Citadel in Baton Rouge, between our new Rock station, KOOJ, our Urban station and the other stations," he says. "The Rock and Urban are the two big ones for events."

"We've instituted a policy where we want to make sure, as much as we can and is possible, that we're not involved with clubs that are



Mike 'The Doctor' Gonsalves

He Lived And Died For Rock 'N' Roll

The rock world lost a genuine fan of metal with the passing of 19-year WHJY/Providence personality The Doctor, Mike Gonsalves. He was an early supporter of hard rock and responsible for helping bring artists like Metallica, Korn and Nine Inch Nails to the mainstream. He left behind his mother, father and brother. He had never married. Gonsalves was 40.

Seventeen years ago he started the Saturday-night show *The Metal Zone* at WHJY. The station retired the show on March 1 with a special tribute, hosted by *hardDrive*'s Lou Brutus, an 'HJY alumni and close friend of The Doctor. Scores of musicians called in with their memories and condolences.

WHJY PD Joe Bevilacqua mourns for the community and The Doctor. "He lived and died for rock 'n' roll," he says. "He will be missed more than he knows."

Bevilacqua and 'HJY Production Director Jim McKenna produced a special farewell piece by laying clips of Gonsalves' shows, including his last one, over Metallica's "Fade to Black."

"It has some prophetic statements from the Doc," says Bevilacqua. "He was talking about the new Metallica record coming out and how it'd better be a good hard record or he wouldn't go see them in concert this summer, and he added, 'I might not be alive in July.' He was talking about how the world could be a whole different place."

"His last break was a backsell, and he said, 'That's The Foo Fighters, that's 'All My Life,' and that's it for me. I'm out of here. So long.'"

WHJY has a wealth of information on its website, including the tribute song to The Doctor with Metallica's "Fade to Black"; a list of relief funds and benefit shows; a letter from former Clear Channel intern Robert Riffe, who was at the concert at the Station the night of the fire; and a letter from Ty Longley's wife, Heidi.

Funeral For A Friend

Brutus adds, "Anybody who has worked at a radio station knows there are usually one or two people, who, through the years and all the staff changes, are the hub — the people everyone keeps in touch with. At 'HJY that person was The Doctor."

"Literally, almost every single person in the state knew him. If they didn't know him, they knew someone who knew him. He was the only guy you could always count on to never miss a shift, because he knew all the snowplow drivers in the state of Rhode Island."

"On several occasions they drove the plows to his house and drove him to the radio station. He was a great, fun person and somebody I always kept in touch with through the years. He was frequently a guest on *hardDrive*. The thing I'll miss the most is not hearing his voice at the beginning of a call saying, 'Howahyuh?'"

dumps. We want to make sure that we're doing business with reputable people who have safety as a concern and are not just packing as many people into the building at \$10 a head as they can.

"We're going to check to make sure that clubs have insurance. Then, when our personalities take the mike at the club, they're going to do the flight-attendant routine, pointing out the exits to everyone in the building. It may not

be the cool thing to do, but I don't care. In fact, the personalities think it's a great idea; they're on board with it."

Gosselin has a picture of Gonsalves on the main page of KOOJ's website, with a link to the WHJY relief fund. He's also added a section with tips on how to escape a building safely. You can find help from ABC News to do this at abcnews.go.com/sections/scitech/US/firesafety_030221.html.

R&R ROCK TOP 30

March 7, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	891	-21	86305	21	36/0
2	2	SALIVA Always (Island/IDJMG)	712	-19	64692	21	31/0
5	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	551	+74	49513	6	33/3
3	4	SEETHER Fine Again (Wind-up)	533	+6	44786	30	25/1
4	5	GODSMACK Straight Out Of Line (Republic/Universal)	498	-8	41321	5	29/1
7	6	FOO FIGHTERS Times Like These (Roswell/RCA)	466	+20	35755	6	31/1
9	7	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	437	+28	34367	7	30/0
8	8	QUEENS OF THE STONE AGE No One Knows (Interscope)	435	+8	36678	18	24/0
6	9	CREED Weathered (Wind-up)	394	-60	27866	14	24/0
10	10	SOCIALBURN Down (Elektra/EEG)	362	-29	30333	12	28/1
11	11	STONE SOUR Both (Roadrunner/IDJMG)	342	-14	28476	26	28/0
14	12	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	312	-18	27977	29	25/0
12	13	CHEVELLE The Red (Epic)	311	-44	27845	28	18/0
16	14	DISTURBED Remember (Reprise)	296	+14	22357	9	24/0
Debut	15	LINKIN PARK Somewhere I Belong (Warner Bros.)	290	+290	26475	1	18/2
13	16	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	277	-66	22275	9	26/0
17	17	TRAPT Headstrong (Warner Bros.)	275	+21	23408	8	20/0
15	18	AUDIOSLAVE Cochise (Interscope/Epic)	274	-54	25755	20	23/0
19	19	CHEVELLE Send The Pain Below (Epic)	262	+50	22973	3	27/0
21	20	OUTSPOKEN Farther (Lava)	201	+13	14999	6	22/0
20	21	BON JOVI Bounce (Island/IDJMG)	194	-6	16512	4	19/0
18	22	FUEL Won't Back Down (Wind-up)	190	-29	10957	8	19/0
23	23	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	175	+13	14131	4	18/0
22	24	MUDVAYNE Not Falling (Epic)	173	-6	11576	10	13/0
27	25	STYX Waiting For Our Time (CMC/SRG)	151	+14	12852	3	15/1
26	26	RA Do You Call My Name (Republic/Universal)	148	+5	11507	3	12/0
24	27	NIRVANA You Know You're Right (Geffen/Interscope)	147	-10	13713	20	18/0
29	28	STONE SOUR Inhale (Roadrunner/IDJMG)	137	+15	7289	2	15/1
Debut	29	REVIS Caught In The Rain (Epic)	131	+63	9987	1	20/4
25	30	DONNAS Take It Off (Lookout/Atlantic)	129	-19	12016	6	13/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	9
DOUBLEDRIE Imprint (Roadrunner/IDJMG)	6
REVIS Caught In The Rain (Epic)	4
SEETHER Driven Under (Wind-up)	4
TAPROOT Mine (Velvet Hammer/Atlantic)	4
AUDIOSLAVE Like A Stone (Interscope/Epic)	3
LINKIN PARK Somewhere I Belong (Warner Bros.)	2
SALIVA Rest In Pieces (Island/IDJMG)	2
BREAKING BENJAMIN Skin (Hollywood)	2
FROM ZERO Sorry (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Somewhere I Belong (Warner Bros.)	+290
AUDIOSLAVE Like A Stone (Interscope/Epic)	+74
REVIS Caught In The Rain (Epic)	+63
SALIVA Rest In Pieces (Island/IDJMG)	+54
CHEVELLE Send The Pain Below (Epic)	+50
TOM PETTY... Have Love Will Travel (Warner Bros.)	+48
UNLOCO Failure (Maverick/Reprise)	+42
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	+41
PRIMUS WIOZZY N.I.B. (Divine/Priority)	+35
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Never Again (Roadrunner/IDJMG)	309
FOO FIGHTERS All My Life (Roswell/RCA)	305
DISTURBED Prayer (Reprise)	266
SYSTEM OF A DOWN Aerials (American/Columbia)	235
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	218
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	192
GODSMACK I Stand Alone (Republic/Universal)	192
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	184
TAPROOT Poem (Velvet Hammer/Atlantic)	175
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	169
PRIMUS WIOZZY N.I.B. (Divine/Priority)	167
NICKELBACK Too Bad (Roadrunner/IDJMG)	160
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	154
LINKIN PARK In The End (Warner Bros.)	149
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	142

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

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. 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

- PEARL JAM** Get Right (Epic)
Total Plays: 108, Total Stations: 11, Adds: 0
- TOM PETTY & THE HEARTBREAKERS** Have Love Will Travel (Warner Bros.)
Total Plays: 103, Total Stations: 12, Adds: 1
- AFI** Girl's Not Grey (DreamWorks)
Total Plays: 75, Total Stations: 10, Adds: 1
- UNLOCO** Failure (Maverick/Reprise)
Total Plays: 74, Total Stations: 10, Adds: 0
- SALIVA** Rest In Pieces (Island/IDJMG)
Total Plays: 73, Total Stations: 15, Adds: 2

- (HED) PLANET EARTH** Blackout (Volcano/Live)
Total Plays: 67, Total Stations: 7, Adds: 1
- BLINDSIDE** Sleepwalking (Elektra/EEG)
Total Plays: 60, Total Stations: 7, Adds: 0
- STEREOMUD** Breathing (Columbia)
Total Plays: 58, Total Stations: 5, Adds: 0
- SEETHER** Driven Under (Wind-up)
Total Plays: 57, Total Stations: 9, Adds: 4
- ALLMAN BROTHERS** Firing Line (Sanctuary/SRG)
Total Plays: 56, Total Stations: 12, Adds: 9

Songs ranked by total plays

Reporters

WONE/Akron, OH *

OM: Nick Anthony
PD: T.K. O'Grady
APD: Tom Daugherty
7 ALLMAN BROTHERS "Firing"
3 DOORS DOWN "Road"
SEETHER "Under"
AUDIOSLAVE "Stone"

KZRR/Albuquerque, NM *

Dir/Prog: Bill May
PD: Phil McKinney
MD: Rob Brothers
No Adds

KZMZ/Alexandria, LA

PD: Steve Casey
MD: Pat Cloud
5 ALLMAN BROTHERS "Firing"

WZZO/Allentown, PA *

PD: Robin Lee
MD: Keith Moyer
4 ALLMAN BROTHERS "Firing"
3 STYX "Time"

KWHL/Anchorage, AK

PD: Larry Snyder
MD: Kathy Mitchell
9 LINKIN PARK "Somewhere"
OLEANDER "Wheels"
SALIVA "Rest"

WAPL/Appleton, WI *

PD: Joe Cagaro
APD/MD: Cramer
No Adds

KLBJ/Austin, TX *

OM: Jeff Carroll
MD: Lorie Lowe
7 ALLMAN BROTHERS "Firing"
SEETHER "Under"

KIOC/Beaumont, TX *

PD/MD: Mike Davis
BREAKING BENJAMIN "Skin"
REVIS "Rain"

WKGB/Binghamton, NY

PD: Jim Free
MD: Tim Boland
REVIS "Rain"

WBUF/Buffalo, NY *

PD: John Paul
APD/MD: Joe Russe
No Adds

WRQK/Canton, OH *

PD/MD: Todd Dowd
REVIS "Rain"

WPXC/Cape Cod, MA

OM: Steve McVie
PD/MD: Suzanne Temers
BREAKING BENJAMIN "Skin"
CHEVELLE "Pain"

WYBB/Charleston, SC *

PD/MD: Mike Allen
DOUBLEDRIE "Imprint"
FROM ZERO "Sorry"

WKLC/Charleston, WV

PD/MD: Mike Rappaport
DOUBLEDRIE "Imprint"
LINKIN PARK "Somewhere"
REVIS "Rain"
SEETHER "Under"
TAPROOT "Mine"

WEBN/Cincinnati, OH *

OM/MD: Scott Reinart
MD: Rick "The Dude" Vasil
No Adds

WVRK/Columbus, GA

DM: Brian Waters
No Adds

KNCN/Corpus Christi, TX *

PD: Paula Newell
MD: Monte Montana
BREAKING BENJAMIN "Skin"

WTUE/Dayton, OH *

APD/MD: John Beaulieu
No Adds

KLAQ/El Paso, TX *

PD: Magic Mike Ramsey
APD/MD: Glenn Garza
SALIVA "Rest"

WPHD/Elmira-Coming, NY

GMPD: George Harris
MD: Stephen Shimer
31 AUDIOSLAVE "Stone"
31 GODSMACK "Straight"
30 FOO FIGHTERS "Times"
20 THEORY OF A DEADMAN "Make"
ALLMAN BROTHERS "Firing"

WRCQ/Fayetteville, NC *

OM: Paul Michele
MD: Mark Arian
MD: Al Field
ALLMAN BROTHERS "Firing"

KLQL/Houston, TX *

OM/MD: Vince Richards
MD: Steve Fick
8 SEETHER "Firing"
8 AUDIOSLAVE "Stone"

WRKR/Kalamazoo, MI

OM: Mike McKeely
PD/MD: Jay Deacon
No Adds

WQBZ/Macon, GA

PD: Erich West
MD: Sanna Scott
4 ALLMAN BROTHERS "Firing"

KFRQ/McAllen, TX *

PD: Alex Duran
MD: Stacy Taylor
No Adds

WCLG/Morgantown, WV

PD: Jeff Miller
MD: Dave Murdock
SEETHER "Under"
TAPROOT "Mine"

WHAH/Morristown, NJ *

PD/MD: Terry Carr
7 ALLMAN BROTHERS "Firing"
1 DOUBLEDRIE "Imprint"

WBAB/Nassau-Suffolk, NY *

PD: John Olson
APD/MD: John Parise
No Adds

KFZX/Odessa-Midland, TX

PD/MD: Steve Dracoll
16 LINKIN PARK "Somewhere"
4 ALLMAN BROTHERS "Firing"

KEZO/Omaha, NE *

PD: Lester St. James
MD: M.J. Matthews
ALLMAN BROTHERS "Firing"
SOCIALBURN "Down"

KCLB/Palm Springs, CA

PD/MD: Tish Lacy
2 AFI "Grey"
2 SEETHER "Under"

WRRX/Pensacola, FL *

OM/MD: Dan McClintock
1 ALLMAN BROTHERS "Firing"
TAPROOT "Mine"

WWCT/Peoria, IL

PD: Jamie Markley
MD: Dave Kane
SEETHER "Under"
TAPROOT "Mine"

WMMR/Philadelphia, PA *

PD: Sam Milkman
APD/MD: Ken Zepeto
No Adds

KDKB/Phoenix, AZ *

PD: Joe Bonadonna
MD: Dick Ellis
No Adds

WHEB/Portsmouth, NH *

PD/MD: Alex James
1 AFI "Grey"
SEETHER "Under"

WHJY/Providence, RI *

PD: Joe Bevilacqua
APD: Doug Palmieri
MD: John Laurenti
No Adds

KCAL/Riverside, CA *

PD: Steve Hoffman
MD: M.J. Matthews
46 LINKIN PARK "Somewhere"
23 SALIVA "Rest"
10 METALLICA "3"
8 SYSTEM OF A DOWN "F-A-I-A"
FOO FIGHTERS "Times"

WROV/Roanoke-Lynchburg, VA *

PD: Aaron Roberts
MD: Heidi Krumm-Tate
8 ALLMAN BROTHERS "Firing"
1 TAPROOT "Mine"
DOUBLEDRIE "Imprint"

WCMF/Rochester, NY *

PD: John McCrae
MD: Dave Kane
ALLMAN BROTHERS "Firing"
DOUBLEDRIE "Imprint"
FROM ZERO "Sorry"
GODSMACK "Straight"

WXRX/Rockford, IL

PD/MD: Jim Stone
RNDH: Burn
SEETHER "Under"
HEAD ON: Nice

KBER/Salt Lake City, UT *

OM: Bruce Jones
PD: Kathy Hammer
APD/MD: Helen Powers
No Adds

KSJQ/San Francisco, CA *

OM: Gary Schoenwetter
MD: Zack Tyler
REVIS "Rain"
MAKINMADE GOD "Passage"

KZOS/San Luis Obispo, CA

PD: David Alwood
APD: London Fields
MD: Jordan Black
1 AFI "Grey"
1 ALLMAN BROTHERS "Firing"

KXFX/Santa Rosa, CA *

PD/MD: Don Harrison
Asst. MD: Todd Payne
2 ROB ZOMBE "Bob"
1 COOL GUY
(HED) PLANET EARTH "Blackout"
REVIS "Rain"
SALIVA "Rest"

KISW/Seattle-Tacoma, WA *

PD: Dave Richards
APD/MD: Kyle Brooks
No Adds

KTUX/Shreveport, LA *

PD: Kevin Stone
MD: Flynn Stone
DOUBLEDRIE "Imprint"
STONE SOUR "Smoke"

KXUS/Springfield, MO

PD: Tony Messio
MD: Mark McClain
8 FOO FIGHTERS "Times"
AUDIOSLAVE "Stone"

WAQX/Syracuse, NY *

PD/MD: Bob O'Dell
1 TAPROOT "Mine"
1 LINKIN PARK "Somewhere"

WIOT/Toledo, OH *

PD/MD: Dave Rossi
No Adds

WKLT/Traverse City, MI

PD/MD: Terri Ray
No Adds

*Monitored Reporters

57 Total Reporters

37 Total Monitored

20 Total Indicator

19 Total Playlists

Did Not Report, Playlist Frozen (1):

WMZK/Wausau, WI





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SEETHER Fine Again (Wind-up)	1700	-64	147192	33	56/0
4	2	GODSMACK Straight Out Of Line (Republic/Universal)	1671	+75	136672	5	57/0
1	3	SALIVA Always (Island/IDJMG)	1631	-142	135829	23	57/0
3	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	1543	-136	127408	22	57/0
Debut	5	LINKIN PARK Somewhere I Belong (Warner Bros.)	1494	+1494	131548	1	54/2
8	6	DISTURBED Remember (Reprise)	1415	+47	116375	14	56/0
6	7	QUEENS OF THE STONE AGE No One Knows (Interscope)	1410	-43	120658	22	54/0
9	8	TRAPT Headstrong (Warner Bros.)	1396	+52	125398	21	55/0
5	9	CHEVELLE The Red (Epic)	1332	-172	110591	34	57/0
11	10	AUDIOSLAVE Like A Stone (Interscope/Epic)	1319	+107	107877	8	56/1
10	11	MUDVAYNE Not Falling (Epic)	1309	+29	113005	21	58/0
7	12	TAPROOT Poem (Velvet Hammer/Atlantic)	1212	-194	100586	26	52/0
12	13	SOCIALBURN Down (Elektra/EEG)	1136	+19	94503	15	57/0
15	14	FOO FIGHTERS Times Like These (Roswell/RCA)	1077	+69	94690	8	57/0
13	15	DISTURBED Prayer (Reprise)	952	-74	90739	29	56/0
14	16	RA Do You Call My Name (Republic/Universal)	894	-127	66688	23	49/0
17	17	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	787	-23	63739	12	46/0
16	18	FOO FIGHTERS All My Life (Roswell/RCA)	786	-60	73057	25	50/0
19	19	CHEVELLE Send The Pain Below (Epic)	768	+55	60205	7	54/3
18	20	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	747	+23	65529	7	49/0
21	21	(HED) PLANET EARTH Blackout (Volcano/Jive)	648	+56	57298	7	51/0
23	22	STONE SOUR Inhale (Roadrunner/IDJMG)	624	+61	51853	6	50/2
24	23	OUTSPOKEN Farther (Lava)	486	-17	39868	10	38/0
27	24	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	471	+35	36520	7	35/0
22	25	FUEL Won't Back Down (Wind-up)	408	-181	31318	10	40/0
28	26	STEREOMUD Breathing (Columbia)	403	+20	31023	10	36/1
29	27	BLINDSIDE Sleepwalking (Elektra/EEG)	388	+14	32318	8	43/3
36	28	REVIS Caught In The Rain (Epic)	387	+126	30790	3	46/7
25	29	PACIFIER Bulletproof (Arista)	374	-108	32843	17	35/0
34	30	PROJECT 86 Hollow Again (Atlantic)	315	+32	24318	7	33/1
33	31	FINCH What It Is To Burn (Drive-Thru/MCA)	314	+14	24571	7	30/2
50	32	SALIVA Rest In Pieces (Island/IDJMG)	313	+196	23804	2	45/10
35	33	BREAKING BENJAMIN Skin (Hollywood)	309	+45	21551	3	40/2
42	34	COLD Stupid Girl (Flip/Geffen/Interscope)	294	+127	27523	2	34/6
32	35	SYSTEM OF A DOWN Inner Vision (American/Columbia)	240	-97	19490	16	30/0
37	36	LEISUREWORLD I'm Dead (41)	224	-19	21729	9	24/0
43	37	EVANESCENCE Bring Me To Life (Wind-up)	213	+52	13829	5	16/4
49	38	LIMP BIZKIT Just Drop Dead (Flip/Interscope)	200	+68	19689	2	2/0
Debut	39	UNLOCO Failure (Maverick/Reprise)	199	+94	11046	1	31/5
30	40	EXIES My Goddess (Virgin)	193	-151	15527	19	32/0
38	41	CREED Weathered (Wind-up)	186	-56	11439	16	15/0
47	42	HOT ACTION COP Fever For The Flava (Lava)	184	+45	12175	2	16/2
46	43	AFI Girl's Not Grey (DreamWorks)	182	+42	13901	4	24/6
41	44	30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)	169	-14	10204	5	20/0
44	45	DROWNING POOL F/ROB ZOMBIE The Man Without Fear (Wind-up)	158	+12	16896	4	5/0
40	46	BLANK THEORY Middle Of Nowhere (New Line)	151	-35	8872	11	17/0
31	47	ZWAN Honestly (Reprise)	143	-196	12768	13	28/0
45	48	SEETHER Driven Under (Wind-up)	134	-6	11618	5	30/17
39	49	DONNAS Take It Off (Lookout/Atlantic)	134	-68	9402	12	15/0
48	50	LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)	100	-33	6679	7	13/0

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 2/23-3/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TAPROOT Mine (Velvet Hammer/Atlantic)	22
SEETHER Driven Under (Wind-up)	17
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	14
SALIVA Rest In Pieces (Island/IDJMG)	10
REVIS Caught In The Rain (Epic)	7
COLD Stupid Girl (Flip/Geffen/Interscope)	6
AFI Girl's Not Grey (DreamWorks)	6
FROM ZERO Sorry (Arista)	6
UNLOCO Failure (Maverick/Reprise)	5
EVANESCENCE Bring Me To Life (Wind-up)	4
3 DOORS DOWN The Road I'm On (Republic/Universal)	4
CHEVELLE Send The Pain Below (Epic)	3
BLINDSIDE Sleepwalking (Elektra/EEG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Somewhere I Belong (Warner Bros.)	+1494
SALIVA Rest In Pieces (Island/IDJMG)	+196
COLD Stupid Girl (Flip/Geffen/Interscope)	+127
REVIS Caught In The Rain (Epic)	+126
AUDIOSLAVE Like A Stone (Interscope/Epic)	+107
UNLOCO Failure (Maverick/Reprise)	+94
GODSMACK Straight Out Of Line (Republic/Universal)	+75
FOO FIGHTERS Times Like These (Roswell/RCA)	+69
LIMP BIZKIT Just Drop Dead (Flip/Interscope)	+68
STONE SOUR Inhale (Roadrunner/IDJMG)	+61

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYSTEM OF A DOWN Aerials (American/Columbia)	675
AUDIOSLAVE Cochise (Interscope/Epic)	552
STONE SOUR Bother (Roadrunner/IDJMG)	542
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	507
GODSMACK I Stand Alone (Republic/Universal)	454
NIRVANA You Know You're Right (Geffen/Interscope)	419
STAIN'D For You (Flip/Elektra/EEG)	416
NICKELBACK Never Again (Roadrunner/IDJMG)	414
KORN Here To Stay (Immortal/Epic)	406
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	405
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	394
SYSTEM OF A DOWN Toxicity (American/Columbia)	383
TOOL Schism (Volcano)	371
DISTURBED Down With The Sickness (Giant/Reprise)	341
KORN Thoughtless (Immortal/Epic)	339
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	337
P.O.D. Youth Of The Nation (Atlantic)	331
P.O.D. Alive (Atlantic)	320
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	319
LINKIN PARK In The End (Warner Bros.)	313

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



UNLOCO "FAILURE"

MOST ADDED 3 WEEKS RUNNING!

Active Rock Mediabase Debut 39* Rock Mediabase Debut 36*

Majors Include: WAAF/Boston, WRIF/Detroit, WXTB/Tampa, WNOR/Norfolk, KLBK/Austin, WCCC/Hartford...

Catch them this spring on MAAW! Ozzfest 2003!



www.unloco.com

becoming i in stores March 11th! Video coming soon!...



DOUBLEDRIVE IMPRINT

Making an "Imprint" out-of-the-box:

WAAF	WRIF	KXXR	KZON	WCCC	WJRR	WTFX
WIIL	WQBK	KMOD	WKQZ	KRZR	KTUX	KAZR
WROV	WCMF	KHTQ	KLPX	WRTT	WRXR	WRXW
WKLC	WJJO	WLZX	KPOI	WGIR	WZBH	WXQR
		WCPR	WDHA	WIXO	KFMX	KLFX
		KRQR	WYBB	KATS	WAMX	WOTT
		WEZX	and more...			



The first single from their Roadrunner Records debut
Blue In The Face

Produced and Mixed by Michael Barbiero
Produced and Mixed by John Kurzweg
Associate Producer: Brian McTernan
Management: Rick Smith for Wild Justice

On tour in April with Seether
and Trapt





America's Best Testing Active Rock Songs 12+
For The Week Ending 3/7/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Remember (Reprise)	4.28	4.17	90%	12%	4.32	91%	11%
DISTURBED Prayer (Reprise)	4.24	4.17	94%	28%	4.24	95%	31%
MUDVAYNE Not Falling (Epic (4.22))	4.12	83.00	13%	4.27	87.00	16%	4
TAPROOT Poem (Velvet Hammer/Atlantic)	4.11	4.13	88%	25%	4.00	90%	30%
CHEVELLE Send The Pain Below (Epic)	4.11	3.97	69%	7%	4.06	73%	7%
TRAPT Headstrong (Warner Bros.)	4.06	4.02	79%	13%	4.00	80%	18%
GODSMACK Straight Out Of Line (Republic/Universal)	4.04	4.06	85%	11%	4.08	87%	10%
STONE SOUR Inhale (Roadrunner)	4.02	3.90	58%	6%	3.99	61%	7%
SEETHER Fine Again (Wind-up)	4.01	4.06	86%	26%	3.96	89%	31%
AUDIOSLAVE Like A Stone (Epic/Interscope)	4.01	3.92	82%	11%	4.04	85%	13%
SALIVA Always (Island/IDJMG)	3.99	3.98	95%	33%	3.76	96%	40%
RA Do You Call My Name (Republic/Universal)	3.97	3.92	66%	16%	3.96	70%	21%
SOCIAL BURN Down (Elektra/EEG)	3.91	3.89	72%	11%	3.80	72%	12%
FUEL Won't Back Down (Wind-up)	3.88	3.85	74%	11%	3.84	77%	13%
STEREOMUD Breathing (Columbia)	3.86		37%	3%	3.83	43%	4%
FOO FIGHTERS All My Life (Roswell/RCA)	3.83	3.83	96%	40%	3.84	96%	44%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.82	3.87	97%	37%	3.74	97%	42%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.82	3.77	93%	39%	3.75	94%	44%
AUDIOSLAVE Cochise (Interscope/Epic)	3.79	3.77	92%	38%	3.96	94%	39%
OUTSPOKEN Farther (Lava)	3.71	3.64	32%	5%	3.67	35%	6%
THEORY OF A DEAD MAN Make Up Your Mind (Roadrunner/IDJMG)	3.67	3.69	57%	9%	3.59	64%	11%
(HED) PLANET EARTH Blackout (Volcano/Jive)	3.64	3.51	41%	7%	3.64	48%	10%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.63	3.69	82%	18%	3.67	82%	19%
NIRVANA You Know You're Right (Geffen/Interscope)	3.61	3.62	97%	49%	3.63	97%	53%
OLEANDER Hands Off The Wheel (Sanctuary/SRC)	3.60	3.56	40%	6%	3.57	45%	8%
PACIFER Bulletproof (Arista)	3.59	3.42	58%	11%	3.49	59%	13%
EXIES My Goddess (Virgin)	3.53	3.51	71%	18%	3.38	72%	23%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.36	3.36	90%	33%	3.33	89%	35%
ZWAN Honestly (Reprise)	3.16	3.17	76%	30%	3.18	83%	31%

Total sample size is 648 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407-523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- STAGE I** Will Be Something (Maverick/WB)
Total Plays: 85, Total Stations: 8, Adds: 0
- 3 DOORS DOWN** The Road I'm On (Republic/Universal)
Total Plays: 77, Total Stations: 10, Adds: 4
- PEARL JAM** Get Right (Epic)
Total Plays: 68, Total Stations: 8, Adds: 1
- SUM 41** The Hell Song (Island/IDJMG)
Total Plays: 65, Total Stations: 11, Adds: 1
- TAPROOT** Mine (Velvet Hammer/Atlantic)
Total Plays: 54, Total Stations: 29, Adds: 22
- SLUR** Who I Am (Tarpit)
Total Plays: 43, Total Stations: 6, Adds: 1
- DOUBLEDRIVE** Imprint (Roadrunner/IDJMG)
Total Plays: 41, Total Stations: 17, Adds: 14
- FROM ZERO** Sorry (Arista)
Total Plays: 40, Total Stations: 11, Adds: 6

Songs ranked by total plays

Indicator

Most Added*

- TAPROOT** Mine (Velvet Hammer/Atlantic)
- SEETHER** Driven Under (Wind-up)
- DOUBLEDRIVE** Imprint (Roadrunner/IDJMG)
- COLD** Stupid Girl (Flip/Geffen/Interscope)
- LINKIN PARK** Somewhere I Belong (Warner Bros.)
- FINCH** What It Is To Burn (Drive-Thru/MCA)
- FROM ZERO** Sorry (Arista)
- STONE SOUR** Inhale (Roadrunner/IDJMG)
- (HED) PLANET EARTH** Blackout (Volcano/Jive)
- UNLOCO** Failure (Maverick/Reprise)
- BLINDSIDE** Sleepwalking (Elektra/EEG)
- OLEANDER** Hands Off The Wheel (Sanctuary/SRC)
- AFI** Girl's Not Grey (DreamWorks)
- REVIS** Caught In The Rain (Epic)
- EVANESCENCE** Bring Me To Life (Wind-up)
- HOT ACTION COP** Fever For The Flava (Lava)

Reporters

WOBK/Albany, NY * PD/MD: Chai Walker 1 SYSTEMATIC "Sons" 1 TAPROOT "Mine" DOUBLEDRIVE "Imprint"	KROR/Chico, CA OMPD: Dain Sandoval 20 TAPROOT "Mine" 5 SEETHER "Under" DOUBLEDRIVE "Imprint" FROM ZERO "Sorry"	WVBN/Flint, MI * OMPD: Brian Beddow MD: Tony LaBrie FROM ZERO "Sorry" SALIVA "Rest" UNLOCO "Failure" SEETHER "Under"	WOXA/Harrisburg, PA * OMPD: Claudine DeLorenzo MD: Nixon 1 STONE SOUR "Inhale" SALIVA "Rest" UNLOCO "Failure"	WKZZ/Lexington-Fayette, KY * No Adds MD: Suzy Boe	KMRQ/Modesto, CA * PD/MD: Jack Paper APD: Matt Foley 1 TAPROOT "Mine" COLD "Girl"	KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele CHEVELLE "Pain" SALIVA "Rest"	KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz AFI "Grey" CHEVELLE "Pain"	WLXZ/Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky REVIS "Rain" SEETHER "Under" TAPROOT "Mine"
KZKR/Amarillo, TX PD/MD: Eric Slayter 5 EVANESCENCE "Life"	WMMS/Cleveland, OH * PD: Jim Trapp MD: Slata No Adds	KRZR/Fresno, CA * OMPD: E. Curtis Johnson MD: Rick Roddam 4 DOUBLEDRIVE "Imprint"	WCCC/Hartford, CT * OM: Michael Picozzi APD/MD: Mike Karolyi AFI "Grey" FROM ZERO "Sorry" TAPROOT "Mine" UNLOCO "Failure" REVIS "Rain"	KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight No Adds	WRAT/Monmouth-Ocean, NJ * OMPD: Carl Craft APD/MD: Robyn Lane 6 REVIS "Rain" SEETHER "Under"	KURF/Portland, OR * OM: Dave Numme PD/MD: Shauna Moran-Brown APD/MD: Al Scott No Adds	KIDZ/San Diego, CA * Dir/Prog: Jim Richards PD/MD: Shauna Moran-Brown MD: C.J. Cruz 2 TAPROOT "Mine" 1 AUDIOSLAVE "Stone"	KZRO/Springfield, MO OM: Dave DeFranzo MD: George Spankmeister 1 (HED) PLANET EARTH "Blackout" 1 SEETHER "Under" 1 TAPROOT "Mine"
WMMK/Macon/Statesboro/Green Bay, WI * PD/MD: Guy Dark TAPROOT "Mine"	KILD/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 29 LINKIN PARK "Somewhere" TAPROOT "Mine"	WROF/Fl. Myers, FL * PD/MD: Fritz COLD "Girl" FROM ZERO "Sorry" TAPROOT "Mine"	KPOI/Honolulu, HI * PD: J.J. Michaels MD: Fli Slash DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" HOT ACTION COP "Fever" SEETHER "Under"	WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb BREAKING BENJAMIN "Skin" DOUBLEDRIVE "Imprint" REVIS "Rain" SEETHER "Under" STONE SOUR "Inhale" SUM 41 "Song"	WKYC/Myrtle Beach, SC PD: Brian Rickman APD/MD: Charley ATARIS "Daisy" COLD "Girl" FROM "Burn" TAPROOT "Mine" SALIVA "Rest" WHITE STRIPES "Seven"	KORR/Quad Cities, IA-L * OM: Denny Sullivan PD: Darren Pitta MD: Dave Levora 21 LINKIN PARK "Somewhere" 3 SALIVA "Rest" 1 TAPROOT "Mine"	KURQ/San Luis Obispo, CA PD/MD: Adam Burnes AFI "Grey" COLD "Girl"	WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips 2 SEETHER "Under" 1 TAPROOT "Mine"
WCHZ/Augusta, GA * OM: Harley Drew PD/MD: Chuck Williams 3 TAPROOT "Mine"	WBZX/Columbus, OH * PD: Hal Fish APD/MD: Ronni Hunter No Adds	WBYS/R. Wayne, IN * OM: Jim Fox SEETHER "Under"	WAMX/Huntington, WV PD/MD: Paul Oslund 1 SEETHER "Under" 1 TAPROOT "Mine"	KFMX/Lubbock, TX OM: Wes Neasemann 15 LINKIN PARK "Somewhere" DOUBLEDRIVE "Imprint" ALLMAN BROTHERS "Frag"	WNOR/Norfolk, VA * PD: Harvey Kojan APD/MD: Tim Parker SEETHER "Under" TAPROOT "Mine" SHINEDOWN "Tease"	WBBS/Raleigh-Durham, NC * OMPD: Andy Meyer APD/MD: Gary Poole No Adds	WRBR/South Bend, IN OMPD: Ron Stryker MD: Eric Meier FINCH "Burn" STONE SOUR "Inhale"	KRTQ/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett SEETHER "Under"
KRAB/Bakersfield, CA * PD/MD: Denny Spinks 8 EVANESCENCE "Life" 4 SALIVA "Rest"	KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 3 SALIVA "Rest" 1 EVANESCENCE "Life"	WRUF/Gainesville-Ocala, FL * PD: Henry Guscott MD: Ryan North 1 UNLOCO "Failure"	WRIT/Huntsville, AL * OM: Rob Harder PD/MD: Jimbo Wood APD: Joe Kuner 1 AFI "Grey" DOUBLEDRIVE "Imprint" SEETHER "Under" TAPROOT "Mine"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 1 TAPROOT "Mine" EVANESCENCE "Life"	KDOT/Reno, NV * PD/MD: Jave Patterson 3 DOORS DOWN "Road"	WRBR/South Bend, IN OMPD: Ron Stryker MD: Eric Meier FINCH "Burn" STONE SOUR "Inhale"	KHTQ/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett COLD "Girl" DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" SEETHER "Under"
WYY/Baltimore, MD * OM: Kerry Plackmeyer PD: Dave Hill APD/MD: Rob Heckman STEREOLO "Breathing"	KBPI/Denver-Boulder, CO * PD: Bob Richards APD/MD: Willie B. 2 CHEVELLE "Pain" POWERMAN 5000 "Free" SALIVA "Rest"	WKLO/Grand Rapids, MI * PD/MD: Mark Feaurie Asst. MD: Tom Stavrou No Adds	KORC/Kansas City, MO * PD: Bob Edwards APD/MD: Don Janzsen 1 SEETHER "Under" SALIVA "Rest"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	KRQC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 15 AFI "Grey" 3 FINCH "Burn" 1 PROJECT 86 "Hollow"	WNVE/Rochester, NY * PD: Erick Anderson MD: Don Vincent 3 DOORS DOWN "Road" SEETHER "Under" TAPROOT "Mine"	KHTQ/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett COLD "Girl" DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" SEETHER "Under"	KICT/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 6 3 DOORS DOWN "Road" 1 REVIS "Rain"
WCPB/Biloxi-Gulfport, MS * OM: Wayne Westkins PD: Scot Fox MD: Mitch Cry 2 AFI "Grey" 1 DOUBLEDRIVE "Imprint" SEETHER "Under"	KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 2 TAPROOT "Mine" 1 SEETHER "Under" DOUBLEDRIVE "Imprint"	WZOR/Green Bay, WI PD/MD: Roxanne Steele OLEANDER "Wheel"	KLFX/Killeen-Temple, TX PD/MD: Bob Fonda 21 LINKIN PARK "Somewhere" 18 COLD "Girl" 18 REVIS "Rain"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WGR/Manchester, NH PD: Valerie Knight DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" HOT ACTION COP "Fever" TAPROOT "Mine"	KRXX/Sacramento, CA * Str. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall TAPROOT "Mine"	WOLZ/Springfield, IL PD: Ray Lytle APD: The Blatch MD: Rocky BLINDSIDE "Sleepwalk" TAPROOT "Mine"	WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie No Adds
WAAF/Boston, MA * PD: Keith Hastings Interim MD: Mistress Carrie BREAKING BENJAMIN "Skin" SHINEDOWN "Tease" TAPROOT "Mine" UNLOCO "Failure"	WRIF/Detroit, MI * OMPD: Doug Podell APD/MD: Mark Pennington 1 AFI "Grey" COLD "Girl" DOUBLEDRIVE "Imprint"	WTPJ/Greenville, SC * PD: Mark Hendrix MD: Smack Taylor FINCH "Burn" PEARL JAM "Right" TAPROOT "Mine" UNLOCO "Failure"	KLFX/Killeen-Temple, TX PD/MD: Bob Fonda 21 LINKIN PARK "Somewhere" 18 COLD "Girl" 18 REVIS "Rain"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WGR/Manchester, NH PD: Valerie Knight DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" HOT ACTION COP "Fever" TAPROOT "Mine"	KRXX/Sacramento, CA * Str. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall TAPROOT "Mine"	WOLZ/Springfield, IL PD: Ray Lytle APD: The Blatch MD: Rocky BLINDSIDE "Sleepwalk" TAPROOT "Mine"	WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie No Adds
WRXR/Chattanooga, TN * PD: Boner MD: Dave Spain DOUBLEDRIVE "Imprint" SALIVA "Rest"	WGBF/Evansville, IN PD: Fabby APD/MD: Slack Nick SEETHER "Under" TAPROOT "Mine"	WTPJ/Greenville, SC * PD: Mark Hendrix MD: Smack Taylor FINCH "Burn" PEARL JAM "Right" TAPROOT "Mine" UNLOCO "Failure"	KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty SALIVA "Rest"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WGR/Manchester, NH PD: Valerie Knight DOUBLEDRIVE "Imprint" FROM ZERO "Sorry" HOT ACTION COP "Fever" TAPROOT "Mine"	KRXX/Sacramento, CA * Str. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall TAPROOT "Mine"	WOLZ/Springfield, IL PD: Ray Lytle APD: The Blatch MD: Rocky BLINDSIDE "Sleepwalk" TAPROOT "Mine"	WBSX/Wilkes-Barre, PA * OM: Jules Riley MD: Chris Lloyd MD: Freddie No Adds
WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"	WJJO/Madison, WI * PD: Randy Hawke APD/MD: Blake Patton 2 HOT ACTION COP "Fever" 1 REVIS "Rain" 1 SEETHER "Under" DOUBLEDRIVE "Imprint" EVANESCENCE "Life"

* Monitored Reporters
74 Total Reporters
58 Total Monitored
16 Total Indicator



ON THE RECORD

With **Matt Bahan**
PD/MD, WIXO/Peoria, IL



Man, the first half of the year is already kicking ass. We're ready for spring and summer here in Peoria — winter sucks ass! That reminds me: This week we are pumping out tickets for the Summer Sanitarium tour featuring Metallica, Limp Bizkit, Linkin Park, Deftones and Peoria's very own Mudvayne. Have you listened to this album? What a great, rabid, intense batch of songs. * Mudvayne played

the WIXO (99X) Nut-Cracker Christmas show. Anyone who hasn't seen them live should drop their purse and get their ass movin'! Mudvayne's *The End of All Things to Come* is full of active rock gems, and this will be the year that Mudvayne explodes even more on the scene. The fact that they grew up down the street from this radio station and we've known them for over five years has all of us excited. * Also, the new Cinder album rules, as does The Music's CD. Does anyone think the new Bizkit will suffer without Borland? Hmmmm....

Linkin Park follow up a huge add week with incredible debuts at No. 4, No. 5 and No. 15 at Alternative, Active Rock and Rock, respectively. "Somewhere I Belong" will be the musical home base for the band as they tour this year, and I'm very excited to hear the rest of the album ... On the Most Added front, **Taproot's** "Mine" tops the list at Active with 22 adds. WAAF/Boston, KXXR/Minneapolis, KIOZ/San Diego, WXTB/Tampa, KRXQ/Sacramento and WLZR/Milwaukee are among those taking the lead ... The **Seether** story continues to build as "Driven Under," the followup to "Fine Again," takes off with 17 Active adds. This is true artist development in the making — a worthy band, a worthy song and Rock radio reacts accordingly ... If anyone *doesn't* know the story behind **DoubleDrive's** "Imprint" by now, please call me or your favorite Roadrunner rep immediately! This week 20 stations (14 Active, six Rock) pay their respects to the late Dick Sheetz. But it's not just about that. The song deserves a shot, especially from those who want, need or favor a pure, straight-ahead rocker ... **Saliva** continue to load in adds on "Rest in Pieces" as 10 Actives come in this week, and the track climbs 50-32 on the chart ... How many of you remember last year's "Rate-a-Record, Rate-a-Wine"? Remember that wacky WXTB/Tampa PD Rick Schmidt climbing all over the mike, talking about this new band called **Shinedown**? (Or maybe you remember him doing wine shots!) At any rate, it's now time to get ready to hear the official music from this extremely talented band. WAAF and WNOR/Norfolk both added "Fly From the Inside" this week. Call your Atlantic rep and tell them that you saw it mentioned in my HotFax and have to hear the record. I don't know when they're going for Adds, but, apparently, that didn't matter to WAAF and WNOR ... **Evanescence's** "Bring Me to Life" is growing by leaps and bounds. It rises 43-37 on the Active chart with only 16 stations playing it. Clearly, those stations believe in it wholeheartedly. For example, last week WIYY/Baltimore played it 23 times; WNOR gave it 31 spins; WXQR/Greenville, NC plugged it in 20 times; and KPOI/Honolulu spun it 26 times ... On the Rock side, **The Allman Brothers Band** received the Most Added award for "Firing Line" as it found support from KLBK/Austin, WZZO/Allentown, WROV/Roanoke, KLPX/Tucson and KMOD/Tulsa right out of the box ... It seems that **Systematic** have bypassed the sophomore album blues, so they get an early nod as this week's **MAX PIX: SYSTEMATIC** "Leaving Only Scars" (Elektra/EEG).

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock ON THE RADIO

Record Of The Week

ARTIST: 40 Grit
TITLE: *Nothing to Remember*
LABEL: Metal Blade

OK, you have every reason to fear the Metal Blade label. For over 20 years it's been cranking out more metal than a bomb factory, and most of it is twice as deadly as Saddam's chemical agents. * But what's this? Melody from MB? You better believe it. Despite the rough name, don't expect sandpaper-throat death screams from 40 Grit on *Nothing to Remember*. Tracks like "Bomb Bottom" and "Only Human" provide speaker-rattling rock a la Disturbed — and we all know how well that band's done for ya.



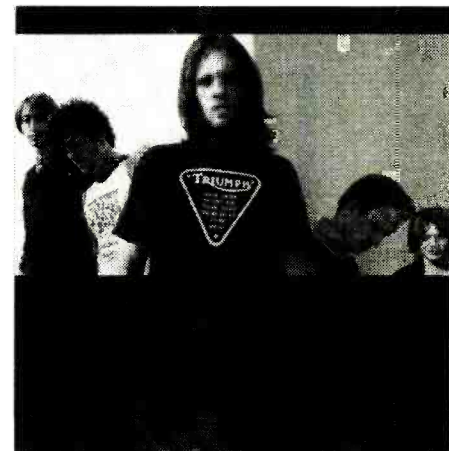
— Frank Correia, Rock Specialty Editor

active INSIGHT

ARTIST: Revis

LABEL: Epic

By FRANK CORREIA / ROCK SPECIALTY EDITOR



There's something about spying on co-habitants that sucks TV viewers in like moths to a flame. Shows like *The Osbournes* have proved that voyeurism is ratings gold. Here's hoping that young Epic band **Revis** had tapes rolling during their quest for a deal — five bandmates sharing a one-bedroom apartment in Los Angeles has got to be more interesting than anything Anna Nicole Smith can vomit up.

Sure, the group could have played it safe. Known as Orco at the time, the band were big fish in the relatively small pond of Carbondale, IL. "Back home we were on top and there was nothing to challenge us," says guitarist Robert Davis. "Being broke and crammed into a small room became the motivating factor for us to start writing new songs like our lives depended on it."

"The move was a jarring experience," recalls Revis frontman Justin Holman. "We knew moving to L.A. meant that we would be starting over, but it didn't really sink in until we went from playing for

screaming fans to playing for the bartender. That experience bruised our egos for a little while, but in the end it made us stronger by forcing us to take a long, hard look at our music."

Flash-forward to 2002: The group had a deal with Epic and was hitting the studio with Linkin Park producer Don Gilmore. Nowadays, Revis can actually hear their lead single, "Caught in the Rain," on the radio, as Active Rockers like WAAF/Boston, KRQC/Omaha and WKQZ/Saginaw, MI have lent double-digit support to the track. It captured Most Increased Spins last week at the format and is moving up to 36* on the Active chart. Featuring melodic vocals and the kind of inspired guitar leads that most Sunset Strippers are too drunk to play, "Rain" can help wash away some of the sludgier distortion on Active airwaves with its clean sound. Revis will be on the road with Oleander throughout March — make sure to bring your video cameras, boys.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

R&R TOP 20 SPECIALTY ARTISTS

1. **MACHINE HEAD** (Roadrunner/IDJMG) "The Blood, The Sweat... (Live)"
2. **STRAPPING YOUNG LAD** (Century Media) "Devour"
3. **MINISTRY** (Sanctuary/SRG) "Animosity"
4. **GRADE 8** (Lava) "Brick By Brick"
5. **SWORN ENEMY** (Elektra/EEG) "Sworn Enemy"
6. **BOY SETS FIRE** (Wind-up) "Eviction Article"
7. **E-TOWN CONCRETE** (Razor & Tie) "Baptism"
8. **VOIVOD** (Chophouse/Surfdog) "Gasmask Revival"
9. **HAUNTED** (Earache) "Bloodletting"
10. **AMON AMARTH** (Metal Blade) "Death In Fire"
11. **40 GRIT** (Metal Blade) "No Giving In"
12. **AFI** (Nitro) "Dancing Through Sunday"
13. **MUDVAYNE** (Epic) "Not Falling"
14. **RAUNCHY** (Century Media) "Twelve Feet Tall"
15. **SHADOWS FALL** (Century Media) "Thoughts Without Words"
16. **(HED) P.E.** (Volcano/Jive) "Blackout"
17. **ELECTRIC HELLFIRE CLUB** (Cleopatra) "Hypochristian"
18. **A18** (Victory) "With Kind Regards"
19. **DAREDEVIL** (Wind-up) "The Man Without Fear"
20. **UNLOCO** (Maverick/Reprise) "Bruises"

Ranked by total number of shows reporting artist.



Winds Of Change Prequel

The rantings of a dangerous mind

What you're about to read comes from the keyboard of an angry young man. His name is Marty Schwartz, and I assure you he reached puberty a very, very long time ago. But, this industry being what it is, age is only a state of mind.

As I noted when I got some quotes from Marty for my 91X anniversary column [1/24/03], he was intimately involved with the very beginnings of *Alternative* as a format. He was the person who showed Rick Carroll and Larry Groves how to start a consultancy with the *Rock of the '80s* concept. And so Carroll, Schwartz and Groves was born.

Marty took *Rock of the '80s* to Paramount for a TV concept, which aired on Showtime from 1983 to 1985. He also did TV development for Pierre Cosette Productions, producers of the Grammys and the People's Choice Awards. He spent the '90s with *Delicious Vinyl*, managing hip-hop artists. Right now he's an in-house consultant at Fuel 2000 Records.



Marty Schwartz

in 1982, I used to say to friends, "If you think it's tough getting a record played, try getting a format played." I got it played first in Seattle at KYYX, then at San Diego's XTRA (91X). A dozen more markets followed. MTV was our first check. Garland got it right away.

I flew all over the country, selling group owners, GMs and PDs on one singular fact: If you are *Alternative* (*Rock of the '80s*), you will always have a position in the market — one that will always be hip and current and, more important, one you can sell. That fact still holds true, except that the format is teetering on becoming history — co-opted, sold out and homogenized.

When you lose the unique quality of being the only game in town, you're done, you've lost your niche, and *Alternative* is losing its niche. The music is still out there, as is the audience — which is likely even larger — but *Alternative* is missing the boat. There is no mystery, no discovery, no excitement.

What is really missing is the most important ingredient of all: the fun. I want more from *Alternative*. I want — even expect — to be musically challenged and enlightened. I'm talking about the future. Not money, not ratings — the future: radio's and records'. This is an industry collapsing under its own weight. Where is the fun? Where are the rock stars? They ain't on *Alternative* radio.

Star Power

Pop quiz: Name five rock stars at *Alternative*. Scary, isn't it? You really have to think about it. I'll give you a few guys I think qualify as rock stars: Eminem, Kid Rock and Zach De La Rocha, and that's about it. And those artists might not consider themselves *alternative* at all. Their music is great, but combine it with their larger-than-life

By Marty Schwartz

I want more from Alternative. I want — even expect — to be musically challenged and enlightened.

personas, and you have real stars.

How about these guys: Snoop Dogg, Nelly, Missy Elliott, Pink, Busta Rhymes, OutKast, Ludacris, DMX and 50 Cent? *Alternative* should play them all (before CHR). They are stars. What the format lacks most is stars. These guys and girls have real star power. Radio requires stars; it's the gas for the engine.

Has *Alternative* given up the hitmaking throne to Urban? Should *Alternative* have been early on Eminem, Pink, Nelly, 50 Cent, etc.? After all, wasn't the real power of *Alternative* breaking the next big CHR thing?

I'm not sure that's still the case. Urban has captured that coveted spot. *Alternative* has given up valuable real estate to another format. Record sales were hit even harder — *Alternative* losing its crossover clout has greatly affected multiplatinum potential.

Alternative is running on regular, but it requires high octane to propel it to the next level. I like Queens Of The Stone Age, System Of A Down and Linkin Park, but it's the tracks I like. I'm talking about star power — the power a format needs to succeed. I recall hearing Snoop Dogg interviewed on KROQ/Los Angeles, and it sounded perfect. The vibe fit. How many other *Alternatives* would interview Snoop?

Alternative History Channel

I left Elektra in 1982 and made a call to KROQ. I didn't even know Rick Carroll, but I knew a hit when I heard it. I saw the culture — the cult of personality — that surrounded KROQ. If you looked out the win-

dow or walked down the street, it was everywhere. I knew I had to try to make a change at radio.

Everyone seemed to be out of touch. I said to Rick, "Let me sell this thing. It will work everywhere." He believed it. He knew it would work before I did. It took years, but the format succeeded well beyond our imagination years after we left. We had gone our separate ways, but we got it done, spread the word and changed the culture.

Don't tell me about research. My son is 11. He and his friends never listen to *Alternative* radio. They all listen to hip-hop (with a little classic rock in the mix). Why? Because hip-hop is fun, has personality and has a beat you can dance to. I find it hard to believe that *Alternative* continues to ignore hip-hop. I had this rap in '88. The fact that it's still an issue borders on the absurd.

Every few years the format considers playing hip-hop, then takes a pass. Why? Kids everywhere listen to hip-hop; it's their rock 'n' roll. If they all had MTV2, it's likely they would watch it instead of MTV (except for teen girls). MTV2 is all about hip-hop. It is the real alternative: an eclectic mix of world culture and all that is and will be cool in years to come.

MTV2 is light years ahead of *Alternative*. If MTV is CHR and MTV2 is *Alternative*, why does *Alternative* continue to ignore hip-hop while MTV2 is at least 70% hip-hop? There is a massive disconnect here.

Alternative continues to ignore multiculturalism in music. The format was designed to embrace all things new, fresh and exciting; that is the unique quality of the brand called *Alternative*.

The format has become a one-trick pony embracing a singular sound. Remember modal? That is what *Alternative* reminds me of now. The year 2003 feels like 1978 — stuck in a musical rut. *Alternative* is supposed to sound like 2004.

In '78 I was struggling to get The Cars on the radio. The modal sound (a loud, generic blast later called "corporate rock") of rock dominated radio. Everyone said The Cars were too punk and would never work. That year at the Abrams Convention, Lee Abrams told me, "Our research shows the audience loves The Cars." We have the same kind of disconnect now. How can *Alternative* radio deny music that is so massively popular?

Embrace The Strange

There is so much great music out there. *Alternative* programmers should spend more time listening to college radio and XM and less time listening to the hype. The future of *Alternative* is in its ability to blend all kinds of different sounds under one umbrella.

The thing to remember is that whenever people tell you, "It will never work," you can be sure you're on to something. The adage holds

true for music: If your parents hate it, it must be good. And, let's face it, most parents hate hip-hop. That is precisely why *Alternative* must embrace it.

The same case can be made for punk. Everyone keeps waiting for it to go away once and for all, but it won't die. It will keep coming back, because it's their music, not ours. Punk and hip-hop go hand in hand. They have the same appeal; they come from the same place: the street. They belong on the radio together. DMX, White Stripes, System Of A Down, Black Rebel Motorcycle Club, Queens Of The Stone Age, The Roots, Transplants — it all works together.

They told me *Rock of the '80s* would never work. "L.A. only," they said. Jump ahead three years to '88. I found a label, *Delicious Vinyl*, when I was consulting Chris Blackwell at Island Pictures (I had left music for film). I listened to Tone-Loc and Young MC once before I called Chris and said, "We have to do this."

He believed. He has vision. He took "Wild Thing" to Jed The Fish at KROQ, who put it on. Lee Masters, then-President of MTV, was in town. I went over to see him and gave him the "Wild Thing" video. I told him it cost \$468 to make. The next week Larry Groves called me from KROQ and said "Wild Thing" was the most requested record ever. Masters called and said, "We are putting it into heavy."

When the disenfranchised become the franchise, it's over.

Case closed. The common ingredient: vision. Anyone got any? In both cases almost everyone said, "It will never work." An exec at Island Records told me "Wild Thing" would never fly. "L.A. only," she said.

The Winds Of Change

Can the format start having crossover success at the same rate it had in past years? Is the format willing to embrace change, grow and take radical musical chances? Can the audience count on *Alternative* to turn them on and challenge them? When the disenfranchised become the franchise, it's over.

Alternative used to be the disenfranchised: the outcasts, the outlaws and the innovators. Don't become the franchise. Be the new school — the new *Alternative*. This morning KROQ played the beautiful ballad "Lost Cause" by Beck, then Rage Against The Machine into Johnny Cash. The winds of change are beginning to howl, indeed.

The year 2003 feels like 1978 — stuck in a musical rut. Alternative is supposed to sound like 2004.

I asked Marty to contribute to next week's *Winds of Change Alternative* special. I wanted his perspective as someone who's seen the format from its earliest days, as well as his predictions for the future. Marty, as you will soon see, is intensely passionate about music, and when I received his comments, at times I thought I was reading the ranting of a 20-year-old punk rocker or rapper. That's when I said, "Uh-oh. This tirade needs to stand alone." Enjoy. Or be angry. Whatever.

Where's The Fun?

When we began *Rock of the '80s*



R&R ALTERNATIVE TOP 50

Powered By

March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2981	+73	364336	13	78/0
2	2	QUEENS OF THE STONE AGE No One Knows (Interscope)	2842	-58	326094	24	77/0
5	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	2497	+276	274504	9	78/1
	4	Debut LINKIN PARK Somewhere I Belong (Warner Bros.)	2487	+2487	326043	1	77/1
6	5	EVANESCENCE Bring Me To Life (Wind-up)	2477	+291	267509	9	74/4
4	6	FOO FIGHTERS Times Like These (Roswell/RCA)	2319	+97	235728	8	77/0
3	7	3 DOORS DOWN When I'm Gone (Republic/Universal)	2259	-256	223296	21	66/0
10	8	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1874	+25	209184	12	70/1
7	9	SALIVA Always (Island/IDJMG)	1861	-283	199179	23	69/0
8	10	CHEVELLE The Red (Epic)	1839	-185	218341	34	67/0
9	11	SEETHER Fine Again (Wind-up)	1834	-106	200329	33	71/0
12	12	COLDPLAY Clocks (Capitol)	1717	+35	244585	15	64/0
14	13	GOOD CHARLOTTE The Anthem (Epic)	1670	+30	207176	8	70/2
17	14	TRAPT Headstrong (Warner Bros.)	1619	+103	138658	18	66/5
15	15	GODSMACK Straight Out Of Line (Republic/Universal)	1584	+1	152240	5	69/0
11	16	SUM 41 Still Waiting (Island/IDJMG)	1560	-240	200857	19	70/0
13	17	FOO FIGHTERS All My Life (Roswell/RCA)	1548	-99	210275	25	74/0
16	18	TAPROOT Poem (Velvet Hammer/Atlantic)	1478	-95	141538	24	58/0
21	19	AFI Girl's Not Grey (DreamWorks)	1422	+125	201796	6	72/7
19	20	SOCIALBURN Down (Elektra/EEG)	1405	-1	120961	12	67/1
25	21	CHEVELLE Send The Pain Below (Epic)	1317	+181	151573	6	70/2
22	22	DISTURBED Remember (Reprise)	1265	-30	114882	9	61/1
18	23	DONNAS Take It Off (Lookout/Atlantic)	1240	-175	139187	13	68/0
26	24	USED Buried Myself Alive (Reprise)	1134	+167	129708	6	66/1
31	25	WHITE STRIPES Seven Nation Army (Third Man/V2)	1132	+395	157154	3	59/4
20	26	ZWAN Honestly (Reprise)	1104	-267	146725	12	63/0
28	27	FINCH What It Is To Burn (Drive-Thru/MCA)	930	+50	112365	7	57/6
24	28	UNWRITTEN LAW Rest Of My Life (Lava)	817	-325	72662	10	49/0
32	29	MUDVAYNE Not Falling (Epic)	811	+77	62717	17	43/2
33	30	ATARIS In This Diary (Columbia)	789	+93	107397	4	56/1
27	31	TRANSPLANTS Diamonds & Guns (Epitaph)	690	-243	66203	14	47/0
29	32	EXIES My Goddess (Virgin)	605	-252	48795	17	49/0
37	33	BURNING BRIDES Arctic Snow (V2)	571	+33	55323	5	43/1
41	34	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	539	+96	61757	3	36/6
34	35	AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	530	-87	40168	7	44/0
30	36	SYSTEM OF A DOWN Inner Vision (American/Columbia)	524	-256	46950	16	55/0
36	37	PACIFIER Bulletproof (Arista)	487	-59	43179	14	40/0
	38	Debut SUM 41 The Hell Song (Island/IDJMG)	464	+218	58362	1	48/10
42	39	(HED) PLANET EARTH Blackout (Volcano/Jive)	460	+21	36286	3	44/8
44	40	D4 Get Loose (Flying Nun/Hollywood)	449	+55	35364	5	36/1
35	41	MAROON 5 Harder To Breathe (J)	448	-121	35550	9	29/0
38	42	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	434	-86	55810	20	27/0
45	43	HOT ACTION COP Fever For The Flava (Lava)	425	+75	25924	4	29/0
43	44	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	412	+5	35148	5	33/0
47	45	BECK Lost Cause (Geffen/Interscope)	377	+58	51912	4	23/1
	46	Debut REVIS Caught In The Rain (Epic)	349	+192	19708	1	39/8
50	47	STONE SOUR Inhale (Roadrunner/IDJMG)	333	+70	23775	2	23/0
49	48	RA Do You Call My Name (Republic/Universal)	285	+19	23231	4	13/0
40	49	EVERCLEAR Volvo Driving Soccer Mom (Capitol)	283	-170	25383	8	23/0
	50	Debut COLD Stupid Girl (Flip/Geffen/Interscope)	281	+146	29491	1	29/8

Most Added®

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
SEETHER Driven Under (Wind-up)	30
TAPROOT Mine (Velvet Hammer/Atlantic)	21
SALIVA Rest In Pieces (Island/IDJMG)	13
SUM 41 The Hell Song (Island/IDJMG)	10
BREAKING BENJAMIN Skin (Hollywood)	10
LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)	10
(HED) PLANET EARTH Blackout (Volcano/Jive)	8
REVIS Caught In The Rain (Epic)	8
COLD Stupid Girl (Flip/Geffen/Interscope)	8
AFI Girl's Not Grey (DreamWorks)	7
SIMPLE PLAN Addicted (Lava)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Somewhere I Belong (Warner Bros.)	+2487
WHITE STRIPES Seven Nation Army (Third Man/V2)	+395
EVANESCENCE Bring Me To Life (Wind-up)	+291
AUDIOSLAVE Like A Stone (Interscope/Epic)	+276
SUM 41 The Hell Song (Island/IDJMG)	+218
REVIS Caught In The Rain (Epic)	+192
CHEVELLE Send The Pain Below (Epic)	+181
SALIVA Rest In Pieces (Island/IDJMG)	+172
USED Buried Myself Alive (Reprise)	+167
COLD Stupid Girl (Flip/Geffen/Interscope)	+146

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NIRVANA You Know You're Right (Geffen/Interscope)	1185
DISTURBED Prayer (Reprise)	978
SYSTEM OF A DOWN Aerials (American/Columbia)	882
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	819
STONE SOUR Bother (Roadrunner/IDJMG)	797
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	692
HOOBASTANK Running Away (Island/IDJMG)	617
JIMMY EAT WORLD The Middle (DreamWorks)	574
JIMMY EAT WORLD Sweetness (DreamWorks)	571
HOOBASTANK Crawling In The Dark (Island/IDJMG)	562
TRUSTCOMPANY Downtall (Geffen/Interscope)	560
INCUBUS I Wish You Were Here (Immortal/Epic)	559
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	512
STAINED For You (Flip/Elektra/EEG)	479
SYSTEM OF A DOWN Chop Suey (American/Columbia)	470
LINKIN PARK In The End (Warner Bros.)	456

73 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 2/23-3/1. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

"BURIED MYSELF ALIVE"

R&R Alternative: 26 - 24 (+167)
Modern Rock BDS: 26* (+122)

Already on over 80 stations including...

ADDED AT 11 PM !!!!

WXRK KROQ Q101 WZZN Live 105 WBCN WFNX KOGE CIMX WHFS WXTM KTBZ
WSUN KNDD WZTA WXDX KPNT KEDJ KWOD 91X WRZX WJRR KNRK and more!

Video on

Headlining **WARPED** This Summer!

Produced, Engineered and Mixed by John Feldmann
theused.net repressrecords.com
Management: John Reese and Paul Gomez for Freeze Management

ON THE RECORD
with
Eddie Gutierrez
GM/PD, KJEE/Santa Barbara, CA

92.9 KJEE
MONTECITO - SANTA BARBARA

Just got back from my first vacation in a long time. If one wonders where someone from Santa Barbara vacations, it's Miami. Isn't it amazing that in Miami every other station is Spanish — even the Alternative station was playing Spanish music — but when you drive one hour north on California's I-95 to Palm Springs you can't find one

Spanish station. Weird, huh? * So what's going on in beautiful Santa Barbara? Did I tell you KJEE is No. 1 12+ in its market? That's the third time, back to back. Did I also mention we are the highest rated Alternative station 12+ this quarter — but who's counting? * What kind of music do we like? Evanescence sounds like a smash and has been getting No. 1 phones four weeks in a row. Queens Of The Stone Age, The Ataris (local boys), Foo Fighters (Chris Shiflet is from SB), Audioslave and All-American Rejects are all doing great up here. * The new music we're digging includes new ones by Jack Johnson (another local boy) and The Streets (it's gonna be big). Sounds like all the hits are on Alternative radio.

The **Red Hot Chili Peppers** say, "Oh yeah, we've been here before," as they remain at No. 1. **Queens Of The Stone Age** and **Audioslave** are right behind them at No. 2 and 3, respectively ... But check out **Linkin Park**. Last week they were Most Added in the Universe; this week they're No. 4! **R&R** Director/Charts Anthony Acampora is pretty sure this hasn't happened since U2's "The Fly" ... **Evanescence** move to No. 5, proving the format works the way it's supposed to ... After a dramatic turnaround a few weeks ago, in which they regained their bullet, **All-American Rejects** crack the top 10 at No. 8. Someone asked me a month ago if DreamWorks was going to "get this one." I confidently predicted they would. Glad I'm right ... C'mon, people, you can move this **Coldplay** track a few spots higher — push, darn it! ... **Good Charlotte**, **Trapt**, **Godsmack**, **AFI**, **Chevelle** and **The Used** all gain ground this week ... And would you look at **The White Stripes**? Nice move from 31 to 25 ... Note the steady progress of **Finch** (see my concert review in this week's Alternative HotFax) at No. 27 ... **Mudvayne** and **The Ataris** make smooth moves to the top 30 ... And how do you like Mr. **Johnny Cash** going 41-34 on the Alternative chart? Ha! ... Down in the engine room things are heating up with **Revis**, **Stone Sour**, **Ra** and **Cold** ... Most Added this week: **Seether**, **Taproot**, **Saliva**, **Breaking Benjamin** and **Liam Lynch**.

Alternative
ON THE RADIO

— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **White Stripes**
LABEL: **Third Man/V2**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



OK, I admit it: I was a little late on **The White Stripes** bandwagon, but I was still ahead of not only the general populace, but also V2 Records. I first heard *White Blood Cells* in my present burg of Silverlake, a section of Los Angeles that is so hip you have to know the track listing of the Velvet Underground's first album or personally know Beck to rent an apartment. But I digress.

What I heard blew me away. It was blues and punk and rock and everything I wanted to hear stripped down to the bare essentials. Meg White's bash 'n' stomp was the perfect minimalist accompaniment to Jack White's strangulated guitar. Furthermore, the melodies, lyrics and music all came together to form (holy shit!) actual songs! I bought *White Blood Cells*, then on indie label Sympathy for the Record Industry, 2000's *De Stijl* and '99's *White Stripes* in one fell swoop. I was an instant fan.

From there, I curiously watched as Meg and Jack grew from underground act to breakthrough stars. "Fell in Love With a Girl" became an unlikely hit at radio, and the video picked up three MTV Video Music Awards for its

inventive use of Legos. The Detroit duo continued to paint the music scene red and white, and I've even seen people dressed up as The White Stripes for Halloween. Anyone who's seen the group live knows that Jack White is the world's most unlikely guitar hero, blasting out blues leads channeled from the crossroads while looking like The Cure's Robert Smith on laundry day.

Now the highly anticipated followup to *White Blood Cells* is ready to stomp its way through the retro rock clutter as Jack and Meg return with *Elephant* on, of all dates, April 1. The lead single, "Seven Nation Army," is already well on its way to conquering Alternative with its sly bass and simple beat. Using vintage equipment (nothing past 1963, thank you), the Stripes recorded *Elephant*'s 14 tracks at East London's Toe Rag Studios. Besides "Seven Nation Army," look for a cover of Burt Bacharach's "I Don't Know What to Do With Myself" and a ballad called "In the Cold, Cold Night," on which we finally hear from silent Stripes Meg White. *Elephant* will no doubt weigh in heavily with fans and critics alike.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

For gods sake
answer the phone!



A listener is calling.

RadioVoodoo is magic telephone and web technology that answers all your listener calls. It turns the calls into demographic data and audio files you can use instantly: to know your audience better, to sell your advertisers more spots, and to improve your programming. All without bending an elbow.

It's the coolest tool in radio. **radiovoodoo**

Contact Liz Laud at liz@radiovoodoo.com or call 800.798.5663 for a demonstration.

- Daypart Personalities
- 24 Hour Formats
- News & Talk
- Music Programming & Consulting
- Research & Prep

JONES RADIO NETWORKS



March 7, 2003



America's Best Testing Alternative Songs 12+ For The Week Ending 3/7/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CHEVELLE The Red (Epic)	4.08	4.11	94%	34%	4.02	94%	34%
SEETHER Fine Again (Wind-up)	4.06	4.06	89%	25%	4.06	90%	28%
SOCIALBURN Down (Elektra/EEG)	4.05	3.89	69%	8%	4.02	70%	7%
EVANESCENCE Bring Me To Life (Wind-up)	4.05	4.07	64%	10%	4.00	69%	12%
TRAPT Headstrong (Warner Bros.)	4.03	3.98	72%	10%	3.95	70%	10%
FOO FIGHTERS All My Life (Roswell/RCA)	3.98	4.02	96%	37%	4.02	96%	34%
TAPROOT Poem (Velvet Hammer/Atlantic)	3.98	4.06	88%	21%	3.93	88%	23%
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3.98	3.96	75%	12%	3.81	76%	14%
SUM 41 Still Waiting (Island/IDJMG)	3.95	3.94	95%	28%	3.97	94%	28%
CHEVELLE Send The Pain Below (Epic)	3.95	3.90	61%	6%	3.93	64%	7%
AFI Girl's Not Grey (DreamWorks)	3.94	3.84	46%	5%	3.79	44%	5%
FINCH What It Is To Burn (Drive-Thru/MCA)	3.93	3.80	47%	5%	3.77	46%	6%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.90	3.94	77%	12%	3.93	79%	10%
UNWRITTEN LAW Rest Of My Life (Lava)	3.90	3.86	76%	10%	3.89	77%	11%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.89	3.92	97%	36%	3.91	97%	37%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.89	3.93	94%	36%	3.85	94%	37%
GOOD CHARLOTTE The Anthem (Epic)	3.88	3.75	91%	22%	3.83	93%	22%
SALIVA Always (Island/IDJMG)	3.86	3.88	94%	36%	3.90	93%	36%
DISTURBED Remember (Reprise)	3.85	3.88	80%	16%	3.80	81%	17%
EXIES My Goddess (Virgin)	3.83	3.67	63%	10%	3.66	64%	11%
USED Buried Myself Alive (Reprise)	3.82	3.75	54%	8%	3.70	54%	9%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.77	3.77	76%	14%	3.77	78%	16%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.75	3.79	92%	27%	3.72	93%	28%
NIRVANA You Know You're Right (Geffen/Interscope)	3.72	3.78	95%	45%	3.69	95%	47%
DONNAS Take It Off (Atlantic)	3.63	3.52	86%	25%	3.61	86%	24%
GODSMACK Straight Out Of Line (Republic/Universal)	3.58	3.56	65%	13%	3.46	68%	15%
COLDPLAY Clocks (Capitol)	3.56	3.57	84%	27%	3.61	87%	26%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.56	3.53	62%	15%	3.52	63%	16%
SYSTEM OF A DOWN Inner Vision (American/Columbia)	3.50	3.51	85%	31%	3.45	84%	33%
ZWAN Honestly (Reprise)	3.44	3.61	79%	27%	3.50	79%	24%

Total sample size is 518 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

TOP 20 SPECIALTY ARTISTS

1. TAKING BACK SUNDAY (Victory) "Cute Without The E"
2. WHITE LIGHT MOTORCADE (Octone) "It's Happening"
3. NADA SURF (Barsuk) "The Way You Wear Your Head"
4. RAVEONETTES (Columbia) "Attack Of The Ghost Riders"
5. MASSIVE ATTACK (Virgin) "Special Cases"
6. SUPERGRASS (Island) "Rush Hour Soul"
7. POSTAL SERVICE (Sub Pop) "Such Great Heights"
8. AFI (DreamWorks) "Girl's Not Grey"
9. TED LEO & THE PHARMACISTS (Lookout) "Where Have All The Rude Boys Gone?"
10. MINISTRY (Sanctuary/SRG) "Piss"
11. ELECTRIC SIX (XL/Beggars) "Danger! High Voltage"
12. ECHOBOY (Mute) "Automatic Eyes"
13. FOLK IMPLOSION (iMusic/ARTISTdirect) "Brand Of Skin"
14. GREENHORNES (Telstar) "Satisfy My Mind"
15. DATSUNS (V2) "In Love"
16. STARING BACK (Lobster) "Version 2.0"
17. ROB DOUGAN (Reprise) "Clubbed To Death"
18. MUGGS (Anti/Epitaph) "Rain"
19. LEVELLERS (Eagle Vision) "Come On"
20. SWITCHFOOT (Columbia) "Meant To Live"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: White Light Motorcade
TITLE: Thank You, Goodnight
LABEL: Octone



With retro chic the movement of the moment in the Big Apple and beyond, more than a few poseurs have wormed their way into the crop. Fortunately, we have NYC's own White Light Motorcade. The four-piece are currently riding high at Alt specialty on the strength of "It's Happening," a delicious din of fuzzed-out bass, dirty guitar swagger and a chorus that's simultaneously laced with angel- and Pixies dust. "All Gone Again" floats high on lilting melodies underscored by compelling rhythms and layered guitars. Thank You, Goodnight could be the sleeper of the year. Step into the Light.

— Frank Correia, Rock Specialty Editor

Fast Hooks...No Snags

- Custom Production - Callouts & Montages
- Digital, Clear, Consistent
- 65,000+ Song Library
- All Formats & International Titles
- On-Time Delivery

Featuring: TM CENTURY GoldDiscs and HitDiscs



The World's Premier Music Hook Service

Email: hooks@hooks.com
www.hooks.com
FAX: (573)443-4016

200 Old 63 South, #103
Columbia, MO 65201-6081

For The Best Auditorium
Test Hook Tapes

Michael Pelaia
(573)443-4155

Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * OM/PD/APD/MD: Lisa Biello 1 SWITCHFOOT "Live" BREAKING BENJAMIN "Skin" SEETHER "Under"</p>	<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays COLD "Girl" SEETHER "Under" TAPROOT "Mine"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo SEETHER "Under" SIMPLE PLAN "Addicted"</p>	<p>WEED/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts 1 3 DOORS DOWN "Road" 1 SEETHER "Under" 1 SOCIALBURN "Down"</p>	<p>WWDX/Lansing, MI * PD: John Boyle MD: Kelly Bradley No Adds</p>	<p>WBUZ/Nashville, TN * OM: Jim Patrick PD/MD: Russ Schenck BRAND NEW "Jude" BREAKING BENJAMIN "Skin" REVIS "Rain" SALIVA "Rest" SIMPLE PLAN "Addicted" SOUTH FM "Claudia"</p>	<p>KZON/Phoenix, AZ * OM/PD: Tim Maranville APD/MD: Kevin Mannon BEFORE BRATTLE "Spine" LIFEHOUSE "Away" TRAPT "Headstrong" BLACK LAB "See"</p>	<p>WZNE/Rochester, NY * OM/PD: Mike Danger MD: Violet 1 (HED) PLANET EARTH "Blackout"</p>	<p>WKRL/Syracuse, NY * OM/PD: Mimi Griswold APD/MD: Abbie Weber 2 JOHNNY CASH "Hurt" COLD "Girl" SEETHER "Under"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam 12 2 EVANESCENCE "Life" 1 WHITE STRIPES "Seven"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick No Adds</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 1 TAPROOT "Mine"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly (HED) PLANET EARTH "Blackout" BREAKING BENJAMIN "Skin" SUM 41 "Song" SWITCHFOOT "Live"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 8 POWERMAN 5000 "Free" 1 TAKING BACK SUNDAY "Cute"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris ATARIS "Diary" SEETHER "Under"</p>	<p>WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 9 JOHNNY CASH "Hurt" 1 TAPROOT "Mine" 1 (HED) PLANET EARTH "Blackout" 1 FINCH "Burn" 1 ATARIS "Diary"</p>	<p>KWOD/Sacramento, CA * PD: Ron Bunce APD: Boomer 5 3 DOORS DOWN "Road" SEETHER "Under" SWITCHFOOT "Live" TRANSPLANTS "DJ" QUEENS OF "Flow"</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Meathad No Adds</p>
<p>KTZO/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 1 (HED) PLANET EARTH "Blackout" SEETHER "Under"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 1 SWITCHFOOT "Live" SALIVA "Rest"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 1 LINKIN PARK "Somewhere"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean 1 JACK JOHNSON "Defeated" JOHNNY CASH "Hurt" SALIVA "Rest"</p>	<p>KLEC/Little Rock, AR * OM: Peter Gunn PD: Marty Oehlhof APD: Jay Hamilton MD: Gregory Paul BECK "Lost" SEETHER "Under" TAPROOT "Mine"</p>	<p>KKND/New Orleans, LA * OM/PD: Rob Summers APD/MD: Sig 1 AFI "Grey" TAPROOT "Mine"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James BECK "Lost" BREAKING BENJAMIN "Skin" COLD "Girl" SEETHER "Under" TAPROOT "Mine"</p>	<p>KPNT/St. Louis, MO * PD: Tommy Matterm MD: Jeff Frisse APD: Jeff "Woody" Fife 5 LIAM LYNCH "Whatever" SEETHER "Under" SUM 41 "Song"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Shark APD: Pat Largo No Adds</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 1 SUM 41 "Song" CHELLE "Pain" PETE YORN "Back"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 5 MUDVAYNE "Falling" 1 (HED) PLANET EARTH "Blackout" 1 LIAM LYNCH "Whatever" AFI "Grey" BREAKING BENJAMIN "Skin" MUSIC "Road" TAPROOT "Mine"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Camova MD: Matt Franklin 4 JACK JOHNSON "Defeated" EVANESCENCE "Life" SIMPLE PLAN "Addicted"</p>	<p>KTZX/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt TAPROOT "Mine"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden No Adds</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 4 TRAPT "Headstrong" 1 PETE YORN "Back"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James BECK "Lost" BREAKING BENJAMIN "Skin" COLD "Girl" SEETHER "Under" TAPROOT "Mine"</p>	<p>KXKR/Salt Lake City, UT * PD/VP/Prog. & Prod.: Mike Summ APD/MD: Artie Fufkin AMD: Corey O'Brien 24 TRAPT "Headstrong" WHITE STRIPES "Seven"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spary 12 DISTURBED "Remember" 9 LIAM LYNCH "Whatever" EVANESCENCE "Life"</p>
<p>WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parinello MD: Jason Ulanet SEETHER "Under" TAPROOT "Mine"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Czumarnato MUSIC "Road" REVIS "Rain" TAKING BACK SUNDAY "Cute"</p>	<p>KXNF/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 12 STONE SOUR "Bother" 10 STAINED "For" 10 WHITE STRIPES "Leaves" SEETHER "Under" WHITE STRIPES "Seven"</p>	<p>WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 SALIVA "Rest" 1 FINCH "Burn" SEETHER "Under"</p>	<p>WLRS/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald 1 WHITE STRIPES "Seven" SALIVA "Rest"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers No Adds</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 1 SEETHER "Under" 1 SUM 41 "Song" 1 PETE YORN "Back" REVIS "Rain"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley AGENT 51 "Heroin" EVANESCENCE "Life" RED HOT CHILI... "Dosed"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 1 SUM 41 "Song" 1 COLD "Girl"</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 1 BURNING BRIDES "Snow" 1 REVIS "Rain" RIDDLIN' KIDS "Again" SALIVA "Rest" SEETHER "Under" SUM 41 "Song"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdel 13 LIAM LYNCH "Whatever"</p>	<p>KXNA/Fayetteville, AR PD: Dave Jackson 13 WHITE STRIPES "Seven" AFI "Grey" COLD "Girl" HOT ACTION COP "Fever"</p>	<p>WPLA/Jacksonville, FL * PD: Bo Matthews APD/MD: Chad Chumley No Adds</p>	<p>WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 3 GOOD CHARLOTTE "Anthem" 3 SEETHER "Under"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickeman 2 SEETHER "Under" DOUBLEDRIVE "Imprint"</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelsten 2 TRAPT "Headstrong"</p>	<p>WVDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis CHELLE "Pain"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson COLD "Girl" SEETHER "Under" TAPROOT "Mine"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy TAPROOT "Mine"</p>	<p>WJBX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 4 BREAKING BENJAMIN "Skin" 2 TAPROOT "Mine" SALIVA "Rest" SEETHER "Under"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn 23 AUDIOSLAVE "Stone" 14 FINCH "Burn" MUDVAYNE "Falling" (HED) PLANET EARTH "Blackout" SEETHER "Under" TAPROOT "Mine"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Ryan Castle 2 AFI "Grey" SEETHER "Under" SKINDRED "Oh"</p>	<p>WOCL/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith 4 JOHNNY CASH "Hurt" 2 LIAM LYNCH "Whatever"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota 18 LIAM LYNCH "Whatever" 9 TRANSPLANTS "DJ" (HED) PLANET EARTH "Blackout" COLD "Girl" D4 "Get" REVIS "Rain"</p>	<p>WVHZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 2 SIMPLE PLAN "Addicted" FINCH "Burn" SEETHER "Under"</p>	<p>WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis CHELLE "Pain"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 3 LIAM LYNCH "Whatever" 1 JOHNNY CASH "Hurt" SEETHER "Under" SUM 41 "Song"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Dom Nardella MD: Pete Schiecke 1 BREAKING BENJAMIN "Skin" 1 TAPROOT "Mine" SEETHER "Under" COLD "Girl"</p>	<p>KFRF/Fresno, CA * PD: Chris Squires MD: Reverend 1 GOOD CHARLOTTE "Anthem" SOCIALBURN "Down"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn 23 AUDIOSLAVE "Stone" 14 FINCH "Burn" MUDVAYNE "Falling" (HED) PLANET EARTH "Blackout" SEETHER "Under" TAPROOT "Mine"</p>	<p>WLUM/Milwaukee, WI * MD: Kenny Neumann 11 LIFEHOUSE "Away" 1 SALIVA "Rest"</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein ROOTS "Seed" SALIVA "Rest" SEETHER "Under" TAPROOT "Mine"</p>	<p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller No Adds</p>	<p>WVHZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 2 SIMPLE PLAN "Addicted" FINCH "Burn" SEETHER "Under"</p>	<p>WSFM/Wilmington, NC PD: Knothead 5 HOT ACTION COP "Fever" 3 SIMPLE PLAN "Addicted" 2 SEETHER "Under"</p>
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao 20 TRAPT "Headstrong" ALL-AMERICAN REJECTS "Swing" SEETHER "Under" SIMPLE PLAN "Addicted" REVIS "Rain"</p>	<p>WARQ/Columbia, SC * DM/PD: Gina Juliano MD: Dave Farra 3 LIAM LYNCH "Whatever" 2 SALIVA "Rest" 1 SUM 41 "Song" 1 BREAKING BENJAMIN "Skin" MUSIC "Road" SIMPLE PLAN "Addicted"</p>	<p>WGRO/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 6 FINCH "Burn" 1 WHITE STRIPES "Seven" REVIS "Rain" SEETHER "Under"</p>	<p>WNFX/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 3 BREAKING BENJAMIN "Skin" 1 AFI "Grey" SEETHER "Under" TAPROOT "Mine"</p>	<p>WHTZ/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zanyor 3 AFI "Grey" 1 LIAM LYNCH "Whatever" USED "Myself"</p>	<p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 1 SEETHER "Under" SALIVA "Rest" TAKING BACK SUNDAY "Cute"</p>	<p>WVHZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 2 SIMPLE PLAN "Addicted" FINCH "Burn" SEETHER "Under"</p>	<p>WVHZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 2 SIMPLE PLAN "Addicted" FINCH "Burn" SEETHER "Under"</p>	<p>WVHZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 2 SIMPLE PLAN "Addicted" FINCH "Burn" SEETHER "Under"</p>
<p>WBCN/Boston, MA * OM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick SEETHER "Under"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 2 INTERPOL "PDA" RAVEONETTES "Riders"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Tumer Watson (HED) PLANET EARTH "Blackout" AFI "Grey" SEETHER "Under"</p>	<p>KFTF/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier 2 AFI "Grey" 1 TAPROOT "Mine" (HED) PLANET EARTH "Blackout"</p>	<p>KMBY/Monterey-Salinas, CA * PD: Kenny Allen APD/MD: Opie Taylor 1 LIAM LYNCH "Whatever" BREAKING BENJAMIN "Skin" INTERPOL "PDA" TAPROOT "Mine"</p>	<p>WZZ/Portland-Lynchburg, VA * GM/PD: Bob Travis MD: Greg Travis 1 LIAM LYNCH "Whatever" FINCH "Burn" JOHNNY CASH "Hurt" SEETHER "Under" TAPROOT "Mine"</p>	<p>KCXX/Riverside, CA * OM/PD: Kelli Cluque APD/MD: Daryl James 2 COLD "Girl"</p>	<p>KCXX/Riverside, CA * OM/PD: Kelli Cluque APD/MD: Daryl James 2 COLD "Girl"</p>	<p>KCXX/Riverside, CA * OM/PD: Kelli Cluque APD/MD: Daryl James 2 COLD "Girl"</p>

*** Monitored Reporters**
87 Total Reporters

78 Total Monitored

9 Total Indicator

New & Active

<p>SYSTEM OF A DOWN I-E-A-I-A-I-O (American/Columbia) Total Plays: 277, Total Stations: 14, Adds: 0</p>	<p>SEETHER Driven Under (Wind-up) Total Plays: 205, Total Stations: 39, Adds: 30</p>
<p>SALIVA Rest In Pieces (Island/IDJMG) Total Plays: 276, Total Stations: 41, Adds: 13</p>	<p>BLINDSIDE Sleepwalking (Elektra/EEG) Total Plays: 191, Total Stations: 23, Adds: 0</p>
<p>PEARL JAM Get Right (Epic) Total Plays: 263, Total Stations: 17, Adds: 0</p>	<p>INTERPOL PDA (Matador) Total Plays: 160, Total Stations: 17, Adds: 2</p>
<p>LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks) Total Plays: 236, Total Stations: 17, Adds: 10</p>	<p>BEN KWELLER Commerce, TX (ATD/RCA) Total Plays: 144, Total Stations: 14, Adds: 0</p>
<p>MUSIC Take The Long Road And Walk It (Capitol) Total Plays: 212, Total Stations: 22, Adds: 3</p>	<p>PROJECT 86 Hollow Again (Atlantic) Total Plays: 141, Total Stations: 11, Adds: 0</p>

Songs ranked by total plays

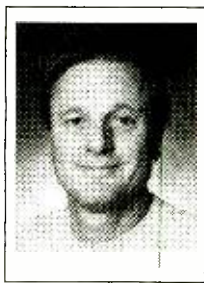
Indicator

Most Added

<p>SEETHER Driven Under (Wind-up)</p>
<p>COLD Stupid Girl (Flip/Geffen/Interscope)</p>
<p>WHITE STRIPES Seven Nation Army (Third Man/V2)</p>
<p>HOT ACTION COP Fever For The Flava (Lava)</p>
<p>AFI Girl's Not Grey (DreamWorks)</p>
<p>SOCIALBURN Down (Elektra/EEG)</p>
<p>ATARIS In This Diary (Columbia)</p>
<p>D4 Get Loose (Flying Nun/Hollywood)</p>
<p>(HED) PLANET EARTH Blackout (Volcano/Jive)</p>
<p>BREAKING BENJAMIN Skin (Hollywood)</p>
<p>REVIS Caught In The Rain (Epic)</p>
<p>TAPROOT Mine (Velvet Hammer/Atlantic)</p>
<p>BECK Lost Cause (Geffen/Interscope)</p>
<p>STONE SOUR Bother (Roadrunner/IDJMG)</p>
<p>LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)</p>
<p>SIMPLE PLAN Addicted (Lava)</p>
<p>3 DOORS DOWN The Road I'm On (Republic/Universal)</p>
<p>ERASURE Solsbury Hill (Mute)</p>
<p>INTERPOL PDA (Matador)</p>
<p>RAVEONETTES Attack Of The Ghost Riders (Columbia)</p>

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



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

A Dream Comes True

Putumayo World Music celebrates 10 years

Dan Storper, founder and President of Putumayo World Music, will be the first to tell you that he had no idea how his little world music label would do when he launched it in 1993. But he will also tell you that he has strong faith in his instincts and in the insight he has gained by traveling the world.

It all began back in the late '60s, when Storper was just 16 years old. He went on a trip to Mexico with his aunt and uncle and immediately fell in love with the people and the culture. That experience led him to major in Latin American studies in college, and he traveled extensively in South America after graduation in 1974.

Putumayo is actually a river valley that starts in the foothills of the Andes mountains in southern Colombia. According to Storper, it is a visually stunning region, and the local people's handicrafts are amazing.

Storper's dream was to find a way to travel the world and somehow turn it into a business. So, in 1975 he started importing crafts and opened a little shop in New York. That evolved into his designing contemporary women's clothes inspired by traditional cultures and selling them through boutiques around the U.S.

Storper traveled to about 50 countries around the world over the next decade and a half, collecting and selling crafts and studying clothing for the boutique business. As he traveled, he was exposed to the local popular music of all the places he visited.

Storper began to make mix tapes of this music for himself and his stores. People shopping his boutiques would ask about the music

playing and if it was for sale. This was the beginning of his dream to start a world music label.

I recently talked with Storper, who was getting ready to celebrate the 10th anniversary of Putumayo World Music's first two compilations.



Dan Storper

R&R: How did Putumayo World Music get started?

DS: I don't think I'd have undertaken this endeavor if I hadn't gotten to

know a guy named Richard Foos, who founded and was President of Rhino Records at the time. My main motivation came from the experience of putting tapes together that would reflect the international nature of the products we sold, and I asked him what it would take to put CD compilations together to sell in my stores.

I was vaguely aware that I would have to license songs and draw up royalty agreements and all of that, but he really helped me to understand all the steps you had to go through to accomplish it. Rhino agreed to help us out by getting the clearances and getting the CDs into record stores. In addition to Rhino's efforts, we sold them to the gift shops and other stores that we were selling our clothing and other items to.

We slowly started to build up a network of nontraditional outlets for our music, but after the first year and half Rhino lost interest. What was amazing was that we were getting reorders every day from gift shops,

museum stores and the like, but the record stores just dumped the CDs into their world music bins, and they were getting lost.

By then I had sold my clothing business. We took up distributing to the record stores ourselves. At this time we also took over the licensing and other things you have to go through to get permission to use the music, plus the manufacturing. Gradually, we started to expand internationally as well. We are now sold in over 50 countries.

R&R: Putumayo has become a recognizable brand.

DS: We have definitely established a Putumayo brand for the kind of world music we represent, much like we did for our clothing line. It has given us new opportunities to market our product, and at this point we have many dedicated fans who will try almost anything we put out because of the trust we have established.



For world music, merchandizing has always been a difficult thing to accomplish at traditional record stores. We have worked hard to develop special display features and listening stations to help us. These also work very well for us in the nontraditional retail outlets we do business with.

R&R: How is world music getting exposed today?

DS: Today, people are exposed to international music in many ways, including film, TV shows, commercials, the press, in-store play and the Internet. It is also being spoon-fed by such artists as Sting, Peter Gabriel, Paul Simon and Bonnie Raitt, all of whom include international artists in the music they produce.

Radio still plays an important part in exposing international music too — especially Triple A and public radio. It is often exposed via syndicated world music shows such as our own *Putumayo World Music Hour*.

Plus, we have several of our artists touring the U.S. on a regular basis and getting involved with many world music festivals. We are discussing the idea of doing our own traveling Putumayo festival this summer, built largely around our 10th anniversary.

A Glimpse At Putumayo's Catalog

Putumayo has released 80 compilations and 15 artist albums. About 25 have been phased out, so the company actively has 70 in the marketplace. These records spotlight music from all parts of the world. Some of the hottest selling titles include:

- Celtic Tides*
- Louisiana Gumbo*
- Women of the World: Celtic Brasileiro*
- Caribbean Party*
- Afro-Latino*
- Music From the Coffeelands*
- Cairo to Casablanca*
- Cape Verde*
- Best of World Music: World Vocal*
- Best of World Music: World Instrumental*
- Best of World Music: African*
- Best of World Music: Reggae*

Furthermore, we are working on a test version of a TV show that would be loosely based on the radio show.

Word is getting out, as we are now selling 100,000 units or more on certain titles that we would have been happy to sell 20,000 of when we started 10 years ago. My gut told me it was inevitable that interest in world music would grow, but, as I look back, I am also amazed we have found a way to survive and to prosper. It's a testimony to the strength of the music.

R&R: Tell us about your syndicated Putumayo World Music Hour show.

DS: It started as just a weird little idea between myself, KFOG/San Francisco host Rosalie Howarth and then-PD Paul Marszalek. We produced a few shows — with Rosalie and I co-hosting — to air on KFOG. We expanded it to a 13-week summer series in 1999, which we then started to syndicate. Our show is now year-round and on about 100 stations, with about 35 of them being commercial Triple A stations.

It is about reaching what we call cultural creatives — people over 25 who travel, are educated and are curious about the world. Generally, these are the same people who listen to Triple A radio. It's all about trying to get people in the right setting to begin to accept world music as a more mainstream sound.

Sure, the show is certainly a great avenue for us to expose Putumayo artists and projects, but we also showcase other popular world music artists. We are truly into raising awareness of great world music, no matter who brings it to the public.

More selfishly, we hope that by opening that door we can then get some of our signed artists, such as Habib Koite and Oliver Mtukudzi, added into regular rotation. About 20 of the stations now also run what we call "The Putumayo Spotlight," which is a one-song-a-day segment that airs during afternoon drivetime. This gets us one step closer to that goal.

R&R: You have been branching out with the types of projects you are offering, right?

DS: Yes, we have gone beyond world music compilations. We have 15 releases by individual artists in our catalog now. We have also done some American roots projects, such as a Mississippi blues and a zydeco project. In addition, we started a Putumayo Children series in 2002 to turn youngsters on to the beauty and wonder of music from around the world.

R&R: Any final thoughts?

"My gut told me it was inevitable that interest in world music would grow."

DS: The world is getting smaller, the influences are becoming more pervasive, and the differences between cultures are becoming less. At one time no one could envision a global news network or even had the thought of a global culture. But the fact is, the world is becoming more connected all the time, and probably one of the most universal means of finding a common bond is through music.

I'd like to hope that our efforts at Putumayo have helped that process along. We have helped hundreds of thousands of people around the world discover music from other cultures who might not have been inclined to do so without some friendly help. In a sense, we have helped a micro-niche develop into a full-fledged niche, which is now breaking beyond its boundaries.

You can reach Dan Storper at 212-625-1400. Check out Putumayo's website at www.putumayo.com.

Current Putumayo Releases

Three new compilation projects have just been released:

Cover the World: This collection features world music versions of classic pop hits by such artists as Albert Pia, Toure Kunda, Ladysmith Black Mambazo, Chris Ardoin, Angelique Kidjo and others.

Global Soul: This collection spotlights contemporary world music that has been heavily influenced by American R&B and soul music. It features Melgroove, 1 Giant Leap, Tasha, Fernanda Abreu, Traccia Mista and others.

African Playground: This is the fourth in the Putumayo Kids series. It offers an entertaining, educational expedition to Africa for children.



March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	COLDPLAY Clocks (<i>Capitol</i>)	656	+5	44114	14	26/1
4	2	COUNTING CROWS Big Yellow Taxi (<i>Geffen/Interscope</i>)	501	+16	38947	8	23/0
2	3	WALLFLOWERS How Good It Can Get (<i>Interscope</i>)	492	-11	31208	9	25/0
3	4	DAVE MATTHEWS BAND Grey Street (<i>RCA</i>)	457	-36	22365	10	17/1
10	5	JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)	402	+38	26116	5	24/0
12	6	JOHN MAYER Why Georgia (<i>Aware/Columbia</i>)	399	+48	23302	5	24/1
8	7	SUSAN TEDESCHI Alone (<i>Tone-Cool/Artemis</i>)	399	+15	29640	15	20/0
6	8	PAUL SIMON Father And Daughter (<i>Nick/Jive</i>)	394	-10	32632	11	18/0
9	9	RHETT MILLER Come Around (<i>Elektra/EEG</i>)	379	+12	23394	10	20/0
11	10	DAVID GRAY Be Mine (<i>ATO/RCA</i>)	368	+15	22972	6	24/0
7	11	BECK Lost Cause (<i>Geffen/Interscope</i>)	351	-46	16312	14	22/0
5	12	TORI AMOS A Sorta Fairytale (<i>Epic</i>)	347	-72	24755	24	22/0
14	13	SOUNDTRACK OF OUR LIVES Sister Surround (<i>Republic/Universal</i>)	294	+14	17320	8	18/0
13	14	NORAH JONES Come Away With Me (<i>Blue Note/Virgin</i>)	293	-8	23480	17	21/1
15	15	SHERYL CROW C'mon, C'mon (<i>A&M/Interscope</i>)	259	+1	17089	9	19/0
21	16	JAYHAWKS Save It For A Rainy Day (<i>American/Lost Highway/IDJMG</i>)	219	+68	12511	2	17/0
16	17	MATCHBOX TWENTY Disease (<i>Atlantic</i>)	211	-2	11898	20	17/0
19	18	MAROON 5 Harder To Breathe (<i>J</i>)	197	+4	6319	9	12/1
18	19	MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)	194	-1	12791	3	12/0
Debut	20	LUCINDA WILLIAMS Righteously (<i>Lost Highway</i>)	189	+82	8083	1	16/1
Debut	21	JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)	174	+99	19769	1	9/5
Debut	22	TORI AMOS Taxi Ride (<i>Epic</i>)	162	+58	5056	1	15/2
26	23	BRUCE SPRINGSTEEN Waitin' On A Sunny Day (<i>Columbia</i>)	148	+21	15572	2	12/0
Debut	24	JOHNNY MARR Down On The Corner (<i>iMusic</i>)	143	+43	8650	1	14/3
28	25	DAR WILLIAMS I Saw A Bird Fly Away (<i>Razor & Tie</i>)	140	+16	6308	2	13/0
22	26	SISTER HAZEL Your Mistake (<i>Sixth Man</i>)	140	-10	5165	5	7/1
20	27	STONE SOUR Bother (<i>Roadrunner/IDJMG</i>)	139	-20	4687	11	8/0
25	28	KATHLEEN EDWARDS Six O'Clock News (<i>Zoe/Rounder</i>)	138	+4	10414	3	14/1
27	29	3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)	137	+11	4796	3	5/0
Debut	30	TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (<i>Warner Bros.</i>)	129	+25	7950	1	12/2

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ALLMAN BROTHERS Firing Line (<i>Sanctuary/SRG</i>)	9
THORNS I Can't Remember (<i>Aware/Columbia</i>)	8
JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)	5
BETH ORTON Thinking About... (<i>Astralwerks/Heavenly/Capitol</i>)	5
JOSH KELLEY Amazing (<i>Hollywood</i>)	4
JOHNNY MARR Down On The Corner (<i>iMusic</i>)	3
BEN HARPER With My Own Two Hands (<i>Virgin</i>)	3
TORI AMOS Taxi Ride (<i>Epic</i>)	2
NICKEL CREEK Spit On A Stranger (<i>Sugar Hill</i>)	2
TOM PETTY... Have Love Will Travel (<i>Warner Bros.</i>)	2
WILL HOGE Be The One (<i>Atlantic</i>)	2
MARCUS EATON Top Of The World (<i>Uninhibited</i>)	2
MARK KNOPFLER Devil Baby (<i>Warner Bros.</i>)	2
RINGO STARR Never Without You (<i>Koch</i>)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)	+99
LUCINDA WILLIAMS Righteously (<i>Lost Highway</i>)	+82
JAYHAWKS Save It For... (<i>American/Lost Highway/IDJMG</i>)	+68
TORI AMOS Taxi Ride (<i>Epic</i>)	+58
JOHN MAYER Why Georgia (<i>Aware/Columbia</i>)	+48
FEEL Got Your Name On It (<i>Curb</i>)	+47
BEN HARPER With My Own Two Hands (<i>Virgin</i>)	+46
JOHNNY MARR Down On The Corner (<i>iMusic</i>)	+43
NORAH JONES Feelin' The Same Way (<i>Blue Note/Virgin</i>)	+43
PETE YORN Come Back Home (<i>Columbia</i>)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER Your Body Is A Wonderland (<i>Aware/Columbia</i>)	292
NORAH JONES Don't Know Why (<i>Blue Note/Virgin</i>)	255
JACK JOHNSON Flake (<i>Enjoy/Universal</i>)	235
JACK JOHNSON Bubble Toes (<i>Enjoy/Universal</i>)	204
TRACY CHAPMAN You're The One (<i>Elektra/EEG</i>)	198
SANTANA F/MICHELLE BRANCH The Game Of Love (<i>Arista</i>)	195
RED HOT CHILI PEPPERS Zephyr Song (<i>Warner Bros.</i>)	190
DAVE MATTHEWS BAND Where Are You Going (<i>RCA</i>)	177
COLDPLAY In My Place (<i>Capitol</i>)	163
DAVE MATTHEWS BAND Grace Is Gone (<i>RCA</i>)	155
JOHN MAYER No Such Thing (<i>Aware/Columbia</i>)	148
JIMMY EAT WORLD The Middle (<i>DreamWorks</i>)	139

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/23-3/1. 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

BEN HARPER With My Own Two Hands (*Virgin*)

Total Plays: 118, Total Stations: 7, Adds: 3

JOHNNY CASH Hurt (*American/Lost Highway/IDJMG*)

Total Plays: 113, Total Stations: 8, Adds: 0

NICKEL CREEK Spit On A Stranger (*Sugar Hill*)

Total Plays: 102, Total Stations: 13, Adds: 2

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

Total Plays: 83, Total Stations: 6, Adds: 1

1 GIANT LEAP F/M. STIPE... The Way You Dream (*Palm Pictures/Reprise*)

Total Plays: 80, Total Stations: 9, Adds: 0

GOO GOO DOLLS Sympathy (*Warner Bros.*)

Total Plays: 79, Total Stations: 5, Adds: 1

FEEL Got Your Name On It (*Curb*)

Total Plays: 77, Total Stations: 8, Adds: 1

WILL HOGE Be The One (*Atlantic*)

Total Plays: 73, Total Stations: 9, Adds: 2

PETER WOLF Never Like This Before (*Artemis*)

Total Plays: 72, Total Stations: 7, Adds: 0

JESSE MALIN Queen Of The Underworld (*Artemis*)

Total Plays: 65, Total Stations: 7, Adds: 0

Songs ranked by total plays

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

BDS Monitor 2*

R&R Tracks 3

KBCO KFOG WXRT WXRV WBOS KMTT

KTCZ WGVX KPRI KINK KENZ WKOC

WTTS KGSR WRLT WMPS WOKI & more

the WALLFLOWERS

"How Good It Can Get"

The follow up to the #1 song "When You're On Top"

From the album **RED LETTER DAYS**

In Stores Now

Written by Jakob Dylan
Produced & Recorded by Tobias Miller & Bill Appleberry
Mixed by Tom Lord-Alge
Management: Pat Magnarella at Atlas/Third Rail

On Tour in April

www.wallflowers.com
www.interscope.com
© 2002 Interscope Records. All Rights Reserved

March 7, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DAVID GRAY Be Mine (ATO/RCA)	286	+3	7701	7	19/0
3	2	COLDPLAY Clocks (Capitol)	263	-1	5996	14	17/0
2	3	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	261	-13	5985	16	18/0
4	4	WALLFLOWERS How Good It Can Get (Interscope)	254	-3	5824	9	17/0
5	5	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	227	-5	7113	6	20/1
6	6	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	221	-2	7155	7	20/1
7	7	JOHNNY MARR Down On The Corner (iMusic)	215	+12	5420	7	19/1
9	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	212	+16	4874	5	16/1
14	9	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	204	+58	6415	2	18/0
Debut	10	LUCINDA WILLIAMS Righteously (Lost Highway)	201	+114	6034	1	20/1
10	11	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	184	-5	3794	8	13/0
12	12	JOHN MAYER Why Georgia (Aware/Columbia)	180	+9	2704	5	12/0
8	13	BECK Lost Cause (Geffen/Interscope)	163	-37	1527	17	11/0
11	14	PHISH 46 Days (Elektra/EEG)	160	-19	3912	9	15/0
27	15	TORI AMOS Taxi Ride (Epic)	155	+43	4186	2	13/0
19	16	JOE JACKSON Awkward Age (Rykodisc)	147	+20	6098	2	14/1
13	17	SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	143	-16	4799	4	16/1
15	18	SHERYL CROW C'mon, C'mon (A&M/Interscope)	142	+2	2591	15	9/0
18	19	PATTY LARKIN Different World (Vanguard)	138	+1	5666	4	13/0
24	20	ROSANNE CASH Rules Of Travel (Capitol)	135	+20	6020	3	15/2
16	21	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	135	-5	2292	6	9/0
17	22	JOAN OSBORNE Only You Know & I Know (Compendia)	132	-5	5278	6	13/0
21	23	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	130	+11	5815	2	14/0
30	24	1 GIANT LEAP F/M. STIPE... The Way You Dream (Palm Pictures/Reprise)	119	+15	3634	2	16/0
23	25	JESSE MALIN Queen Of The Underworld (Artemis)	112	-7	3875	4	13/1
28	26	RICHARD ASHCROFT Science Of Silence (Hut/Virgin)	111	0	2996	3	11/0
26	27	WARREN ZANES Where We Began (Dualtone)	110	-3	3453	3	12/1
22	28	BOB DYLAN Cross The Green Mountain (Columbia)	110	-9	3787	4	13/0
Debut	29	TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)	109	+46	3046	1	12/0
Debut	30	BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	106	+9	2452	1	9/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1. © 2003, R&R Inc.

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BETH ORTON Thinking About... (Astralwerks/Heavenly/Capitol)	13
THORNS I Can't Remember (Aware/Columbia)	12
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	11
RINGO STARR Never Without You (Koch)	8
MARK KNOPFLER Devil Baby (Warner Bros.)	7
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	3
JOSH KELLEY Amazing (Hollywood)	3
ROSANNE CASH Rules Of Travel (Capitol)	2
AIMEE MANN Pavlov's Bell (SuperEgo/United Musicians)	2
CALEXICO Quattro (Independent)	2
MARCUS EATON Top Of The World (Uninhibited)	2
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	1
DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	1
LUCINDA WILLIAMS Righteously (Lost Highway)	1
JOHNNY MARR Down On The Corner (iMusic)	1
SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	1
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1
JOE JACKSON Awkward Age (Rykodisc)	1
JESSE MALIN Queen Of The Underworld (Artemis)	1
WARREN ZANES Where We Began (Dualtone)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUCINDA WILLIAMS Righteously (Lost Highway)	+114
JAYHAWKS Save It For... (American/Lost Highway/IDJMG)	+58
TOM PETTY... Have Love Will Travel (Warner Bros.)	+46
BETH ORTON Thinking About... (Astralwerks/Heavenly/Capitol)	+45
TORI AMOS Taxi Ride (Epic)	+43
ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	+40
WILL HOGE Be The One (Atlantic)	+31
FEEL Got Your Name On It (Curb)	+30
THORNS I Can't Remember (Aware/Columbia)	+29
NADA SURF Inside Of Love (Barsuk)	+28
EDWIN MCCAIN I Want It All (ATC/Red Ink)	+25
BE GOOD TANYAS It's Not Happening (Nettwerk)	+23
VESICA PISCES No Easy Way Out (Big3)	+22

Reporters

WAPS/Akron, OH
 PD/MD: Bill Gruber
 12 BETH ORTON "Tomorrow"
 JACK JOHNSON "Defeated"
 JOSH KELLEY "Amazing"
 RINGO STARR "Never"
 THORNS "Remember"
 JOAN OSBORNE "Only You Know & I Know"

KGSR/Austin, TX *
 DM: Jeff Carroll
 PD: Judy Donberg
 APD: Jyl Hershman-Ross
 MD: Susan Castle
 No Adds

WRNR/Baltimore, MD
 DM: Jon Peterson
 PD: Alex Cortright
 MD: Damian Einstein
 1 BETH ORTON "Tomorrow"
 RINGO STARR "Never"
 DAR WILLIAMS "I Saw A Bird Fly Away"
 FEEL "Name"
 THORNS "Remember"

KRVB/Boise, ID *
 DM/MD: Dan McColly
 PD: Johnny Marr/Healers "Corner"
 THORNS "Remember"

WBOS/Boston, MA *
 PD: Chris Herrmann
 APD/MD: Michele Williams
 18 DAVE MATTHEWS BAND "Street"
 JACK JOHNSON "Defeated"
 WARREN ZANES "Began"
 BEN HARPER "Hands"

WXRW/Boston, MA *
 PD: Joanne Doody
 MD: Dana Marshall
 1 JACK JOHNSON "Defeated"
 BETH ORTON "Tomorrow"
 THORNS "Remember"

WNCS/Burlington, VT
 PD/MD: Mark Abuzzahab
 1 BETH ORTON "Tomorrow"
 ALLMAN BROTHERS "Firing"
 JESSE MALIN "Queen"
 THORNS "Remember"

WMVY/Cape Cod, MA
 PD/MD: Barbara Dacey
 7 LUCINDA WILLIAMS "Righteously"
 2 JOHNNY MARR/HEALERS "Corner"
 1 BETH ORTON "Tomorrow"
 1 MARK KNOPFLER "Devil"
 1 ROSANNE CASH "Travel"
 1 WARREN ZANES "Began"

WDOD/Chattanooga, TN *
 DM/MD: Danny Howard
 27 GOOD CHARLOTTE "Famous"
 EVANESCENCE "Line"

WXRT/Chicago, IL *
 PD: Norm Winer
 APD/MD: John Farneda
 6 RED HOT CHILI "Strip"
 2 ALLMAN BROTHERS "Firing"
 1 WILL HOGE "One"
 TOM PETTY & HIS "Have"

KBXR/Columbia, MO
 PD/MD: Lana Trezise
 2 KATHLEEN EDWARDS "News"
 1 BETH ORTON "Tomorrow"

KBCO/Denver-Boulder, CO *
 PD: Scott Arbough
 MD: Keeler
 13 BEN HARPER "Hands"
 8 TOM PETTY & HIS "Have"
 3 KATHLEEN EDWARDS "News"
 NICKEL CREEK "Spit"

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandyne
 AM: Chuck Horn
 4 BETH ORTON "Tomorrow"
 3 ALLMAN BROTHERS "Firing"
 3 RINGO STARR "Never"
 3 THORNS "Remember"

WVOD/Elizabeth City, NC
 PD: Matt Cooper
 MD: Tad Abbey
 ALLMAN BROTHERS "Firing"

WNCV/Greenville, SC
 PD: Mark Keefe
 APD/MD: Kim Clark
 15 CALEXICO "Quattro"
 8 JASON MRAZ "Remedy"
 ALLMAN BROTHERS "Firing"
 DAVID WILCOX "Grip"
 RINGO STARR "Never"
 LEVELLERS "Wind"

WTTS/Indianapolis, IN *
 PD: Brad Holtz
 MD: Todd Berryman
 2 ALLMAN BROTHERS "Firing"

WOKI/Knoxville, TN *
 PD: Shane Cox
 MD: Sarah McCluskey
 No Adds

KMTN/Jackson, WY
 PD/MD: Mark Fishman
 7 ALLMAN BROTHERS "Firing"
 1 JOE JACKSON "Age"
 1 MARCUS EATON "Obey World"
 1 NADA SURF "Inside"
 1 THORNS "Remember"

WFVP/Louisville, KY
 PD: Dan Reed
 APD: Stacy Owen
 ALLMAN BROTHERS "Firing"
 KATHLEEN EDWARDS "News"
 SONNY LANDRETH "Home"
 THORNS "Remember"
 LEN SLONGE "Ship"
 MUGGS "Rain"

KTBG/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 10 THORNS "Remember"
 BETH ORTON "Tomorrow"
 MARCUS EATON "Obey World"
 MARK KNOPFLER "Devil"

WMMM/Madison, WI *
 PD: Tom Teuber
 MD: Gabby Parsons
 4 THORNS "Remember"
 ALLMAN BROTHERS "Firing"

WMPS/Memphis, TN *
 PD: Steve Richards
 MD: Alexandra Lamb
 ALLMAN BROTHERS "Firing"
 THORNS "Remember"

KTCZ/Minneapolis, MN *
 PD: Lauren MacLeash
 APD/MD: Mike Wolf
 13 JACK JOHNSON "Defeated"
 7 GOOD CHARLOTTE "Famous"
 6 THORNS "Remember"
 TORI AMOS "Ride"

WGTX/Minneapolis, MN *
 DM: Dave Hamilton
 MD: Jeff Collins
 22 JACK JOHNSON "Defeated"
 18 FEEL "Name"

WZEW/Mobile, AL *
 PD: Brian Hart
 MD: Lee Ann Konik
 8 JOHNNY MARR/HEALERS "Corner"

KPIG/Monterey, CA
 PD/MD: Laura Ellen Hopper
 9 ALLMAN BROTHERS "Firing"
 3 MARK KNOPFLER "Devil"

WRLL/Nashville, TN *
 DM/MD: David Hall
 APD/MD: Keith Coes
 15 SISTER HAZEL "Ripple"
 14 BEN HARPER "Hands"
 10 ROGER GLOVER "England"
 EDWIN MCCAIN "Want"
 ALLMAN BROTHERS "Firing"
 MARDON'S "Bath"

WFUV/New York, NY
 PD: Chuck Singleton
 MD: Rita Houston
 AM: Russ Barris
 4 MARK KNOPFLER "Devil"
 3 BETH ORTON "Tomorrow"
 JACK JOHNSON "Defeated"
 RINGO STARR "Never"
 TONY TRISHCHKA "44"

WKOC/Norfolk, VA *
 PD: Paul Shugrue
 MD: Kristen Croot
 1 TORI AMOS "Ride"
 1 BETH ORTON "Tomorrow"
 JOSH KELLEY "Amazing"
 WILL HOGE "One"

KCTY/Omaha, NE *
 PD: Brian Burton
 MD: Ryan Morts
 14 JACK JOHNSON "Defeated"
 JOSH KELLEY "Amazing"

WXPN/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Helen Leicht
 6 CALEXICO "Quattro"
 6 SUSAN TEDESCHI "Gonna"
 1 BETH ORTON "Tomorrow"
 1 BLUE MAN/MATTHEWS "Sing"
 1 JACK JOHNSON "Defeated"
 1 JOSH KELLEY "Amazing"
 1 MARK KNOPFLER "Devil"
 1 RINGO STARR "Never"
 1 THORNS "Remember"

WYEP/Pittsburgh, PA
 PD: Rosemary Welsch
 APD/MD: Chris Griffin
 2 ALLMAN BROTHERS "Firing"
 2 THORNS "Remember"
 2 BETH ORTON "Tomorrow"
 1 MARK KNOPFLER "Devil"
 1 NORAH JONES "Way"
 1 SIGUR ROS "66"

WCLZ/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 No Adds

KINK/Portland, OR *
 PD: Dennis Constantine
 MD: Kevin Welch
 MARK KNOPFLER "Devil"
 THORNS "Remember"

WDST/Poughkeepsie, NY
 PD: Greg Gattine
 APD: Christine Martinez
 MD: Roger Menell
 4 ALLMAN BROTHERS "Firing"
 4 BETH ORTON "Tomorrow"
 4 EDWIN MCCAIN "Want"
 4 THORNS "Remember"

KTHX/Reno, NV *
 PD: Harry Reynolds
 MD: Dave Herold
 2 ALLMAN BROTHERS "Firing"
 BETH ORTON "Tomorrow"
 MARK KNOPFLER "Devil"
 THORNS "Remember"
 LYLE LOVETT/KEES "Mid: Shines"

KENZ/Salt Lake City, UT *
 DM/MD: Bruce Jones
 MD: Karl Bushman
 RIBBIE WILLIAMS "Feet"
 ERASURE "Sobriety"
 FRANKY PEREZ "Something"

KPRI/San Diego, CA *
 PD/MD: Dona Shaieb
 2 NORA JONES "Come"
 LUCINDA WILLIAMS "Righteously"
 THORNS "Remember"

KFOG/San Francisco, CA *
 PD: Dave Benson
 APD/MD: Haley Jones
 4 ALLMAN BROTHERS "Firing"

KOTR/San Luis Obispo, CA
 PD: Drew Ross
 6 BE GOOD TANYAS "Happening"
 5 CALEXICO "Quattro"
 5 PETER GREEN "Look"
 4 AIMEE MANN "Bell"
 4 ALLMAN BROTHERS "Firing"
 4 MARK KNOPFLER "Devil"
 4 RINGO STARR "Never"

KBAC/Santa Fe, NM
 GM/MD: Ira Gordon
 APD: Sam Ferrara
 10 BETH ORTON "Tomorrow"
 JOSH KELLEY "Amazing"
 ROSANNE CASH "Travel"
 THORNS "Remember"

KTAO/Santa Fe, NM
 PD: Brad Heckmeyer
 APD/MD: Michael Dean
 6 RINGO STARR "Never"
 5 AIMEE MANN "Bell"
 5 ALLMAN BROTHERS "Firing"
 5 BETH ORTON "Tomorrow"
 5 THORNS "Remember"

KRSH/Santa Rosa, CA *
 PD: Dean Kattari
 MD: Pam Long
 ALLMAN BROTHERS "Firing"
 BEN TAYLOR BAND "Island"
 BETH ORTON "Tomorrow"
 JOSH KELLEY "Amazing"
 MARCUS EATON "Obey World"
 PEARL JAM "Thumbing"
 RINGO STARR "Never"
 CODDERS & GALBAN "Drums"

KMTT/Seattle-Tacoma, WA *
 GM/MD: Chris Mays
 APD/MD: Shawn Stewart
 No Adds

KAEP/Spokane, WA *
 PD: Tim Catter
 MD: Karl Bushman
 LIFHOUSE "Awake"
 NICKEL CREEK "Spit"
 USCD "Myself"

WRNX/Springfield, MA *
 GM/MD: Tom Davis
 APD: Donnie Moorhouse
 MD: Lesa Withane
 AIMEE MANN "Bell"
 ALLMAN BROTHERS "Firing"
 BETH ORTON "Tomorrow"
 COLTRAY "Docks"
 JOHN MAYER "Georgia"
 JOHNNY MARR/HEALERS "Corner"
 JOSH KELLEY "Amazing"
 MARCUS EATON/LOBBY "World"
 RINGO STARR "Never"

National Programming

World Cafe
 Ali Castelinni 215-898-6677

Acoustic Cafe
 Rob Reinhart 734-761-2043

BETH ORTON Thinking About Tomorrow
 JACK JOHNSON The Horizon Has Been Defeated
 PATTY LARKIN Different World
 THE THORNS I Can't Remember

BOB MALONE Sometimes I Wish
 DAN BERN Lithuania
 ZWAN Of A Broken Heart

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

ON THE RECORD

With **Chris Griffin**
Asst. PD/MD, WYEP/Pittsburgh



tale of a man killed as his pregnant partner watches — not exactly the kind of song you would expect people to call and request over and over again. But that is what WYEP/Pittsburgh listeners have been doing, landing “Six O’Clock News” in my top five phones for the past month. * After seeing Edwards live, I thought, “Here is an artist who is doing it with nothing more than raw, gritty emotion — and a lot of talent.” Plus she has a level of honesty that WYEP listeners have connected with. She’s something very special indeed! * Start with “Six O’Clock News,” but don’t miss “One More Song the Radio Won’t Like,” “Hockey Skates” or “Maria.”

We’ve all heard it a thousand times: “Hey, I just sent you (fill in the blank)’s CD. This one’s special, and I would love to know what you think.” When you fill in the blank with the name Kathleen Edwards, that’s all you really need to say. * Edwards’ debut is something very special. *Failor* may be the most brutally honest record I’ve heard in a year or more. The lead track, “Six O’Clock News,” tells the

The Most Added category sees a lot of action this week: **The Thorns** (No. 2 on both panels) and **The Allman Brothers Band** (No. 1 monitored, No. 3 Indicator) both had 20 total adds, while **Beth Orton**’s new song grab 18 total (No. 1 Indicator, No. 3 monitored ... Also looking good this week were **Ringo Starr** with 10 total, **Mark Knopfler** with nine total and both **Jack Johnson** and **Josh Kelley** with eight total ... **Kathleen Edwards**, **Ben Harper**, **Dar Williams**, **Rosanne Cash**, **Tori Amos**, **Tom Petty & The Heartbreakers**, **Nickel Creek**, **Will Hoge**, **Johnny Marr + The Healers**, **Warren Zanes** and **Lucinda Williams** close some important holes this week ... On the monitored airplay chart, **Coldplay** remain at 1* for the ninth week (with no one even close to bumping them out), **Counting Crows** increase to 2*, **Jason Mraz** leaps 10*-5*, **John Mayer** jumps 12*-6*, **Rhett Miller** hangs at 9*, and **David Gray** is now top 10 at 10* ... Other key movers include **The Soundtrack Of Our Lives** (14*-13*), **Sheryl Crow** (15*-15*), **The Jayhawks** (21*-16*), **Maroon 5** (19*-18*), **Bruce Springsteen** (26*-23*) and **Dar Williams** (28*-25*), while Kathleen Edwards holds at 28* ... A bunch o’ debuts this week: Williams, Johnson, Amos, Marr and Petty ... Several tracks hit New & Active for the first time this week, too, including Harper, **1 Giant Leap**, **Goo Goo Dolls**, **Feel**, Hoge, **Peter Wolf** and **Jesse Malin** ... On the Indicator airplay chart, Gray holds at 1* for the third week, Marr holds at 7*, Mraz goes 8*-7*, and The Jayhawks move 14*-9* ... Other big movers include Amos (27*-25*), **Joe Jackson** (19*-16*), Rosanne Cash (24*-20*), 1 Giant Leap (30*-24*) and **Richard Ashcroft** (28*-26*) ... Williams debuts at 10* (!), Petty at 29* and Springsteen at 30*.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Jason Mraz**

LABEL: **Elektra/EEG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Who knows exactly what it takes to create word-of-mouth buzz that sweeps across the country. Sure, sophisticated marketers can place the buzz in enough places for that kind of thing to happen, but no one can really pin down the moment something takes off. Either it’s ready to happen or it isn’t. In the case of **Jason Mraz** it was certainly ready to happen!

Born in Virginia, this young talent tried his hand at New York’s American Musical and Dramatic Academy, but Mraz soon realized that what he really wanted to do was play and sing songs, so he headed west to California. After a stint in San Francisco, he settled in San Diego in 1999. It wasn’t long before he became a fixture on the city’s vibrant singer-songwriter scene.

“I fell in love with the place,” he says. “I started making friends with the coffee shop owners and tried to get weekly spots. I met a cat named Java Joe who let me play every Thursday night. We started doing it with 14 people coming, and eventually the shows were sold out.”

It was at Java Joe’s and other showcase spots that Mraz began to develop his unique style. By blending elements of folk, jazz, pop and Broadway musicals he was able to perfect a show that was varied in style and lively in its presentation. Fast-forward to 2003, and Jason Mraz is nothing short of a national phenomenon. He has developed a rabid fan base across the country and is capable of selling out 800-1,500-seat clubs. And everyone in the audience knows every song!

What makes Mraz’s show so exciting to watch is his ability to draw in the audi-

ence. Much of this has to do with his theatrical style, which not only displays his obvious talent, but also makes him really fun to watch. Furthermore, the interaction between Mraz and percussionist Toca Rivera is a thing of beauty. The two used to play as a duo before Mraz got a full band, and their musical chemistry electrifies the show.

“I met Toca at an open mike,” explains Mraz. “I fell in love with everything he was doing. It was so simple. The whole thing he had going on was kind of the opposite of me. It was everything I was looking for in a ‘band.’ It’s been such a blast.”

When it was time for Mraz to record an album, he solicited the help of his partner in crime, along with producer John Alagia — who has worked with Dave Matthews Band and John Mayer — and some tasty studio players. The result is an album that captures the energy and entertainment value of Mraz’s live show while allowing room to showcase his awesome musical and lyrical talents.

Already “The Remedy (I Won’t Worry)” — the first emphasis track from his debut album, *Waiting for My Rocket to Come* — is top 10 at Triple A and is beginning to explode at other formats. Several other tracks are also garnering early interest, including “You and I Both,” “Who Needs Shelter,” “Curbside Prophet,” “Absolutely Zero” and the light-hearted “Too Much Food.”

“I Saw A Bird Fly Away”

25 R&R AAA
#5 R&R INDICATOR
#1 NON COMM

Dar Williams
the beauty of the rain

20K CD SOLD IN FIRST 2 WEEKS!

FLYING AT:

WXRT WBOS WGVX WXPN WMMM WRLT WKOC
WMPS WFUV WTTS KRSH WYEP KCTY WRNR
KTHX WCLZ WDET WNCS and many many more

RAZOR & TIE Contact Jeff Appleton or Maryelizabeth Carter @ 212-473-9173 Visit darwilliams.com



RICK WELKE

rwelke@radioandrecords.com

Brand The Right Way

10 ways to really pack a punch in your community

Too often listeners refer to Christian radio as the best-kept secret on the dial. Those who are hesitant about the message would rather not be let in on the secret, but for those who are seeking answers, it is imperative that we get the word out about what we, as an industry, have to offer. This week Joel Natalie, GM of WCTL/Erie, PA gives us his 10 best ways a local station can spread the word and grow its reach into the community at large.

I am going to highlight 10 elements that will make an impact on your community. They will reinforce your standing with the already convinced and expose your brand to a host of people who may know little or nothing about your station.

Website Community Calendar

Most of us already receive announcements of community and church events by default. Much of the fodder isn't really exciting to your busy listeners, yet it is important for your public service mandate. This is where your website comes in handy. Instead of typing all those chicken dinners on liner cards, create a community calendar space on your website.

Start off by sending a mailing promoting your new service to your church mailing list, as well as to the service agencies in your community. Then create the web page. It doesn't have to be fancy, but make it user-friendly by indexing the announcements by start date.

Sponsor Christian Concerts

For a Christian-music station, there may be no better way to confirm your station's position in the community than to sponsor a concert. However, there are significant things to consider before you sign on with a concert promoter.

Be sure the artist matches the format. You will get requests from promoters of every genre of music imaginable, and you must set the parameters for what shows will benefit the station. Make the judgment call regarding any fee you'll charge the promoter. At our commercial station we generally require a significant spot buy before any extra promotional consideration is given.

Noncommercial stations should review FCC rules regarding announced ticketed events. It's better to establish

your policy before the promotion requests start coming in.

Hold A Station Fun Day

There are many different approaches you can take with these types of events. Negotiate with the venue for a discounted entry fee at an amusement park, and get them to spring for some giveaways. Make sure you have plenty of signage, and try to get the park to play the station through its sound system. Remember, the whole idea here is to build loyalty with your core audience while getting your brand in front of the rest of the park visitors.

You may want to put together a free concert onsite or complete an ongoing contest live at the park. Last year we finished up our Father's Day promotion with a mini-car race in the midway of the amusement park during our annual Family Day.

An Event With The Local Sports Team

Many stations have had great promotional nights with the local sports team. Typically, the team will bring in a business sponsor to pay for a Christian artist to play after the game, and the station generates the promotion. However, in many minor league markets the money for after-game concerts isn't in the budget, so the creativity has to go up.

For many years WCTL sponsored a Church Night with our minor league hockey team, complete with discount tickets, pre-game music and a between-periods game of broom ball between station personalities and local pastors.

Again, the key is to get your logo and personalities in front of both your PIs and potential new listeners.

Sponsor The Symphony

Did you know that, on average, listeners to Christian radio are more likely to attend the symphony than listeners to most other formats? In most markets the orchestra or community theater

has a corporate benefactor and media sponsor for every performance. In our market the media sponsor is a 100% trade-advertising contract, but sometimes you could get a media buy as well.

It is important that you work with the marketing director of the organization to be sure you get involved in a program that is in line with the values of the station. Great options to sponsor are youth symphony or theater performances or a series of open rehearsals where families can come to the concert hall and watch the rehearsal for the performance the next day.

Blood Drive

Many Christian stations are the go-to media outlets for generating support for the local blood center. As the World War II generation passes, these essential community assets find it difficult to reach donors.

There is a natural connection between the mission of Christian radio and the voluntary donation of blood, and many of your listeners are already at the blood center on a regular basis. Work with the blood center's PR director and its ad agency on promotions, live remotes and budgets that would be of mutual benefit.

Press Releases

Years ago I heard a great quote: It's a sad dog that doesn't wag its tail. The only person with a vested interest in the promotional advancement of your station is you. You have to direct the news coverage of your events, promotions, anniversary, personalities and special guests.

Create a database of newspaper editors, TV assignment editors, religion and feature writers and talk show hosts. Don't just stop at the one big newspaper in town or the network TV stations; be sure to send releases to the weekly papers, Christian publications and outlying small-town dailies. There is a lot of newsprint to fill; you might as well get a piece of it.

Get A Mascot

This is not a new idea, but it is amazing how few stations have adopted a mascot. For about \$2,000 you can purchase just about any animal you can think of from a costume company. Then find a theatrical or acrobatic volunteer to play the part.

Get a sponsor to pay for the costume and the tons of candy you'll give away. Build a Kid's Club around your mascot with newsletters, membership cards and special events. The WCTL lion mascot is booked all summer long

The Other Side Of The Radio

This is our weekly spotlight on Christian radio employees who deserve some extra attention for going beyond the call of duty. Winners receive a special gift from Chris Rice and Rocketown Records.

Who: Tiana Hawver
What: Promotions Director
Where: WLGH/Lansing, MI

Hawver first worked with WLGH to help promote a few concerts years ago. With no on-air experience, she stepped into a morning show co-host role with complete devotion. She soaked in knowledge from all available outlets and applied it right away.

She has also headed up the promotions department and executed some of the largest, most creative promotions in all of Christian radio. Her talents have helped WLGH give its listeners events that they used to have to travel many miles to other cities to see.

On top of everything else, Hawver has helped out tremendously with the station's underwriting department, lends a hand in production and even helps clean the studios. Her dedication to improving herself and going way beyond the call of duty is why she is honored — on the other side of the radio.



Tiana Hawver

at parades, vacation Bible schools, community festivals, church picnics, station remotes and promotions. The mascot is a major hit.

Get A Van

A great-looking station van can be a powerful way to express your legitimacy with the general public. For about a \$25,000 investment you can enter the road wars of radio-station vehicles in your market. Don't underestimate the significant impact that a great station vehicle can make on your audience and the community.

Enter the van as a unit in every parade in your region. It's a thrill to hear your call letters and positioning statement announced from the reviewing platform or on cable TV coverage of a parade. Meanwhile, the vehicle will begin to pay for itself with the increased demand for paid remotes and appearances. Be sure you install a powerful enough sound system that everyone can hear the station easily at these events.

Advertise

In this era of consolidation, when

sales goals for commercial stations have grown exponentially, it is incredible how advertising budgets for radio stations have plummeted. We encourage our clients to spend 5%-9% of gross revenue on advertising, but most stations air just a few trade spots at best. There should be a line item for advertising in every station's budget, even if it can only buy bumper stickers.

Stations with limited budgets can conduct effective advertising campaigns. The key is creativity and a smart media buy. Outdoor campaigns should focus on one element and use few words. TV is the only way outside of your station that you can force the viewer to sample your music. If broadcast TV is out of your reach, try purchasing local cable airtime. Buy three or four networks using the same frequency strategy.

Leaders of Christian radio stations have a biblical mandate to not hide our light under a bushel. We can truly reinforce our connection with our core listeners while encouraging new folks with our essential life message by utilizing these branding strategies.

NICHOLE NORDEMAN
"Legacy"
Impacting Radio Now!
from the album
Woven & Spun
in stores now

For more promotional information call Brian Dishon at (800) 374-4777 or bdishon@sparrowrecords.com

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Executive Editor
Rick Edwards

Editor

Lizza Connor

The CCM Update is published weekly in R&R by CCM Communications, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

©2002 CCM Communications. Contents may not be reproduced without permission. Printed in the U.S.A.

Opening Act: Alatheia

'Popalachian' trio shed light on new record

Mandee Radford, Cristi Johnson and Carrie Theobald of Alatheia (the band's name is a variant of *alatheia*, the Greek word for truth) will tell you they glean inspiration from the environment in which they live. While it's no extravagant lifestyle existing in a log cabin in east Tennessee's Cherokee National Forest, the backdrop provides plenty of inspiration for the rugged threesome's brand of folk, bluegrass and self-described "Popalachian" music.

These women share everything from toothpaste to a bank account and pass their time crocheting, pretending (as they say) to fish in the creek behind the cabin and writing songs on the front-porch swing. Alatheia's debut, *What Light Is All About*, hit streets Tuesday on Rocketown Records, and the trio stopped by the CCM offices recently to chat about the new record.

CCM: You tend to be creative in your choice of instruments in concert.

Alatheia: Since we live in the mountains, we're inspired by Appalachian music, so we incorporate harmonica, tin whistle, mandolin and banjo. We've also



Alatheia

used soup cans taped to a stool, popcorn tins, water jugs or anything we have around the house that makes a cool sound.

CCM: You're newly signed to Rocketown Records. What was it like when you got that call?

Alatheia: When [Rocketown President] Don Donahue called to say he wanted to work with us, all three of us were getting fitted for bridesmaid dresses for a wedding. We were crowded around the cell phone in front of a full-length mirror while the woman pinned our sage green dresses. Later, to celebrate, we went to eat at Cracker Barrel.

CCM: Tell us something that may surprise your fans.

Alatheia: Our touring vehicle is a Dodge Ram extended-cab pickup truck with a black trailer. Whenever we pull into truck stops, we've earned this new respect from truck drivers, because it's a diesel. They look at us and say, "Nice truck, girls!"

CCM: What's your most vivid memory from the stage?

Alatheia: We were playing at this apple festival, and an older woman sat down in front of the stage. In an attempt to get comfy, she took out her dentures and put them in her pocket. Between songs she started yelling up to us, but we couldn't understand a word she was saying, because she had no teeth, so we just said, "Yep, we're Alatheia. Here's another song...."

SPINWORTHY

Praiseworthy Consistency

Various Artists *You're Worthy Of My Praise* (Maranatha)

File under: Praise & Worship



You're Worthy of My Praise is the James Taylor of praise & worship music. It's mellow and easy on the ears, and, while the collection of songs is delivered by various artists, there's a consistency that ties the project together. Vocals by the likes of Tammy Trent, Cindy Morgan, Chris Tomlin and Paul Baloche are smooth and effortless. Simple guitar and piano arrangements are punctuated by understated percussion and subtle harmonies.

The 12 songs on *You're Worthy of My Praise* are newly penned and surprisingly refreshing, rather than the standard remakes that pop up on most worship-driven albums. The majority of the tunes are neither repetitive nor musically simplistic, and the catchy Chris Tomlin song "You Are My Treasure" may be the best candidate to move into corporate worship.

Overall, *You're Worthy of My Praise* is a breezy, relaxed offering sure to get you in the mood for worship and contemplation.

— Lizza Connor

CCM UPDATE GALLERY



AN HONOR TO BE NOMINATED Grammy nominees The Paul Colman Trio were in New York recently to celebrate their nod for Best Pop/Contemporary Gospel Album for *New Map of the World*. PC3 were the only debut act in the category. Pictured here on the red carpet are (l-r) the band's Grant Norsworthy, jazz vocalist Diana Krall, British rocker Elvis Costello and Paul Colman.

The Wire: March 7, 2003

- As it centralizes its record-company and distribution operations, the Butterfly Group relocates **Diamante-Butterfly Distribution** from Newport Beach, CA to new corporate headquarters in Franklin, TN. Diamante-Butterfly President Bill Conine will now oversee distribution operations from the Nashville-area office, reporting to Butterfly Group managing partners George King and Michael Rinaldi. Butterfly Group managing partner Bob Carlisle will oversee the company's Las Vegas recording studio while maintaining an office at the new headquarters. Additionally, the Butterfly Group has merged its Las Vegas office into the new headquarters in Tennessee, bringing together the staffs of Christian Records, Gospel One Records, Flying Leap Records and Butterfly Kids with the company's distribution arm and sales force. When the transition is complete, nearly 30 employees will be based in the new headquarters at 230 Franklin Road, Suite 2B, Franklin, TN 37064. The company can be reached at a new phone number, 615-468-2060.

- After over two years of compiling and assembling a diverse collection of rare audio and video masters from the late **Rich Mullins**, Reunion Records is prepared to release *Rich Mullins: Here in America*. The 60-minute audio CD and full-length DVD are a virtual scrapbook of sights and sounds that take you beyond the music and into the heart of one of Christian music's most interesting and intriguing artists. With over two hours of previously unreleased material, *Here in America* is a robust collection of live performances and song demos that provide extraordinary glimpses into the inspiration behind many of the great songs penned by Mullins.

- Chordant Distribution Group** announces the results of the November 2002 StockWatch audit of the top 100 Contemporary Christian music titles at Christian retail. The survey determines the availability of best-selling albums, and StockWatch reports that 89.7% of the top 100 titles were found to be in stock at CBA stores in November of 2002, a 2% increase from August 2002 and the highest in-stock rating since StockWatch began its audits in March 2001. The number of stores carrying 100% of the top 100 titles slipped to 29 stores from a high of 36, but 232 stores reached the 95% benchmark, compared to 197 in August. Complete results of the StockWatch audit are posted at www.chordant.com.

- Following the phenomenal success of last year's *With Open Hands — Artists in Worship* Easter campaign, **Provident Music Distribution** continues the popular series with the unveiling of this year's Easter promotion, *With Open Hearts — A Community in Worship*. *Artists in Worship* moved more than 150,000 premium CDs in over 1,300 CBA stores in just one month and led to an average sales increase of 47% on featured titles — with some projects climbing as much as 143% — Provident is poised to meet or exceed last year's success with this year's premium-DVD promotion.

The *With Open Hearts — A Community in Worship* DVD features footage from Provident's top-selling artists, including Michael W. Smith, Third Day and *City on a Hill* contributors Jars Of Clay. The DVD is free with the purchase of any of the promotion's featured titles, including Michael W. Smith's *Worship* and *Worship Again* CDs and *Worship* DVD; Third Day's *Offerings* and *Offerings II* and *Offerings* DVD; or *City on a Hill* and *City on a Hill — Sing Alleluia*. The *Community in Worship* promotion runs from March 4 through April 28.

March 7, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1857	-1	9	58/0
2	2	NEWSBOYS He Reigns (Sparrow)	1732	+61	7	58/1
4	3	NATALIE GRANT I Will Be (Curb)	1529	+105	10	53/4
6	4	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1467	+116	5	60/1
7	5	CAEDMON'S CALL Only Hope (Essential)	1384	+93	9	51/4
5	6	CHRIS RICE The Other Side Of The Radio (Rocketown)	1361	-59	16	49/0
3	7	MERCY ME Spoken For (INO)	1275	-171	23	41/0
8	8	JARS OF CLAY The Valley Song (Essential)	1236	+34	9	46/0
9	9	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	1197	+107	8	47/2
13	10	FFH You Found Me (Essential)	1136	+154	4	49/5
16	11	AVALON Everything To Me (Sparrow)	953	+116	4	44/5
14	12	BIG DADDY WEAVE Audience Of One (Fervent)	940	-34	13	32/0
11	13	JANNA LONG Greater Is He (Sparrow)	897	-119	19	31/0
10	14	MICHAEL W. SMITH Lord Have Mercy (Reunion)	878	-145	15	33/0
12	15	THIRD DAY Nothing Compares (Essential)	855	-141	21	28/0
18	16	AUDIO ADRENALINE Pierced (ForeFront)	766	+31	6	30/1
20	17	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	742	+53	6	29/2
15	18	4HIM I Know You Now (Word/Curb/Warner Bros.)	723	-130	21	25/0
19	19	NICHOLE NORDEMAN Holy (Sparrow)	657	-73	28	23/0
17	20	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	609	-141	20	25/0
22	21	JODY MCBRAYER To Ever Live Without Me (Sparrow)	590	-12	23	21/0
24	22	KARA Beautiful Moment (Vertical)	562	+1	13	22/0
Debut	23	SONICFLOOD Famous One (INO)	527	+178	1	28/12
Debut	24	REBECCA ST. JAMES I Thank You (ForeFront)	498	+189	1	24/7
23	25	JOY WILLIAMS Surrender (Reunion)	490	-110	22	17/0
26	26	ZOEGIRL Plain (Sparrow)	475	-46	9	18/0
27	27	DAILY PLANET I Live (Reunion)	451	-34	6	18/0
25	28	BEBO NORMAN Great Light Of The World (Essential)	448	-91	26	16/0
29	29	TRUE VIBE Pray (Essential)	438	+19	5	23/1
Debut	30	JOEL HANSON Broken (Creative Trust)	392	+62	1	15/2

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1. © 2003 Radio & Records.

New & Active

SALVADOR Worthy (Word/Curb/Warner Bros.)
Total Plays: 383, Total Stations: 18, Adds: 1

STACIE ORRICO Strong Enough (ForeFront)
Total Plays: 374, Total Stations: 19, Adds: 3

DEREK WEBB She Must And Shall Go Free (INO)
Total Plays: 258, Total Stations: 13, Adds: 4

SARA GROVES Less Like Scars (INO)
Total Plays: 230, Total Stations: 13, Adds: 6

ANDREW PETERSON Just As I Am (Watershed/Essential)
Total Plays: 227, Total Stations: 12, Adds: 5

SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)
Total Plays: 215, Total Stations: 10, Adds: 2

JEREMY CAMP I Still Believe (BEC)
Total Plays: 198, Total Stations: 11, Adds: 5

SWITCHFOOT More Than Fine (Sparrow)
Total Plays: 189, Total Stations: 8, Adds: 1

PLUMB Sink-n-Swim (Curb)
Total Plays: 185, Total Stations: 8, Adds: 3

RUSS LEE Love Is A Cross (Christian)
Total Plays: 162, Total Stations: 8, Adds: 2

Songs ranked by total plays

Most Added®

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY You Are So Good To Me (Essential)	12
SONICFLOOD Famous One (INO)	12
BEBO NORMAN Falling Down (Essential)	7
REBECCA ST. JAMES I Thank You (ForeFront)	7
SARA GROVES Less Like Scars (INO)	6
ANDREW PETERSON Just As I Am (Watershed/Essential)	5
AVALON Everything To Me (Sparrow)	5
JEREMY CAMP I Still Believe (BEC)	5
CAEDMON'S CALL Only Hope (Essential)	4
DEREK WEBB She Must And Shall Go Free (INO)	4
FFH You Found Me (Essential)	4
GINNY OWENS This Road (Rocketown)	4
NATALIE GRANT I Will Be (Curb)	4
PHIL JOEL The Man You Want Me To Be (Inpop)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
REBECCA ST. JAMES I Thank You (ForeFront)	+189
SONICFLOOD Famous One (INO)	+178
FFH You Found Me (Essential)	+154
THIRD DAY You Are So Good To Me (Essential)	+136
ANDREW PETERSON Just As I Am (Watershed/Essential)	+131
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	+116
AVALON Everything To Me (Sparrow)	+116
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	+107
NATALIE GRANT I Will Be (Curb)	-105
BEBO NORMAN Falling Down (Essential)	+105

Christian Activity

by Rick Welke

Sonicflood Grab 12

Sonicflood bolt onto the chart this week with 12 big-station adds, grabbing the high-debut honors with "Famous One." They edge out Rebecca St. James' newest offering from her upcoming best-of project, which rises 189 plays from last week.

Avalon's solid ballad "Everything to Me" climbs up an impressive five slots and sits just one rung out of the top 10. Meanwhile, FFH vault to No. 10 with "You Found Me."

Looking at the top five songs on this week's chart, it is hard to remember a time recently when a song hasn't stayed on the chart for more than 10 weeks; this week the first five have all been in it for the long haul. Could the chart be in for a faster cycle in the coming months? Are programmers now moving songs through the system more quickly? Only time will tell.

JACI VELASQUEZ
[YOU'RE MY GOD]

THE ONLY SONG WITH
100% ON AT AC RADIO!

MOST ADDED at Inspirational Radio!

GOING FOR ADDES at CHR Radio March 14th!

Looking for your Heavy spins
and conversions THIS WEEK!

For more information contact Christianradio@wbr.com
© 2003 Word Entertainment, L.L.C. A Warner/Curb Company



CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SWITCHFOOT More Than Fine (Sparrow)	934	+93	8	26/0
5	2	NEWSBOYS He Reigns (Sparrow)	874	+80	7	25/0
1	3	JEREMY CAMP Understand (BEC)	856	-22	19	23/0
4	4	JARS OF CLAY Revolution (Essential)	796	-5	11	24/0
7	5	PLUMB Sink-n-Swim (Curb)	776	+99	7	25/0
3	6	PAUL COLMAN TRIO Run (Essential)	737	-68	18	21/0
6	7	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	717	+15	6	22/1
8	8	KUTLESS Run (BEC)	692	+30	10	19/0
11	9	SHAUN GROVES Should I Tell Them? (Rocketown)	651	+46	8	18/1
9	10	DELIRIOUS? Touch (Furious?)	625	-22	13	18/0
10	11	MERCY ME Spoken For (JND)	618	-22	17	17/0
14	12	AUDIO ADRENALINE Dirty (ForeFront)	555	+71	4	22/2
13	13	SWIFT Under The Sun (Flicker)	540	+21	8	19/1
12	14	NICHOLE NORDEMAN Holy (Sparrow)	490	-57	24	12/0
22	15	STACIE ORRICO Security (ForeFront)	476	+123	3	18/2
15	16	DAILY PLANET Everything Revolves (Reunion)	466	+6	9	15/0
16	17	BIG DADDY WEAWE Audience Of One (Fervent)	447	+5	8	12/0
17	18	JOY WILLIAMS Surrender (Reunion)	404	-31	23	10/0
20	19	TRUE VIBE Supernatural (Essential)	394	-14	6	15/0
21	20	CHRIS RICE The Other Side Of The Radio (Rocketown)	369	-2	8	14/0
19	21	LIFEHOUSE Spin (Sparrow)	351	-62	24	11/0
23	22	BEBO NORMAN Great Light Of The World (Essential)	347	+5	24	8/0
29	23	LARUE Tonight (Reunion)	326	+29	2	17/1
25	24	BENJAMIN GATE Lift Me Up (ForeFront)	324	0	9	12/0
18	25	TREE63 No Words (Inpop)	301	-119	17	9/0
30	26	12 STONES The Way I Feel (Wind-up)	292	-2	2	10/1
27	27	ALL STAR UNITED Sweet Jesus (Furious?)	280	-39	10	9/0
Debut	28	SARAH SADLER Running Into You (Essential)	271	+18	1	11/1
Debut	29	RACHAEL LAMPA Brand... (Word/Curb/Warner Bros.)	266	0	1	10/0
24	30	SANCTUS REAL Say It Loud (Sparrow)	266	-67	9	11/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1. © 2003 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	38TH PARALLEL Hear My Cry (Squint/Curb/Warner Bros.)	356	+29	7	35/1
1	2	KUTLESS Run (BEC)	328	-17	16	35/1
3	3	SWITCHFOOT Meant To Live (Sparrow)	300	+10	4	32/3
5	4	SEVENTH DAY SLUMBER I Know (Crowne)	275	+25	3	33/7
9	5	RELIENT K I Am Understood? (Gotee)	272	+38	3	31/6
4	6	EVANESCENCE Bring Me To Life (Wind-up)	268	+16	4	28/0
10	7	12 STONES Crash (Wind-up)	242	+14	3	26/3
7	8	PIVITPLEX You Know (Sonic Fish)	238	-2	6	29/3
6	9	JUSTIFIDE To Live (Ardent)	219	-29	15	28/1
14	10	HOLLAND I'm Not Backing Down (Tooth & Nail)	217	+18	4	29/3
8	11	POOR OLD LU Revolve (Tooth & Nail)	213	-22	9	28/0
11	12	BILLIONS Never Felt This Way Before (Northern)	205	-11	8	18/0
19	13	PILLAR A Shame (Flicker)	201	+22	2	30/8
12	14	BENJAMIN GATE Lift Me Up (ForeFront)	200	-14	18	19/0
13	15	JARS OF CLAY Revolution (Essential)	185	-29	12	20/0
15	16	LIFEHOUSE Spin (Sparrow)	183	-11	22	20/0
17	17	SANCTUS REAL Say It Loud (Sparrow)	182	-3	16	24/1
Debut	18	SUPERCHICK Hero (Inpop)	174	+56	1	21/4
29	19	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	174	+47	5	16/4
20	20	DELIRIOUS? Fire (Furious?)	170	+5	8	21/1
16	21	LAST TUESDAY Right Here (DUG)	165	-24	9	19/0
Debut	22	DOGWOOD Faith (BEC)	163	+59	1	13/5
28	23	EVERYDAY SUNDAY Wait (Flicker)	148	+16	2	20/7
23	24	STAVESACRE If Not Now (Nitro)	148	+1	12	17/3
27	25	JEREMY CAMP Understand (BEC)	145	+11	2	10/3
26	26	DENISON MARRS Send Me An Angel (Floodgate)	142	+1	2	17/3
24	27	BLINDSIDE Pitiful (Elektra/EEG)	139	-7	18	11/0
22	28	STRANGE OCCURRENCE Sunrise (Steelroots)	138	-10	5	12/0
21	29	ACQUIRE THE FIRE Lift (Inpop)	137	-18	11	16/0
18	30	PAX217 I'll See You (ForeFront)	136	-48	20	16/0

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1. © 2003 Radio & Records.

New & Active

NATALIE GRANT I Will Be (Curb)
Total Plays: 243, Total Stations: 8, Adds: 1

JENNIFER KNAPP By And By (Gotee)
Total Plays: 242, Total Stations: 13, Adds: 5

SKILLET Will You Be There (Ardent)
Total Plays: 228, Total Stations: 7, Adds: 0

RELIENT K Getting Into You (Gotee)
Total Plays: 226, Total Stations: 9, Adds: 2

AARON SPIRO Thrill (Sparrow)
Total Plays: 185, Total Stations: 9, Adds: 1

OC SUPERTONES Brand New Thing (Tooth & Nail)
Total Plays: 181, Total Stations: 8, Adds: 0

ACQUIRE THE FIRE Lift (Inpop)
Total Plays: 178, Total Stations: 6, Adds: 0

SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)
Total Plays: 159, Total Stations: 9, Adds: 2

CHRIS TOMLIN Not To Us (Sparrow)
Total Plays: 158, Total Stations: 6, Adds: 0

SUPERCHICK Hero (Inpop)
Total Plays: 156, Total Stations: 8, Adds: 3

New & Active

CURBSQUIRRELS Dependence Day (DUG)
Total Plays: 130, Total Stations: 15, Adds: 1

FURTHERMORE Letter To Myself (Universal)
Total Plays: 109, Total Stations: 6, Adds: 1

APOLOGETIX Corinthians (Parodudes)
Total Plays: 108, Total Stations: 10, Adds: 0

DEMON HUNTER My Throat Is An Open... (Solid State)
Total Plays: 103, Total Stations: 10, Adds: 2

AUDIO ADRENALINE Church Punks (ForeFront)
Total Plays: 97, Total Stations: 17, Adds: 6

BLEACH Baseline (BEC)
Total Plays: 93, Total Stations: 8, Adds: 4

PLANKEYE Down To The Altar (BEC)
Total Plays: 93, Total Stations: 11, Adds: 3

EVERYONE Everyone (Furious?)
Total Plays: 84, Total Stations: 8, Adds: 1

TREE63 It's All About To Change (Inpop)
Total Plays: 75, Total Stations: 10, Adds: 5

EAST WEST Blame (Floodgate)
Total Plays: 69, Total Stations: 10, Adds: 3

STAR 95.7 FM
TODAY'S MUSIC ALTERNATIVE

105.9
ROCK 102.1

Z100

93.7 THE BULL
Better Country

Score!

"THEIR IDEA... MY SUCCESS!"

Choose the decal printer more radio stations have relied on for 30 years.

Call Today!
800.331.4438
www.cgilink.com

Communication Graphics Inc
THE DECAL COMPANY

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	GO FISH Savior (Inpop)	364	+2	9	20/0
2	2	MICHAEL W. SMITH Lord Have Mercy (Reunion)	335	-23	14	19/0
6	3	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	308	+43	7	18/0
5	4	SHANNON WEXELBERG From The Rising (Doxology)	296	+12	7	17/0
4	5	ALLEN ASBURY In The Light Of That City (Doxology)	288	-2	11	17/0
3	6	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	274	-21	12	16/0
8	7	RAY BOLTZ In Your Name (Spindust)	252	+6	9	16/1
7	8	KATINAS Eagle's Wings (Gotee)	205	-54	18	13/0
10	9	WAYNE WATSON Cry Of My Heart (Spring Hill)	204	+15	8	15/0
13	10	AVALON Everything To Me (Sparrow)	197	+20	3	18/0
11	11	TWILA PARIS We Bow Down (Sparrow)	189	+8	5	15/0
9	12	CHRIS RICE The Other Side Of The Radio (Rocketown)	187	-12	9	14/0
12	13	4HIM Who You Are (Word/Curb/Warner Bros.)	154	-25	19	11/0
	14	Debut MICHAEL CARD I Left Everything To Follow You (M2.0)	150	+37	1	14/4
14	15	MERCY ME Spoken For (INO)	150	-18	21	11/0
18	16	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	145	+16	2	15/3
16	17	SANDI PATTY Fields Of Mercy (Word/Curb/Warner Bros.)	131	-7	3	12/0
	18	Debut KATHY TROCCOLI You're The Heart Of Me (Reunion)	129	+17	1	11/0
17	19	RONNIE FREEMAN Satisfied (Rocketown)	123	-11	5	10/0
20	20	CAEDMON'S CALL Only Hope (Essential)	122	+4	3	8/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/23-Saturday 3/1.
 © 2003 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	T-BONE Blazing Microphones (Flicker)
3	PLAYDOUGH Seeds Of Abraham (Uprak)
4	PEACE 586 Love's Still There (Uprak)
5	ROYAL RUCKUS A Wink And A Nudge (Flicker)
6	DJ MAJ Street Credibility (Gotee)
7	KNOWDAVERBS What You Rock Now (Gotee)
8	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive)
9	RIGHTEOUS RIDERS Me & You (Tyscot)
10	KJ-52 Sunshine (Uprak)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JENNIFER KNAPP By And By (Gotee)	5
THIRD DAY You Are So Good To Me (Essential)	4
BEBE NORMAN Falling Down (Essential)	3
SUPERCHICK Hero (Inpop)	3
AUDIO ADRENALINE Dirty (ForeFront)	2
ELMS Burn And Shine (Sparrow)	2
REBECCA ST. JAMES I Thank You (ForeFront)	2
RELIENT K Getting Into You (Gotee)	2
SANCTUS REAL Hey Wait (Sparrow)	2
SARA GROVES All Right Here (INO)	2

Rock Most Added

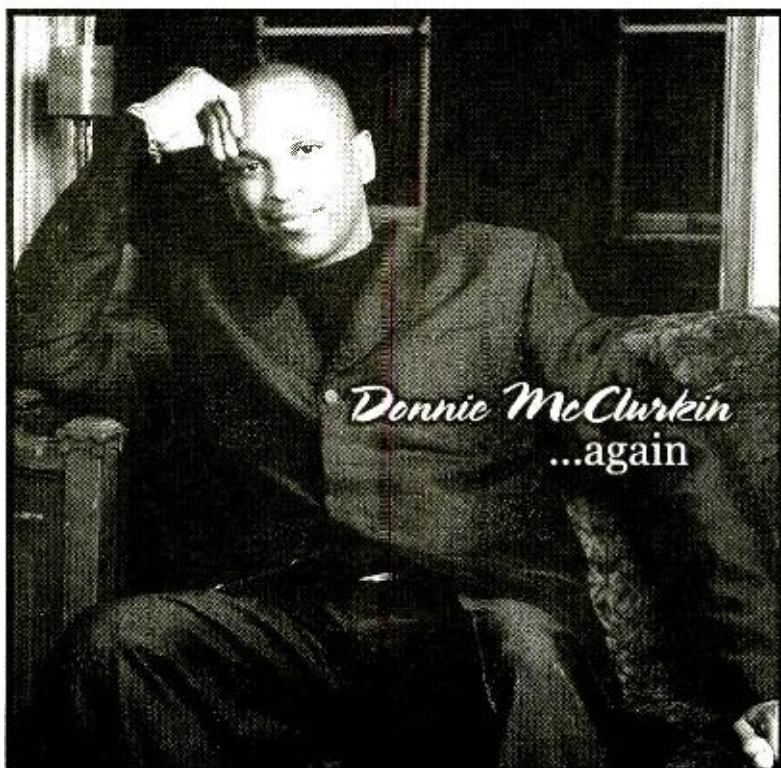
www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PILLAR A Shame (Flicker)	8
SEVENTH DAY SLUMBER I Know (Crown)	7
EVERYDAY SUNDAY Wait (Flicker)	7
RELIENT K I Am Understood? (Gotee)	6
AUDIO ADRENALINE Church Punks (ForeFront)	6
DOGWOOD Faith (BEC)	5
TREE63 It's All About To Change (Inpop)	5
ELMS Burn And Shine (Sparrow)	5
SUPERCHICK Hero (Inpop)	4
TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	4
BLEACH Baseline (BEC)	4
COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	6
MICHAEL CARD I Left Everything To Follow You (M2.0)	4
SARA GROVES Remember Surrender (INO)	3
SCOTT KRIPPAYNE Live To Worship (Spring Hill)	3
EVERAFTER Forgiveness (Point To Point)	2
GREG LONG I Cannot Hide From You (Discovery House)	2
TAMMY TRENT You're Worthy Of My Praise (Maranatha)	2



Donnie McClurkin
 ...again

IN STORES EVERYWHERE

“The Prayer” duet with Yolanda Adams
 GOING FOR ADS NOW



www.verityrecords.com





jmadrigal@radioandrecords.com

Fiesta Mexicana In Indianapolis

WSYW PD César Guerrero on how Indianapolis got a Regional Mexican station

When we think of Indianapolis, we don't think of a city where Hispanics flock to settle down. However, as in many other cities and towns in the heart of the U.S. that are not thought to have large Hispanic populations, that is changing. With a Hispanic population of over 150,000 — although the census says 100,000 — Indianapolis is becoming a place where Hispanics choose to live.

WSYW was born five years ago. It was Rodolfo Martínez, now retired, who started the station, and, little by little, it has grown to be the one station that caters to the needs and musical tastes of the largest percentage of Hispanics in the area: Mexicans.



César Guerrero

"This is the only station in the area with the Regional Mexican format," says WSYW PD César Guerrero. "Sixty percent of the city's Hispanic population is Mexican. The rest are Puerto Rican, Colombian, Brazilian, Argentine and Central American. In order to not exclude them, we also program some tropical tunes."

This week Guerrero fills us in on what's happening in Indianapolis.

R&R: Why has the Hispanic population in Indianapolis grown so much?

CG: We're very close to major cities like Chicago, which is a couple of hours away from here. Jobs aren't as readily available there as they are here. Hispanics come here to work. Also, although Indianapolis can be considered a large city, it's very peaceful. There isn't much delinquency. People find out that jobs are available and that they can live comfortably, and they head this way.

R&R: The Hispanic public is responding to the station, but what about the American population? Are they upset in any way by so many Hispanics coming to the area and the Spanish stations programming music in a language they don't understand?

CG: We don't have any kind of discrimination here. I, personally, have never experienced something like that. In fact, many of the businesses that employ Hispanic people allow their employees to listen to Spanish-Language radio. The managers are so used to listening to Spanish-Language radio that many of them tell their employees to call the station and ask the DJ to send a "hello" to them. They know that a Hispanic listening to music while working is happy and will work very hard.

Many of the American-owned business are also paying attention to the station and realizing what it means to the community and, in turn, the strength of the Hispanic community. That means a lot, because it's hard to get noticed by them, and we are.

"Our goal is to serve our community, to work as professionals and to portray a positive image of our community and us."

R&R: How much of an education role does your station play?

CG: A large one. This is a station that keeps close tabs on the kind of language we use on the air. We don't use bad language, although we do use the double-meaning kind of language that all Hispanics understand. We don't, however, go to the extremes where listeners feel offended. We respect our public and treat them properly.

Musicwise, we don't play too many of the narco-corridos. We stick to the softer side of the music. Because this is a growing community and a community that can be educated, we try to give them a clean and positive style of programming.

R&R: And you are also portraying a positive image to the American community that now has a Spanish-Language station in its city.

CG: Exactly. We want to follow the guidelines or the style of radio that is done in Mexico: cleaner, more educational, with higher standards and no vulgarity.

For example, in our morning show, *Al Chile Despertando y Ganando*, the host, José Luis Villegas, plays two characters. One is the DJ, and the other is a very young boy named Solovino who asks a lot of inappropriate but innocent questions. There are a lot of laughs, but the answers the DJ gives Solovino are appropriate for the audience and for what a young boy should know.

R&R: What else do you do in the morning show?

CG: We give news, weather, horoscopes, traffic and a bit of what's going on in the entertainment world. Also, because it's called *Despertando y Ganando* [Waking Up and Winning], every half hour we give away things. We ask questions about general world culture, and if the listener gives the correct answer, he or she wins a prize and has the option to keep going and add to his or her winnings. That's another way to edu-

El Príncipe Meets El Cucuy

"El Príncipe de la Canción," José José, recently spent four hours at KSCA/Los Angeles, where afternoon drive personality Renán Almendarez, "El Cucuy de la Tarde," honored the Mexican superstar for his long and successful career, as well as the release of his new album, *José José Presenta El Príncipe Con Trio, Vol. 1*.



CUT THE CAKE José José enjoying himself at KSCA/Los Angeles and waiting to take a bite of the cake.



A LIFETIME OF SUCCESS KSCA/Los Angeles afternoon driver "El Cucuy de la Tarde" holds the award José José received for selling more than 40 million copies of his records throughout his career.

"We want to follow the guidelines or the style of radio that is done in Mexico: cleaner, more educational, with higher standards and no vulgarity."

cate our public. We even learn from it. How many stations actually educate their public while giving away things? Not many.

R&R: How much has the station grown?

CG: It seems like it's taken 1,000 huge steps forward. From what I've been told, when the station started, they had a few CDs and tapes, everything was done by hand, and the record labels didn't support us. When I came here from Mexico, we put in a computer system, MP3 and other techno-

logical advances and a new programming style.

Mr. Martínez started the station because he wanted to serve the Hispanic community, but it wasn't done as a business, per se. Now we have all the equipment that any station has. The Hispanic community has grown tremendously, and so has the need for a station that meets those needs.

R&R: What about sales? Does most of the revenue come from Hispanic businesses?

CG: Yes. There are a lot of Hispanic-owned or -operated business — many clothing and food stores, car dealerships, gas stations and other types of businesses. Many of the chain restaurants or other businesses have opened shops in the area. This is a virgin market, where opportunities flourish. Many of the Chicago nightclub owners are also opening businesses in the area.

R&R: What should people know about Indianapolis and your station?

CG: That Indianapolis has a growing, diverse Hispanic population, and that this is a new station that is educating and entertaining its audience in a very positive way. Our goal is to serve our community, to work as professionals and to portray a positive image of our community and us.

RADIO MÚSICA

This Week In Spanish-Language Music

Introducing The Grammy Winners

On Feb. 23 several Latin artists took home Grammys for their work, but who are they?

Best Latin Pop Album: *Caraluna*, Bacilos (Warner Music Latina). This is the second album by this pop band made up of Jorge Villamizar from Colombia, José Javier Freire from Puerto Rico and Andre López from Brazil. Bacilos previously toured Europe and the U.S. with Alejandro Sanz and are currently on the road and have several important U.S. dates coming up.

Best Latin Rock/Alternative Album: *Revolución De Amor*, Maná (Warner Music Latina). This is the second Grammy for this Mexican band, who won their first in 1997 for *Sueños Líquidos*. They also have two Latin Grammys. Maná have released eight albums, sold more than 18 million copies and are recipients of more than 65 gold and 98 platinum albums. They also



Maná

fund the foundation Selva Negra, which concentrates on rescuing endangered turtles and whales off the coast of Mexico.

Best Traditional Tropical Latin Album: *El Arte Del Sabor*, Bebo Valdés Trio with Israel López "Cachao" & Carlos "Pata" Valdés (Blue Note Records). This album brings together the masters of Cuban music, legends who know traditional sounds. *El Arte Del Sabor* is a nostalgic trip down memory lane.

Best Salsa Album: *La Negra Tiene Tumbao*, Celia Cruz (Sony Discos). Celia Cruz, "La Guarachera de América," came out strong with this album and the international hit song of the same name. Cruz recently won several Premio Lo Nuestro for *La Negra Tiene Tumbao* and the hit song "La Vida Es Un Carnaval," which was included on the soundtrack of the Mexican film *Amores Perros*.



Celia Cruz

Best Merengue Album: *Latino*, Grupo Manía (Universal Music Latino). Grupo Manía's merengues are as legendary as the energy they inject into the audience during their live per-



Grupo Manía

formances. *Latino* is the second album the Puerto Rican band have released with Universal.

Best Mexican/Mexican-American Album: *Lo Dijo El Corazón*, Joan Sebastian (Balboa Records). Joan Sebastian has had impressive success throughout his career and has overcome an illness that threatened to keep him from the stage. His public has been with him through the good and the bad, as is proven by the sales of albums like *Secreto De Amor* and the Grammy-winning *Lo Dijo El Corazón*. Sebastian has also won a Latin Grammy.



Joan Sebastian

Best Tejano Album: *Acuérdate*, Emilio Navaira (BMG US Latin). Emilio Navaira has an impressive record: He's won more than 20 Tejano Music Awards, has more than 15 gold and platinum records to his credit and has been nominated for a Grammy on three occasions. His records have sold over 2 million copies in the U.S. and 1 million in Mexico. He's also recorded several English-language records in the country genre.

Rock/Alternative

- | TW | ARTIST | Title | Label(s) |
|----|----------------------|----------------------------|-----------------------------|
| 1 | MOLOTOV | Frijolero | (Universal) |
| 2 | ATERCIOPELADOS | Mi Vida Brilla | (BMG) |
| 3 | INSPECTOR | Amargo Adiós | (Universal) |
| 4 | RESORTE | Alcohol | (Warner M.L.) |
| 5 | CARAMELOS DE CIANURO | Sanitarios | (Latin World Entertainment) |
| 6 | JAGUARES | Te Lo Pido Por Favor | (BMG) |
| 7 | CAFE TACUBA | Déjate Caer | (MCA) |
| 8 | VICENTICO | Se Despierta La Ciudad | (BMG) |
| 9 | PANTEON ROCOCO | Dime | (BMG) |
| 10 | ENANITOS VERDES | Cuánto Poder | (Universal) |
| 11 | CATUPECU MACHU | Origen Extremo | (EMI Latin) |
| 12 | VOLUMEN CERO | Tortugas Y Sumos | (Warner M.L.) |
| 13 | ENANITOS VERDES | Amores Lejanos | (Universal) |
| 14 | ENRIQUE BUNBURY | Sácame De Aquí | (EMI Latin) |
| 15 | EL GRAN SILENCIO | Super Riddim Internacional | (EMI Latin) |

Songs ranked by total number of points. 14 Rock/Alternative reporters.

Record Pool

- | TW | ARTIST | Title | Label(s) |
|----|--------------------|------------------------------|-----------------|
| 1 | SDN DE CALI | Tan Buena | (Univision) |
| 2 | TITO ROJAS | Después De Dios, Las Mujeres | (MP) |
| 3 | T-ALIA A | Quién Le Importa | (EMI Latin) |
| 4 | INDIA | Sedúceme | (Sony Discos) |
| 5 | NUEVOS SABROSOS | Me Voy De Party | (Más Music) |
| 6 | VICTOR MANUELLE | En Nombre De Los Dos | (Sony Discos) |
| 7 | TAINO | Festival | (MP) |
| 8 | JON SECADA | Si No Fuera Por Ti | (Crescent Moon) |
| 9 | CHARLIE VALENS | Disco Malo | (MP) |
| 10 | GRUPO MANIA | Tu Manía Y La Mia | (Universal) |
| 11 | EL GENERAL | La Mecedora | (Mock & Roll) |
| 12 | KINITO MENDEZ | Tirame Tú Que Yo Devuelvo | (J&N) |
| 13 | LIMI-T 21 | Arranca En Fa | (EMI Latin) |
| 14 | MIMI IBARRA | A Una Mujer Como Yo | (MP) |
| 15 | MONCHY & ALEXANDRA | Polo Opuesto | (J&N) |

Songs ranked by total number of points. 21 Record Pool reporters.



INSPECTOR

Alma en Fuego

después de "Amnesia" viene
AMARGO ADIOS

el segundo hit que
llegó al #1 en México



CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICARDO ARJONA El Problema (Sony Discos)	179
2	SHAKIRA Que Me Quedes Tú (Sony Discos)	151
3	JUANES Es Por Ti (Universal)	144
4	MANA Eres Mi Religión (Warner M.L.)	139
5	THALIA No Me Enseñaste (EMI Latin)	137
6	CHAYANNE Y Tú Te Vas (Sony Discos)	121
7	INDIA Sedúceme (Sony Discos)	110
8	ENRIQUE IGLESIAS Quizás (Universal)	110
9	SIN BANDERA Kilómetro (Sony Discos)	110
10	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	109
11	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	106
12	SIN BANDERA Entra En Mi Vida (Sony Discos)	98
13	MILLIE CORRETT En Cuerpo Y Alma (BMG)	92
14	JUANES A Dios Le Pido (Universal)	87
15	ALEJANDRO FERNANDEZ Niña Amada Mía (Sony Discos)	75
16	JUANES A Dios Le Pido (Universal)	67
17	TEMERARIOS Comer A Besos (Fonovisa)	66
18	BACILOS Mi Primer Millón (Warner M.L.)	65
19	ALEXANDRE PIRES Usted Se Me Llevó La Vida (BMG)	65
20	THALIA A Quién Le Importa (EMI Latin)	60
21	LIMITE Papacito (Universal)	57
22	JERRY RIVERA Herida Mortal (BMG)	52
23	PAULINA RUBIO Todo Mi Amor (Universal)	52
24	SHAKIRA Te Aviso Te Anuncio (Sony Discos)	52
25	DAVID BISBAL Dígale (Universal)	51

Data is compiled from the airplay week of February 23-March 1, and based on a point system.
© 2003 Radio & Records.

Going For Adds

AMARAL Sin Ti No Soy Nada (EMI Latin)
RICARDO MONTANER Suma (Warner M.L.)
ILEGALES Siento (EMI Latin)
RABANES Bam Bam (Crescent Moon)
NICOLE Viaje Infinito (Maverick Música)
VILMA PALMA Vuelve A Comenzar (Balboa)
TIZIANO FERRO Alucinando (EMI Latin)
MANA Mariposa (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INDIA Sedúceme (Sony Discos)	186
2	BACILOS Mi Primer Millón (Warner M.L.)	128
3	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	126
4	JERRY RIVERA Herida Mortal (BMG)	118
5	MARC ANTHONY Barco A La Deriva (Sony Discos)	106
6	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	103
7	TITO NIEVES Dime Que Sí (Warner M.L.)	98
8	TITO ROJAS Después De Dios, Las Mujeres (MP)	75
9	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	72
10	GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)	70
11	TOÑO ROSARIO Yerba Mala (Warner M.L.)	69
12	DANIEL RENE No Me Tortures (Univision)	69
13	JUANES Mala Gente (Universal)	67
14	SON DE CALI Tan Buena (Univision)	67
15	DAVID BISBAL Dígale (Universal)	59
16	NUEVA ERA Amor Eterno (J&N)	58
17	DOMINGO QUIÑONEZ A Que No Te Atreves (Universal)	58
18	OSCAR D'LEON Cómo Olvidarte (Universal)	55
19	ALEX BUENO Pídeme (J&N)	47
20	SHAKIRA Que Me Quedes Tú (Sony Discos)	44
21	NOELIA Clávame Tu Amor (Fonovisa)	40
22	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	39
23	JOSEPH FONSECA Que Levanten La Mano (Karen)	37
24	MANA Mariposa Traicionera (Warner M.L.)	37
25	EL GRINGO DE LA BACHATA A Esos Hombres (Sony Discos)	36

Data is compiled from the airplay week of February 23-March 1, and based on a point system.
© 2003 Radio & Records.

Going For Adds

LIMIT 21 Perdóname (EMI Latin)
FRANKIE NEGRON Mi Mulata (Warner M.L.)
ILEGALES Siento (EMI Latin)

ProSet™

PORTABLE DISPLAYS

- HIGH-IMPACT GRAPHICS
- DURABLE CONSTRUCTION
- MAXIMUM PORTABILITY
- 10-MINUTE SET-UP

INVENTORY REDUCTION SALE
SAVE \$600



BROADCAST PRODUCTS

INCORPORATED

6528 CONSTITUTION DRIVE
FORT WAYNE, IN 46804 • USA

(260) 459-1286

1-800-433-8460

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	LIMITE Papacito (Universal)	352
2	PALOMO De Uno Y De Todo Los Modos (Disa)	351
3	JOAN SEBASTIAN Afortunado (Balboa)	343
4	INTOCABLE Sueña (EMI Latin)	310
5	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	275
6	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	260
7	TIGRES DEL NORTE Mi Soldado (Fonovisa)	243
8	TEMERARIOS Comer A Besos (Fonovisa)	204
9	BANDA EL RECODO Las Vías Del Amor (Fonovisa)	202
10	JOEL HIGUERA El Baile De La Toallita (Disa)	172
11	GERMÁN LIZARRAGA Donde Vayas (Disa)	167
12	TRINI Y LA LEYENDA El Amor De Mi Vida (Universal)	152
13	CARDENALES DE NUEVO LEON Belleza De Cantina (Disa)	126
14	COYOTE & SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	126
15	PESADO No Valgo Nada (Warner M.L.)	125
16	LUPILLO RIVERA Sin Fortuna (Sony Discos)	119
17	BANDA MACHOS La Suegra (Warner M.L.)	104
18	CUISILLOS Eres Imposible De Olvidar (Balboa)	104
19	ADOLFO URIAS Corazón Chiquito (Fonovisa)	103
20	TUCAMES DE TIJUANA Quiero Que Seamos Novios (Universal)	102
21	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	98
22	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	98
23	INTOCABLE Muy A Tu Manera (EMI Latin)	97
24	GUARDIANES DEL AMOR Te He Querido Olvidar (Fonovisa)	93
25	REHEMES DE JAVIER Pobre Diabla (Fonovisa)	92

Data is compiled from the airplay week of February 23-March 1, and based on a point system.
 © 2003 Radio & Records.

Going For Adds

- RAMON AYALA Las Mielles Del Divido (Freddie)
- RAMON AYALA & PEDRO INFANTE Mira Nada Más (Warner M.L.)
- LOS TERRIBLES La Tercera Es La Vencida (Freddie)
- TIGRILLOS Micaela (Warner M.L.)
- JUAN ACUÑA 100% Mexicano (Freddie)
- BM3 El Chupetón (Warner M.L.)
- JUAN ACUÑA El Consejo (Freddie)
- PRESIZZO Entre Tu Corazón Y El Mío (Warner M.L.)
- ATRAPADO La Ladrona (Freddie)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	243
2	LIMITE Papacito (Universal)	163
3	JIMMY GONZALEZ Y GRUPO MAZZ Yo Te Voy A Amar (Freddie)	131
4	CONTROL Carita De Angel (EMI Latin)	129
5	BIG CIRCO La Maquinita (EMI Latin)	124
6	JIMMY GONZALEZ Y GRUPO MAZZ Dame Un Minuto (Freddie)	123
7	INTOCABLE Muy A Tu Manera (EMI Latin)	122
8	IMAN Qué Mala Onda (Univision)	115
9	INTOCABLE Sueña (EMI Latin)	106
10	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	103
11	MARCOS OROZCO El Parrandero (Catalina)	102
12	PALOMO De Uno Y De Todos Los Modos (Disa)	94
13	SIGGNO Es Que Te Quiero (Crown)	87
14	DUELO Qué Hubiera Sido (Univision)	75
15	DUELO El Amor No Acaba (Univision)	57
16	GARY HOBBS Ella Se Fue (AMMX)	55
17	PESADO No Valgo Nada (Warner M.L.)	41
18	JAY PEREZ Quiero Ser Viejo (Sony Discos)	40
19	RAMON AYALA Quedó Triste El Jacal (Freddie)	35
20	DEYA Prueba Con Un Beso (Catalina)	34
21	JAIME & LOS CHAMACOS Rubén Vela Special (Freddie)	33
22	PODER DEL NORTE Enamórate De Alguien (Disa)	32
23	DESPERADOZ La Bailadora (Tejas)	31
24	ZULY No Te Voy A Olvidar (EMI Latin)	29
25	FRIJOLE ROMANTICOS No Me Asustan (Río Grande)	29

Data is compiled from the airplay week of February 23-March 1, and based on a point system.
 © 2003 Radio & Records.

Going For Adds

- GRUPO TRUENO Cuando Vas Al Baile (Seven Rivers)
- CLAUDIA LOPEZ Abrázame (MP)
- ATRAPADO La Ladrona (Freddie)
- LOS CHAMACOS Rubén Vela Special (Freddie)
- ALAZAN Contigo O Sin Ti (Freddie)

OVER 100,000 IMPRINTED PROMOTIONAL PRODUCTS, INCLUDING:

REGISTRATION BOXES
 PEOPLE STICKERS
 VEHICLE WRAPS
 FULL COLOR MAGNETS
 CLOISONNÉ PINS
 MICROPHONE FLAGS
 SPORTS MEMORABILIA
 PLASTIC BAGS
 BOBBLE HEAD DOLLS
 LOGOS ON A ROLL

ADOBE
 graphics & design

coyotepromotions.com
 TOLL FREE 800-726-9683

300 Northern Blvd. #26, Great Neck, NY 11021 • Local phone 516-487-5696 • fax 516-482-7425

EAST

Citadel Providence is looking for a Program Director for Heritage WPRO AM news/talk and WSKO AM/FM sports/talk. If you are a proven winner, a superior talent coach and a visionary of these formats please send resume to Andrea Scott, 1502 Wampanoag Trail, East Providence, RI 02915. No calls please. EOE.

General Manager

GM needed for a top 70 market. You'll need to drive revenue by motivating sales-people, incorporating all department heads, and leading by example. You'll need to recruit and hire the best staff you can find, control expenses, facilitate communication between all departments, serve the community, and have fun doing it. Sound like a challenge? It is, but well worth the investment. Citadel Broadcasting in Allentown, PA is in search of a General Manager for our two FM stations. Qualified candidates should send resume to: Citadel Broadcasting, c/o Shelly Bartholomew, P.O. Box 21672, Lehigh Valley, PA 18002-1672 or email to shelly.bartholomew@citcomm.com. Citadel Communication is an Equal Opportunity Employer M/F.

WYSP is in search of an Announcer Music Director. Knowledge of Active Rock format and Selector music scheduling system required. Ability to interpret music research and strong organizational skills also required. 3 years on-air experience a must. Send tape & resume to: WYSP, HR-Music, 101 S. Independence Mall E., Phila, PA 19106. WYSP is an Equal Opportunity Employer.

Opportunity Knocks

in the pages of R&R every Friday

Call: 310-553-4330

SOUTH

PRODUCTION DIRECTOR

Top 50 Southeast market, great company, state of the art studios, and you can build your own department! We need fantastic creative writing, great organization skills and positive people management. Send writing and production samples, along with your resume to Radio & Records @ 10100 Santa Monica Blvd., 3rd Floor, #1080, Los Angeles, CA 90067. EOE.

Market Leading Country Station in Southeast Seeks New Morning Show NOW!! All interested parties e-mail radiojob2003@yahoo.com. No mp3's please!! (3/7)

MIDWEST

Medium market, Hit Music Station needs a morning show! Individuals or shows that know how to communicate with 25-45 year olds, I want to hear from you! Send T&R to Radio & Records @ 10100 Santa Monica Blvd., 3rd Floor, #1079, Los Angeles, CA 90067. EOE.

College town CHR/Top 40 searching for PD. T&R to Eric McCart, WXXB-FM, 711 North Earl Avenue, Lafayette, IN 47904. EOE.

WEST

Radio writer/producer needed for AC syndicated show. Must have a strong work ethic. Must have a broadcast writing sample. Not looking for comedy. Weekly scripts will be 40+ pages. Looking for someone with great ideas, creative mind, familiar with 25-54 female demo. Salary depends on experience. Apply via email, no attachments please: BetsyC@teshmedia.com. EOE.

RADIO PROGRAM DIRECTOR and ON-AIR HOST – Montana's largest broadcaster is looking for an on-air program director with experience in News Talk and Sports. Must have thorough programming and computer knowledge with a winning attitude. Send tape and resume to KBLG-910 am c/o FISHER RADIO REGIONAL GROUP INC., 2075 Central Ave. Billings, MT 59102. EOE.

WEST

West Coast Oldies station is looking for Drive-Time Personalities!

Must have knowledge of the format/music, basic production skills, a love for personal appearances and know how to relate to the audience. If you dig Oldies and are a team player who wants to work for a great company in a market with a great climate and quality of life... send your tapes and resumes to Radio & Records at 10100 Santa Monica Blvd., 3rd Floor, #1077, Los Angeles, CA 90067 now! EOE.

POSITIONS SOUGHT

Got Sara? Better than milk. Don't let me spoil, I'll do your station good. Rookie ready to travel. Sara (405) 606-8766 / starsoblivion@yahoo.com. (3/7)

Diva Sunshine! Rookie broadcaster ready to work for you. Great on-air, news, and production. Call Sparky (918)827-5136. (3/7)
Voicetracking Pro! Help me stay home with my kid. Quality commercials and copywriting too! Steve Knight 509-233-2329. (3/7)

Sean Hanity did this. I can do it too. Filling in at KLSX and looking for More! Mike Skibba. 323.658.8239/NotoriousTHIN@webtv.net. (3/7)

"Big time Radio" PD/MD-Air Talent who knows everybody & has been everywhere can get it done period! Don't be shy! E-mail Vic @intrepidvmartin@juno.com. (3/7)

This Mad Dawg wants your radio station to rock the city. Ready to work. Any radio position, any format, any location. You want me, here I am. Jody (918)902-9720. (3/7)

Seeking Sports Director/PBP/Sales Position - Joe 1-888-327-4996. (3/7)

Female Talent, sexy voice natural delivery without being purry, smooth jazz is preferred format, 10-years on air experience. (313) 259-2070. (3/7)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$175/inch **2x \$150/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (POT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records, Inc. 2003.

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067 WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com
OPPORTUNITIES/MARKETPLACE:	310-788-1622	310-203-8727	llinares@radioandrecords.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rfdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

MARKETING & PROMOTION

PUBLICITY PRINTS

Lithographed On Heavy, Semi-Gloss Paper

★ REQUEST **FREE** CATALOG AND SAMPLES!



Wanda and Janet
KCBX

B/W - 8x10's
500 - \$90.00
1000 - \$120.00

5x7 - JOCK CARDS
B&W 1000 - \$100.00
Color 2000 - \$408.00

★ PRICES INCLUDE
TYPESETTING & FREIGHT
★ FAST PROCESSING
★ OTHER SIZES AVAILABLE

PRICES SUBJECT TO
CHANGE WITHOUT NOTICE



Send 8x10 photo, check/M.O. Visa/MC. Instructions to:
1867 E. Florida Street, Dept. F Springfield, MO 65803

TOLL FREE: 1-888-526-5336
www.abcpictures.com

VOICEOVER SERVICES

JOHN DRISCOLL
VOICE OVER
www.johndriscoll.com
US 888.766.2049 415.388.8701
ISDN & MP3 inet delivery

www.markdriscoll.com
MARK DRISCOLL
(323) 934-2111
800-699-1009

VOICEOVER SERVICES

SAM O'NEIL Book's Coming.
VOICE IMAGING
"THE VOICE HEARD ABOVE THE REST"
DEMO: 1-877-4-YOURVO
www.samoneil.com (877-496-8786)

"A truly brilliant idea"
"Groundbreaking"
"It works"
Any Station. Any Market.
Any Budget.
www.PromoVoice.com
Where talent meets technology

GET REAL! **DAVE PACKER**
VOICEOVERS
Imaging that brings out your station's personality!
Your sound on your budget.
www.davepacker.com 609-290-3333

VOICEOVER SERVICES

brian kelsey.com
voice-over and production.
Howard Stern
New York City
L.A.
San Fran
Vancouver
Pittsburgh
Ottawa
Toronto
Sacramento
Seattle
DC
Cincinnati
MTV
VH-1
TLC
ESPN
HBO
ABC
NBC
CBS
ISDN * MP3 * CD
website download
ph: 203.938.9516
briankelsey.com
jpk productions get the sound.

You know the name.
JEFF DAVIS
Imaging great Radio Stations
in all market sizes, all formats
ID'S-LINERS-PROMOS
www.jeffdavis.com
323-464-3500
Email: jeffdavis@jeffdavis.com

Mike Carta
VO IMAGING FOR ALL FORMATS
865-691-8989
www.supersweepers.com

Call for free CD ROM demo 970-845-7799 Voice of J. Halburn!
Studio J Productions
Big Market Voice,
Small Market Price
Station Imaging and More.
www.studioj.ws

BILLY MOORE
LOG ON FOR DEMOS AND INFORMATION
317.513.4853 www.billymoore.com

Mark McKay Media
• MALE & FEMALE VOICES AVAILABLE
• ALL FORMATS & MARKET SIZES
• CLUSTER & GROUP RATES
DRY TRAX or PRODUCED
AFFORDABLE!
CD or MP3
PHONE DEMO: 913-345-2381
FAX 345-2351
WEB DEMO: mckaymedia.net

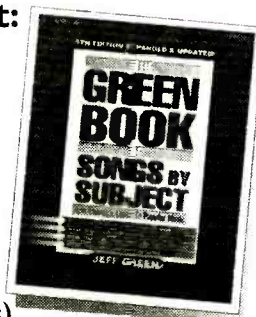
"Give us your production problems."
GANGSTAD PRODUCTIONS
425-865-9365
www.creativeoasis.com

Need songs for St. Patrick's Day?

**New! 5th Edition Green Book Of Songs By Subject:
The Thematic Guide To Popular Music**

- 1,569 jam-packed pages
- 86,000 listings
- 35,000 songs
- 1,800 subjects
- All music formats
- 100 years of music

Order via R&R: Save 20% and get free UPS shipping! (*on U.S. orders)
Discounted price: \$51.96 softcover/\$63.96 hardcover
(CA residents add sales tax)



Charge by phone: 310.788.1621 or send a check to:
R&R, 10100 Santa Monica Blvd., 3rd Floor, L.A., CA 90067



MARKETPLACE ADVERTISING

Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch.

Rates for R&R marketplace (per inch):	1 time	\$95.00
	6 insertions	90.00
	13 insertions	85.00
	26 insertions	75.00
	51 insertions	70.00

Marketplace
(310) 788-1622
Fax: (310) 203-8727
e-mail: llinares@radioandrecords.com



CHR/POP

LW	TW	ARTIST	SON	Label
1	1	JENNIFER LOPEZ	F/LL COOL J All I Have (Epic)	Epic
2	2	AVRIL LAVIGNE	I'm With You (Arista)	Arista
5	3	JA RULE F/ASHANTI	Mesmerize (Murder Inc./IDJMG)	IDJMG
3	4	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	Epic
7	5	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	Atlantic
4	6	CHRISTINA AGUILERA	Beautiful (RCA)	RCA
6	7	JUSTIN TIMBERLAKE	Cry Me A River (Jive)	Jive
11	8	50 CENT	In Da Club (Shady/Aftermath/Interscope)	Interscope
8	9	T.A.T.U.	All The Things She Said (Interscope)	Interscope
10	10	EMINEM	Superman (Shady/Aftermath/Interscope)	Interscope
9	11	NIVEA	Don't Mess With My Man (Jive)	Jive
13	12	3 DOORS DOWN	When I'm Gone (Republic/Universal)	Universal
17	13	AMANDA PEREZ	Angel (Powerhouse/Virgin)	Virgin
12	14	DIXIE CHICKS	Landslide (Monument)	Monument
14	15	JC CHASEZ	Blowin' Me Up (With Her Love) (Jive)	Jive
21	16	MISSY ELLIOTT	Gossip Folks (Gold Mind/Elektra/EEG)	EEG
19	17	SIMPLE PLAN	I'd Do Anything (Lava)	Lava
15	18	JAY-Z F/BEYONCE	'03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	IDJMG
20	19	DFDUB	Country Girl (Columbia)	Columbia
16	20	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	Epic
18	21	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	Interscope
26	22	AALIYAH	Miss You (BlackGround/Universal)	Universal
24	23	SMILEZ AND SOUTHSTAR	Tell Me (ARTISTdirect)	ARTISTdirect
25	24	BOOMKAT	The Wreckoning (DreamWorks)	DreamWorks
27	25	BOWLING FOR SOUP	Girl All The Bad Guys Want (Silvertone/Jive)	Jive
29	26	NO DOUBT	Running (Interscope)	Interscope
23	27	NELLY	Air Force Ones (Fo' Reel/Universal)	Universal
30	28	CELINE DION	I Drove All Night (Epic)	Epic
38	29	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	IDJMG
32	30	JENNIFER LOPEZ	Jenny From The Block (Epic)	Epic

#1 MOST ADDED

GOOD CHARLOTTE The Anthem (Epic)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)

GOOD CHARLOTTE The Anthem (Epic)

GOO GOO DOLLS Sympathy (Warner Bros.)

SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)

OK GO Get Over It (Capitol)

CHR/POP begins on Page 52.

AC

LW	TW	ARTIST	SON	Label
1	1	DIXIE CHICKS	Landslide (Monument/Columbia)	Columbia
2	2	PHIL COLLINS	Can't Stop Loving You (Atlantic)	Atlantic
4	3	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	Arista
3	4	FAITH HILL	Cry (Warner Bros.)	Warner Bros.
6	5	CHRISTINA AGUILERA	Beautiful (RCA)	RCA
5	6	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	Interscope
7	7	DARYL HALL & JOHN OATES	Forever For You (U-Watch)	U-Watch
9	8	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	Interscope
10	9	KELLY CLARKSON	A Moment Like This (RCA)	RCA
8	10	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	Columbia
11	11	CELINE DION	I Drove All Night (Epic)	Epic
14	12	JOSH GROBAN	You're Still You (143/Reprise)	Reprise
12	13	ROD STEWART	These Foolish Things (J)	J
-	14	NORAH JONES	Don't Know Why (Blue Note/Virgin)	Virgin
13	15	SHANIA TWAIN	I'm Gonna Getcha Good! (Mercury/IDJMG)	IDJMG
17	16	DANA GLOVER	Thinking Over (DreamWorks)	DreamWorks
20	17	WHITNEY HOUSTON	Try It On My Own (Arista)	Arista
16	18	REGIE HAMM	Babies (Refugee/Universal South)	Universal South
18	19	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	Columbia
19	20	AVRIL LAVIGNE	I'm With You (Arista)	Arista
25	21	SIXPENCE NONE THE RICHER	Don't Dream It's Over (Curb/Squint/Reprise)	Reprise
23	22	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	Atlantic
30	23	HOOTIE & THE BLOWFISH	Innocence (Atlantic)	Atlantic
21	24	PAUL SIMON	Father And Daughter (Nick/Jive)	Jive
22	25	CELINE DION	At Last (Epic)	Epic
-	26	VONDA SHEPARD	Rainy Days (Jacket)	Jacket
-	27	JAMES TAYLOR	September Grass (Columbia)	Columbia
27	28	UNCLE KRACKER	In A Little While (Lava)	Lava
24	29	DJ SAMMY & YANOU	Heaven (Candlelight) (Robbins)	Robbins
-	30	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	Atlantic

#1 MOST ADDED

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)

#1 MOST INCREASED PLAYS

WHITNEY HOUSTON Try It On My Own (Arista)

TOP NEW & ACTIVE

PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)

CHRIS EMERSON Broken Heart (Monomoy)

KEITH URBAN Somebody Like You (Virgin)

BONNIE RAITT Time Of Our Lives (Capitol)

BEN GREEN Without You (ASRC)

AC begins on Page 81.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	50 CENT	In Da Club (Shady/Aftermath/Interscope)	Interscope
2	2	JENNIFER LOPEZ	F/LL COOL J All I Have (Epic)	Epic
3	3	JA RULE F/ASHANTI	Mesmerize (Murder Inc./IDJMG)	IDJMG
4	4	MISSY ELLIOTT	Gossip Folks (Gold Mind/Elektra/EEG)	EEG
5	5	AALIYAH	Miss You (BlackGround/Universal)	Universal
7	6	50 CENT	Wanksta (Shady/Interscope)	Interscope
6	7	EMINEM	Superman (Shady/Aftermath/Interscope)	Interscope
12	8	R. KELLY	Ignition (Jive)	Jive
9	9	TYRESE	How You Gonna Act Like That (J)	J
8	10	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	Epic
10	11	FIELD MOB	Sick Of Being Lonely (MCA)	MCA
14	12	JAY-Z	Excuse Me Miss (Roc-A-Fella/IDJMG)	IDJMG
13	13	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	Capitol
11	14	NELLY	Air Force Ones (Fo' Reel/Universal)	Universal
23	15	FABOLOUS FILIL' MO	Can't Let You Go (Elektra/EEG)	EEG
15	16	KILLER MIKE A.D.I.D.A.S.	(Aquemini/Columbia)	Columbia
20	17	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	Atlantic
19	18	GINUWINE	Hell Yeah (Epic)	Epic
22	19	NAS	I Can (Columbia)	Columbia
17	20	JUSTIN TIMBERLAKE	Cry Me A River (Jive)	Jive
16	21	2PAC	Thugz Mansion (Amaru/Death Row/Interscope)	Interscope
26	22	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	Atlantic
21	23	TRINA F/LUDACRIS	B R Right (Slip 'N Slide/Atlantic)	Atlantic
18	24	JAY-Z F/BEYONCE	'03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	IDJMG
32	25	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	J
27	26	BABY F/CLIPSE	What Happened To That Boy? (Cash Money/Universal)	Universal
29	27	2PAC F/TRICK DADDY	Still Ballin' (Amaru/Death Row/Interscope)	Interscope
24	28	BABY F/P. DIDDY	Do That... (Cash Money/Universal)	Universal
35	29	B2K	Girlfriend (Epic)	Epic
28	30	EVE	Satisfaction (Ruff Ryders/Interscope)	Interscope

#1 MOST ADDED

KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

R. KELLY Ignition (Jive)

TOP 5 NEW & ACTIVE

NELLY Pimp Juice (Fo' Reel/Universal)

FAT JOE All I Need (Terror Squad/Atlantic)

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)

T.A.T.U. All The Things She Said (Interscope)

ROOTS F/MUSIQ Break You Off (MCA)

CHR/RHYTHMIC begins on Page 61.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	AVRIL LAVIGNE	I'm With You (Arista)	Arista
2	2	DIXIE CHICKS	Landslide (Monument/Columbia)	Columbia
3	3	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	Atlantic
4	4	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	Arista
5	5	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	Columbia
6	6	NO DOUBT	FLADY SAW Underneath It All (Interscope)	Interscope
8	7	3 DOORS DOWN	When I'm Gone (Republic/Universal)	Universal
10	8	NORAH JONES	Don't Know Why (Blue Note/Virgin)	Virgin
11	9	CHRISTINA AGUILERA	Beautiful (RCA)	RCA
12	10	SIXPENCE NONE THE RICHER	Don't Dream It's Over (Curb/Squint/Reprise)	Reprise
13	11	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	Interscope
7	12	MATCHBOX TWENTY	Disease (Atlantic)	Atlantic
9	13	UNCLE KRACKER	In A Little While (Lava)	Lava
16	14	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	Atlantic
18	15	UNCLE KRACKER	Drift Away (Top Dog/Lava/Atlantic)	Atlantic
17	16	COLDPLAY	Clocks (Capitol)	Capitol
20	17	BON JOVI	Misunderstood (Island/IDJMG)	IDJMG
22	18	JOHN MAYER	Why Georgia (Aware/Columbia)	Columbia
19	19	TORI AMOS	A Sorta Fairytale (Epic)	Epic
31	20	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	EEG
24	21	PAY THE GIRL	Freeze (TVT)	TVT
30	22	NO DOUBT	Running (Interscope)	Interscope
26	23	LUCY WOODWARD	Dumb Girls (Atlantic)	Atlantic
28	24	MACY GRAY	When I See You (Epic)	Epic
23	25	DAVE MATTHEWS BAND	Grey Street (RCA)	RCA
39	26	GOO GOO DOLLS	Sympathy (Warner Bros.)	Warner Bros.
25	27	STEREO FUSE	Everything (ED/Wind-up)	Wind-up
29	28	CELINE DION	I Drove All Night (Epic)	Epic
27	29	JOHN RZEZNIK	I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	Hollywood
38	30	LISA MARIE PRESLEY	Lights Out (Capitol)	Capitol

#1 MOST ADDED

NORAH JONES Come Away With Me (Blue Note/Virgin)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

LUCE Good Day (Nettwerk)

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

CALLING For You (Wind-up)

DEUCE PROJECT Stone Cold (Maverick/Reprise)

FEEL Got Your Name On It (Curb)

AC begins on Page 81.

URBAN

LW	TW	ARTIST	SON	Label
1	1	50 CENT	In Da Club (Shady/Aftermath/Interscope)	Interscope
2	2	R. KELLY	Ignition (Jive)	Jive
5	3	MISSY ELLIOTT	Gossip Folks (Gold Mind/Elektra/EEG)	EEG
3	4	AALIYAH	Miss You (BlackGround/Universal)	Universal
6	5	TYRESE	How You Gonna Act Like That (J)	J
4	6	JENNIFER LOPEZ	F/LL COOL J All I Have (Epic)	Epic
7	7	JAY-Z	Excuse Me Miss (Roc-A-Fella/IDJMG)	IDJMG
10	8	JUSTIN TIMBERLAKE	Cry Me A River (Jive)	Jive
8	9	JA RULE F/ASHANTI	Mesmerize (Murder Inc./IDJMG)	IDJMG
9	10	FIELD MOB	Sick Of Being Lonely (MCA)	MCA
13	11	LIL' KIM	The Jump Off (Queen Bee/Atlantic)	Atlantic
12	12	NIVEA	Laundromat (Jive)	Jive
17	13	SNOOP DOGG	Beautiful (Doggy Style/Priority/Capitol)	Capitol
14	14	BABY F/CLIPSE	What Happened To That Boy? (Cash Money/Universal)	Universal
11	15	50 CENT	Wanksta (Shady/Interscope)	Interscope
18	16	MARQUES HOUSTON	That Girl (Interscope)	Interscope
26	17	NAS	I Can (Columbia)	Columbia
21	18	GINUWINE	Hell Yeah (Epic)	Epic
19	19	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	MCA
29	20	SEAN PAUL	Get Busy (40/40/VP/Atlantic)	Atlantic
16	21	NELLY	Air Force Ones (Fo' Reel/Universal)	Universal
20	22	DRU HILL	I Should Be... (Def Soul/IDJMG)	IDJMG
35	23	BUSTA RHYMES & MARIAH CAREY	I Know What You Want (J)	J
25	24	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	Columbia
15	25	B2K AND P. DIDDY	Bump, Bump, Bump (Epic)	Epic
23	26	COMMON F/MARY J. BLIGE	Come Close To Me (MCA)	MCA
28	27	WAYNE WONDER	No Letting Go (VP/Atlantic)	Atlantic
30	28	SYLEENA JOHNSON	Guess What (Jive)	Jive
42	29	B2K	Girlfriend (Epic)	Epic
38	30	FABOLOUS FILIL' MO	Can't Let You Go (Elektra/EEG)	EEG

#1 MOST ADDED

RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)

#1 MOST INCREASED PLAYS

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

ERICK SERMON Love Iz (J)

RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)

B.G. Hottest Of The Hot (In The Paint/Koch)

2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)

KELLY PRICE He Proposed (Def Soul/IDJMG)

URBAN begins on Page 69.

ROCK

LW	TW	ARTIST	SON	Label
1	1	3 DOORS DOWN	When I'm Gone (Republic/Universal)	Universal
2	2	SALIVA	Always (Island/IDJMG)	IDJMG
5	3	AUDIOSLAVE	Like A Stone (Interscope/Epic)	Epic
3	4	SEETHER	Fine Again (Wind-up)	Wind-up
4	5	GODSMACK	Straight Out Of Line (Republic/Universal)	Universal
7	6	FOO FIGHTERS	Times Like These (Roswell/RCA)	RCA
9	7	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	IDJMG
8	8	QUEENS OF THE STONE AGE	No One Knows (Interscope)	Interscope
6	9	CREED	Weathered (Wind-up)	Wind-up
10	10	SOCIALBURN	Down (Elektra/EEG)	EEG
11	11	STONE SOUR	Bother (Roadrunner/IDJMG)	IDJMG
14	12	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	Interscope
12	13	CHEVELLE	The Red (Epic)	Epic
16	14	DISTURBED	Remember (Reprise)	Reprise
-	15	LINKIN PARK	Somewhere I Belong (Warner Bros.)	Warner Bros.
13	16	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	Warner Bros.
17	17	TRAPT	Headstrong (Warner Bros.)	Warner Bros.
15	18	AUDIOSLAVE	Cochise (Interscope/Epic)	Epic
19	19	CHEVELLE	Send The Pain Below (Epic)	Epic
21	20	OUTSPOKEN	Farther (Lava)	Lava
20	21	BON JOVI	Bounce (Island/IDJMG)	IDJMG
18	22	FUEL	Won't Back Down (Wind-up)	Wind-up
23	23	OLEANDER	Hands Off The Wheel (Sanctuary/SRG)	SRG
22	24	MUDVAYNE	Not Falling (Epic)	Epic
27	25	STYX	Waiting For Our Time (CMC/SRG)	SRG
26	26	RA	Do You Call My Name (Republic/Universal)	Universal
24	27	NIRVANA	You Know You're Right (Geffen/Interscope)	Interscope
29	28	STONE SOUR	Inhale (Roadrunner/IDJMG)	IDJMG
-	29	REVIS	Caught In The Rain (Epic)	Epic
25	30	DONNAS	Take It Off (Look	

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	SYLEENA JOHNSON	Guess What (Jive)	
5	2	TYRESE	How You Gonna Act Like That (J)	
2	3	JAHEIM	Fabulous (Divine Mill/WB)	
4	4	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
3	5	MUSIQ	Dontchange (Def Soul/IDJMG)	
7	6	ERYKAH BADU	FICDMMDN Love Of My Life (Magic Johnson/MCA)	
9	7	GERALD LEVERT	Closure (Elektra/EEG)	
3	8	WHITNEY HOUSTON	One Of Those Days (Arista)	
3	9	HEATHER HEADLEY	He Is (RCA)	
13	10	FLOETRY	Say Yes (DreamWorks)	
10	11	K-CI & JOJO	This Very Moment (MCA)	
12	12	LUTHER VANDROSS	I'd Rather (J)	
11	13	GERALD LEVERT	Funny (Elektra/EEG)	
14	14	RUFF ENZ	Someone To Love You (Epic)	
17	15	RON ISLEY F/R. KELLY	What Would You Do? (DreamWorks)	
24	16	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
15	17	DRU HILL	I Should Be... (Def Soul/IDJMG)	
20	18	KEM	Love Calls (Motown/Universal)	
9	19	AALIYAH	Miss You (BlackGround/Universal)	
16	20	BLACKSTREET	Deep (DreamWorks)	
18	21	DEBRAH COX	The Morning After (J)	
22	22	TONY TERRY	In My Heart (Golden Boy)	
21	23	AL JARREAU	Secrets Of Love (GRP/VMG)	
29	24	THEO	Get Your Groove On (TWP Productions)	
25	25	JEFF MAJORS	Somebody Bigger (Music Dne)	
27	26	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	
28	27	TONI BRAXTON	A Better Man (Arista)	
30	28	R. KELLY	Ignition (Jive)	
23	29	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	
-	30	KIM WATERS	You Know That I Love You (Shanachie)	

#1 MOST ADDED

RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)

#1 MOST INCREASED PLAYS

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)

TOP 5 NEW & ACTIVE

JAHEIM Put That Woman First (Divine Mill/WB)

SANTANA F/MUSIQ Nothing A: All (Arista)

CHICO DEBARGE Not Together (In The Paint/Koch)

CRAIG DAVID Personal (Wildstar/Antantic)

KINDRED THE FAMILY SOUL Far Away (Epic)

URBAN begins on Page 69.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
2	1	SEETHER	Fine Again (Wind-up)	
4	2	GODSMACK	Straight Out Of Line (Republic/Universal)	
1	3	SALIVA	Always (Island/IDJMG)	
3	4	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
-	5	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
8	6	DISTURBED	Remember (Reprise)	
6	7	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
9	8	TRAPT	Headstrong (Warner Bros.)	
5	9	CHEVELLE	The Red (Epic)	
11	10	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
10	11	MUDVAYNE	Not Falling (Epic)	
7	12	TAPROOT	Poem (Velvet Hammer/Antantic)	
12	13	SOCIALBURN	Down (Elektra/EEG)	
15	14	FOO FIGHTERS	Times Like These (Roswell/RCA)	
13	15	DISTURBED	Prayer (Reprise)	
14	16	RA	Do You Call My Name (Republic/Universal)	
17	17	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
16	18	FOO FIGHTERS	All My Life (Roswell/RCA)	
19	19	CHEVELLE	Send The Pain Below (Epic)	
18	20	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
21	21	(HED) PLANET EARTH	Blackout (Volcano/Live)	
23	22	STONE SOUR	Inhale (Roadrunner/IDJMG)	
24	23	OUTSPOKEN	Farther (Lava)	
27	24	OLEANDER	Hands Off The Wheel (Sanctuary/SRG)	
22	25	FUEL	Won't Back Down (Wind-up)	
28	26	STEREOMUD	Breathing (Columbia)	
29	27	BLINDSIDE	Sleepwalking (Elektra/EEG)	
36	28	REVIS	Caught In The Rain (Epic)	
25	29	PACIFIER	Bullitproof (Arista)	
34	30	PROJECT 86	Hollow Again (Atlantic)	

#1 MOST ADDED

TAPROOT Mine (Velvet Hammer/Antantic)

#1 MOST INCREASED PLAYS

LINKIN PARK Somewhere I Belong (Warner Bros.)

TOP 5 NEW & ACTIVE

STAGE I Will Be Something (Maverick/WB)

3 DOORS DOWN The Road I'm On (Republic/Universal)

PEARL JAM Get Right (Epic)

SUM 41 The Hell Song (Island/IDJMG)

TAPROOT Mine (Velvet Hammer/Antantic)

ROCK begins on Page 92.

COUNTRY

LW	TW	ARTIST	SON	Label
5	1	GARY ALLAN	Man To Man (MCA)	
3	2	DIXIE CHICKS	Travelin' Soldier (Monument)	
4	3	MARK WILLS	19 Somethin' (Mercury)	
1	4	BLAKE SHELTON	The Baby (Warner Bros.)	
6	5	JOE NICHOLS	Brokenheartsville (Universal South)	
8	6	ALAN JACKSON	That'd Be Alright (Arista)	
7	7	AARON LINES	You Can't Hide Beautiful (RCA)	
10	8	KENNY CHESNEY	Big Star (BNA)	
13	9	TIM MCGRAW	She's My Kind Of Rain (Curb)	
15	10	MARTINA MCBRIDE	Concrete Angel (RCA)	
11	11	SHANIA TWAIN	Up! (Mercury)	
14	12	KEITH URBAN	Raining On Sunday (Capitol)	
12	13	TRACE ADKINS	Chrome (Capitol)	
19	14	TOBY KEITH	Rock You Baby (DreamWorks)	
17	15	JENNIFER HANSON	Beautiful Goodbye (Capitol)	
18	16	DIAMOND RIO	I Believe (Arista)	
21	17	CHRIS CAGLE	What A Beautiful Day (Capitol)	
16	18	VINCE GILL	Next Big Thing (MCA)	
39	19	DARRYL WORLEY	Have You Forgotten (DreamWorks)	
20	20	DEANA CARTER	There's No Limit (Arista)	
23	21	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
24	22	PHIL VASSAR	This Is God (Arista)	
22	23	FAITH HILL	When The Lights Go Down (Warner Bros.)	
25	24	JEFF BATES	The Love Song (RCA)	
26	25	RANDY TRAVIS	Three Wooden Crosses (Word/Curb/Warner Christian)	
27	26	MONTGOMERY GENTRY	Speed (Columbia)	
28	27	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
29	28	JO DEE MESSINA	Was That My Life (Curb)	
30	29	CRAIG MORGAN	Almost Home (Broken Bow)	
31	30	TRAVIS TRITT	Country Ain't Country (Columbia)	

#1 MOST ADDED

DARRYL WORLEY Have You Forgotten (DreamWorks)

#1 MOST INCREASED PLAYS

DARRYL WORLEY Have You Forgotten (DreamWorks)

TOP NEW & ACTIVE

MARK CHESNUTT I'm In Love With A Married... (Columbia)

TRACE ADKINS Then They Do (Capitol)

AMY DALLEY Love's Got An Attitude (It...Love's Got An... (Curb)

TRACY BYRD The Truth About Men (RCA)

CHAD BROCK That Was Us (Broken Bow)

COUNTRY begins on Page 52.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
2	2	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
5	3	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
-	4	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
6	5	EVANESCENCE	Bring Me To Life (Wind-up)	
4	6	FOO FIGHTERS	Times Like These (Roswell/RCA)	
3	7	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
10	8	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
7	9	SALIVA	Always (Island/IDJMG)	
8	10	CHEVELLE	The Red (Epic)	
9	11	SEETHER	Fine Again (Wind-up)	
12	12	COLDPLAY	Clocks (Capitol)	
14	13	GOOD CHARLOTTE	The Anthem (Epic)	
17	14	TRAPT	Headstrong (Warner Bros.)	
15	15	GODSMACK	Straight Out Of Line (Republic/Universal)	
11	16	SUM 41	Still Waiting (Island/IDJMG)	
13	17	FOO FIGHTERS	All My Life (Roswell/RCA)	
16	18	TAPROOT	Poem (Velvet Hammer/Antantic)	
21	19	AFI	Girl's Not Grey (DreamWorks)	
19	20	SOCIALBURN	Down (Elektra/EEG)	
25	21	CHEVELLE	Send The Pain Below (Epic)	
22	22	DISTURBED	Remember (Reprise)	
18	23	DONNAS	Take It Off (Lookout/Antantic)	
26	24	USED	Buried Myself Alive (Reprise)	
31	25	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
20	26	ZWAN	Honestly (Reprise)	
28	27	FINCH	What It Is To Burn (Drive-Thru/MCA)	
24	28	UNWRITTEN LAW	Rest Of My Life (Lava)	
32	29	MUDVAYNE	Not Falling (Epic)	
33	30	ATARIS	In This Diary (Columbia)	

#1 MOST ADDED

SEETHER Driven Under (Wind-up)

#1 MOST INCREASED PLAYS

LINKIN PARK Somewhere I Belong (Warner Bros.)

TOP 5 NEW & ACTIVE

SYSTEM OF A DOWN I-E-A-I-A-I-O (American/Columbia)

SALIVA Rest In Pieces (Island/IDJMG)

PEARL JAM Get Right (Epic)

LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)

MUSIC Take The Long Road And Walk It Take The Long... (Capitol)

ALTERNATIVE begins on Page 98.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	BONEY JAMES	Grand Central (Warner Bros.)	
3	2	STEVE COLE	Off Broadway (Warner Bros.)	
7	3	MINDI ABAIR	Lucy's (GRP/VMG)	
6	4	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
4	5	BWB	Groovin' (Warner Bros.)	
5	6	PETER WHITE	Who's That Lady? (Columbia)	
2	7	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
10	8	KENNY G	Paradise (Arista)	
8	9	STEVE OLIVER	High Noon (Native Language)	
9	10	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
11	11	BOB BALDWIN	The Way She Looked At Me (Narada)	
13	12	KIM WATERS	Waterfall (Shanachie)	
12	13	DIANA KRALL	Just The Way You Are (Verve/VMG)	
18	14	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
16	15	CRAIG CHAQUICO	Afterglow (Higher Octave)	
17	16	JOAN OSBORNE	I'll Be Around (Compendia)	
24	17	SPYRO GYRA	Getaway (Heads Up)	
18	18	N. BROWN & M. McDONALD	I Still Believe (Warner Bros.)	
20	19	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
21	20	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
22	21	NATALIE CDLE F/DIANA KRALL	Better Than Anything (GRP/VMG)	
25	22	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
28	23	NESTOR TORRES	Watermelon Man (Shanachie)	
23	24	AL JARREAU	Random Act Of Love (GRP/VMG)	
-	25	CRUSADERS	Viva De Funk (GRP/VMG)	
27	26	JEFF LORBER	Chopsticks (GRP/VMG)	
26	27	DONNA GARDIER	How Sweet It Is (Dome Records Limited)	
-	28	EUGE GROOVE	Rewind (Warner Bros.)	
30	29	PIECES OF A DREAM	Loves Silhouette (Heads Up)	
29	30	JONATHAN BUTLER	Pata Pata (Warner Bros.)	

#1 MOST ADDED

EUGE GROOVE Rewind (Warner Bros.)

#1 MOST INCREASED PLAYS

EUGE GROOVE Rewind (Warner Bros.)

TOP 5 NEW & ACTIVE

PAUL HAROCastle Desire (Trippin' 'n Rhythm)

DAVID LANZ Romantica (Decca)

BLAKE AARON One Moment With You (Innervation)

J. THOMPSON Tell Me The Truth (AMH)

FOURPLAY Ju-Ju (Bluebird/RCA Victor)

Smooth Jazz begins on Page 89.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	COLDPLAY	Clocks (Capitol)	
4	2	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
2	3	WALLFLOWERS	How Good It Can Get (Interscope)	
3	4	DAVE MATTHEWS BAND	Grey Street (RCA)	
10	5	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
12	6	JOHN MAYER	Why Georgia (Aware/Columbia)	
8	7	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
6	8	PAUL SIMON	Father And Daughter (Nick/Jive)	
9	9	RHETT MILLER	Come Around (Elektra/EEG)	
11	10	DAVID GRAY	Be Mine (ATD/RCA)	
7	11	BECK	Lost Cause (Geffen/Interscope)	
5	12	TORI AMOS	A Sorta Fairytale (Epic)	
14	13	SOUNDTRACK OF OUR LIVES	Sister Surround (Republic/Universal)	
13	14	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
15	15	SHERYL CROW	C'mon, C'mon (A&M/Interscope)	
21	16	JAYHAWKS	Save It For A Rainy Day (American/Lost Highway/IDJMG)	
16	17	MATCHBOX TWENTY	Disease (Atlantic)	
19	18	MAROON 5	Harder To Breathe (J)	
18	19	MATCHBOX TWENTY	Unwell (Melisma/Antantic)	
-	20	LUCINDA WILLIAMS	Righteously (Lost Highway)	
-	21	JACK JOHNSON	The Horizon... (Moonshine Conspiracy/Universal)	
-	22	TORI AMOS	Taxi Ride (Epic)	
26	23	BRUCE SPRINGSTEEN	Waitin' On A Sunny Day (Columbia)	
-	24	JOHNNY MARR	Down On The Corner (Music)	
28	25	DAR WILLIAMS	I Saw A Bird Fly Away (Razor & Tie)	
22	26	SISTER HAZEL	Your Mistake (Sixth Man)	
20	27	STONE SOUR	Bother (Roadrunner/IDJMG)	
25	28	KATHLEEN EDWARDS	Six O'Clock News (Zoe/Rounder)	
27	29	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
-	30	TOM PETTY & THE HEARTBREAKERS	Have Love Will Travel (Warner Bros.)	

#1 MOST ADDED

ALLMAN BROTHERS Firing Line (Sanctuary/SRG)

#1 MOST INCREASED PLAYS

JACK JOHNSON The Horizon Has Been Defeated (Moonshine Conspiracy/Universal)

TOP 5 NEW & ACTIVE

BEN HARPER With My Own Two Hands (Virgin)

JOHNNY CASH Hurt (American/Lost Highway/IDJMG)

NICKEL CREEK Spit On A Stranger (Sugar Hill)

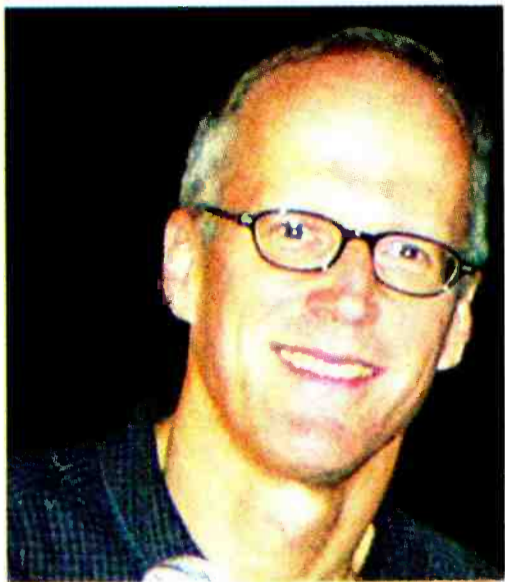
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

1 GIANT LEAP F/M. STIPE... The Way You Dream (Palm Pictures/Reprise)

TRIPLE A begins on Page 103.

Publisher's Profile

By Erica Farber



KIRK STIRLAND

President, WOR Radio Network

impression of. It's hard to prove to them that the shows are as vital as they ever were."

Programming criteria: "Our first criterion is always how it fits in the overall WOR picture. Does it have a home in what we do? That sets up a unique set of parameters. We're looking beyond that now, however, and considering programming that doesn't necessarily have a home on the radio station right now. We want to make sure it fits in the marketplace. We want it to be a piece of programming that has a reason to be and that we think will be successful on radio."

"The great thing about Talk is that it's not like we're designing a car, and we just decide we're going to put fins and chrome on this model and not on the next. It's all about the man or woman sitting behind the mike. I really subscribe to Walter Sabo's notion that there might be a talk show host in the guy who is pouring your coffee in the morning or the guy who delivers your fuel oil. It isn't static product production; it all starts with a creative individual."

Biggest challenge: "Consolidation has really changed the marketplace for syndicators like us and, in fact, all syndicators. It comes down to the availability of real estate on stations. There's only so much, and the essence of network radio has been to provide radio things that it couldn't provide for itself efficiently or effectively. Nowadays, in the consolidated marketplace, there's little the big operators can't provide for themselves. This leaves it to us to design the right niche products to complement what the majority of Talk stations are doing. There are only so many seats on the bus, and we want to occupy enough of them to make a national product attractive to advertisers."

State of the industry: "I recently took apart the top 100 markets and laid all the Talk stations side by side so we could see how one station is positioned against the others at any given hour of the day. It's amazing, as you look at this, how similar Talk stations look from market to market. If you look from one market to the next, you see many of the same shows competing against the same time-slot counterparts all the way across the country; there's a certain homogenization going on."

"You also hear it when you go to a market and turn on the radio and listen to music or Talk or whatever your favorite is. That concerns me a little bit. We've got to be able to hear radio shows that can be heroes to us, that the listener can genuinely get excited about. We don't want to open the door to competitors we don't need."

State of network radio: "It hasn't changed too much. If anything, perhaps some of the smaller players are hurting a little bit. We've been lucky enough to have good partnerships with Premiere Radio Networks, which represents us to the advertising marketplace for Dr. Joy Browne, the Dolans and Joey Reynolds. Our other shows are represented by Dial Global, which is fast becoming a large midsize player. Network radio is still fulfilling its promise to advertisers, providing good, broad-based, efficient vehicles. Generally, we're producing good programming across companies of all sizes. Our share of advertising dollars is strong and growing."

Thoughts on Talk radio: "Talk needs to continue to entertain people. Talk needs to be called Talk not only because the hosts are talking to listeners, but because people are talking about the format. If we're not reaching the people standing around my kid's soccer field on Saturday afternoon, saying, 'Hey, did you hear what I heard on so-and-so's talk show?' whether they agree with the host or not, we're failing. We're not making magnetic programming; we're not capturing an audience. That's what we have to do. The guys breaking through are doing that. They're interesting to listen to. If you don't hear their show, you wonder what they said. That's what we have to do to be successful."

Career highlight: "I look at my kids, the way they're managing their lives without attentive direction, and I'm amazed they do what they do. I'm proud they can deal with what they've got to think about. I didn't have to think about airplanes flying into buildings when

I was 16 years old. Somehow my daughter's doing that and managing to be a pretty wonderful person, and my son as well."

"As far as my career, it's great when I see a colleague, a team member, whom we've been teaching and bringing along, actually hit one over the fence. We recently had a big signing by one of our affiliate reps. It was such a thrill to see him go through that process of concluding a deal and doing it the right way for all the right reasons, where everybody won. It makes me feel great when I see someone who works for me succeed."

Career disappointment: "That would have to be Media Marketing Technologies, M-Tech, my first COO position. I got this incredible lesson from that. It was a great idea for how to market a radio station, how to target its marketing for maximum ratings and how to sell it uniquely. We had a host of equally smart extensions of the product. It was Arbitron's first product in what it viewed as being a line of non-ratings-related products, and it had the company's full backing."

"Then in 1995 consolidation hit us on the kisser, and there were some nasty internal issues. We didn't boil the program down enough that we could effectively communicate it to radio people, we didn't get the deliverable just right, and it failed. I was so committed to that project and concept that it still stings me when I think about that experience."

Most influential individual: "Beau Phillips at Rainmaker Media, who did radio with me in a doublewide mobile home in Chico, CA a long time ago. He's one of my closest confidants. David Landau at Dial Global, Gary Marince at Arbitron — whom I think the world of — and a Canadian friend named Al Kozak, who was at DCI. Mel Karmazin and Farid Suleman, during the two years of bringing Unistar back, then rolling it into Westwood One. Although they were incredibly tough, they were inspirational."

"I now work for these two completely humane, high-value individuals, Rick Buckley and Joe Billota. Steve Morris is someone I learned a lot from during the M-Tech experience about how to manage during really tough times and how to think creatively. I worked against Frank Cody, with him, and for him, and he was really influential. Also, John Parikhal and Walter Sabo. I never have a meeting with or see these guys talk and don't come away thinking."

Favorite radio format: "Triple A, Talk and Classical."

Favorite television show: "I watch *Kudlow* & *Kramer* and, like the rest of America, *ER* and *NYPD Blue*."

Favorite music: "Nickel Creek, Little Feat, Matchbox 20, Shawn Colvin, Vince Gill, The Band, Bruce Hornsby and, recently, Brazilian music."

Favorite book: "Three years ago I was going to take a few classes to fill in the holes in my experience. I enrolled in the University of Connecticut's MBA program in Stamford. To be able, in midlife, to go back and study with the maturity and experience I've gained is a gift, and I thoroughly enjoy it. Right now I'm reading *My Years With General Motors* by Alfred Sloan for my class. I also read *My Losing Season* by Pat Conroy — a terrific read. My favorite this year has been *The Lovely Bones*, Alice Sebold's book."

Favorite movie: "This year, maybe *Frida*."

Favorite restaurant: "There's this little hole-in-the-wall in Albuquerque. I can't remember the name of it, but it's got the best green chili in America."

Beverage of choice: "I got all my drinking done early in life, so now it's just a really good ginger ale."

Hobbies: "Sailboat racing. I love it, any size. It's multidimensional. When I go out I have to empty my head of all the stuff that goes on onshore and concentrate on all the variables; that's real healthy. I also run and ski and play guitar."

E-mail address: "kstirland@worradionet.com."

Advice for broadcasters: "We have to create radio heroes for people; hosts and shows they can be passionately excited about. Then our medium will always be listened to."

In the world of Talk radio and the companies that distribute talk product, there is a unique and very independent company, the WOR Radio Network. Led by Kirk Stirland since 1999, the WOR Radio Network stands out because it primarily syndicates products that originate on the company's owned-and-operated station, WOR-AM/New York.

Stirland started his career in Talk radio while still in college and after many years and experiences returned to the format to help relaunch the WOR Radio Network.

Getting into the business: "I was a wildlife resources major in college. I discovered organic chemistry and this Quonset hut full of crazy people that housed the campus radio station at Utah State University. I was a lot better at playing records and making radio than I was at organic chemistry. I was out of that major and into telecommunications in a minute. I ended up being the first student Program Director of KUER/Salt Lake City at the University of Utah, a big 50,000-watt FM covering the state of Utah."

"Then I got into commercial radio — actually, Talk radio. I was a host on *The Herb Jebco Nightcap Show*. I was a junior in college, and Herb wanted a grandson image for this all-night talk show. He'd buy overnights on big clear-channel stations. He was based out of KSL/Salt Lake and sold his own products. It was all noncontroversial, over-the-back-fence kind of talk."

Joining WOR: "Joining WOR was really a return to radio for me. I spent a few years in entrepreneurial kind of ventures, or intrapreneurial ventures, the last of which was with a company called Digital Courier, the Canadian counterpart to DG Systems. We were devising what we hoped would one day be an interactive buy-sell system for radio based on the platform of a digital audio distribution system. Eventually, we were bought by DG Systems. Rick Buckley and Joe Bilotta began talking to me about relaunching the WOR Radio Network and invited me to come aboard and run that operation."

The WOR Network: "The WOR Radio Network is a unique entity. Up until recently, everything on it was born on WOR-AM/New York. It was an opportunity to take first-class programming built to air in the nation's biggest market and distribute it around the country. It's a unique station, so it's a unique radio network. In fact, being constructed the way it is — utilizing sales agents and outsourcing a certain amount of what it does — it's a unique entity."

"The way Talk radio has evolved, the programming is even more unusual, because it's born from a different type of radio station. The fact that the shows have been in the network-radio marketplace for a long time is a double-edged sword. Many have impressions of what the shows are but maybe don't fully understand them. It's very hard to get radio decisionmakers to come back and listen to a show they think they already have an

It's a no-brainer.



Move up to the new Media Market X-Ray and get deeper into the minds of your market.

X-Ray 3.0 is smarter, faster and more flexible.

Now you can make custom graphic charts. Export data into spreadsheets. Quickly identify new advertisers by the month and see the advertisers you've lost. View additional cluster queries and even redefine your cluster. Plus, trends are easier to spot. It's easier to use, more intuitive and gives you more control.

Get even smarter with X-Ray Opportunity.

The powerful new Opportunity module helps you better focus in on potential revenue and intelligently manage your prospecting. It features a state-of-the-art Customer Relationship Management system that allows you to easily build databases on current and prospective clients. You'll have the inside story – who the decision makers are. How much they're spending on newspaper, television and radio. And even where your station ranks on the buy.

Media Market X-Ray 3.0 – a wise move.

Heads will spin as you use the power of X-Ray 3.0 to cut into the media buy. You'll make more accurate and better targeted presentations. Tap into more newspaper and television advertising budgets. And positively impact your bottom line. To learn more just visit www.millerkaplan.com, or call George Nadel Rivin, CPA or Donald Garrett, CPA at 818-769-2010. They'll show why moving up with Media Market X-Ray is a real no-brainer.

Agency	Division	Address	City	State	Postal	Phone	Fax	Toll Free	Web	Region	Agency Type	Agency Status	Agency Manager	Advertiser	Advertiser Type	Advertiser Status	Advertiser Manager	Advertiser Product
CHANCE MEDIA		8098 AG Street	Universal City	CA	99098	(818) 345-9098	(818) 345-9098	(800) 555-1243	www.chance.com		Agency	Good	isaacson, joel	Everyone				
ABC TV	Client													Administrator				1/28/2002
ADOLPH COORS BREWING COMPANY	Client													Administrator				1/30/2002
AMERICAN AIRLINES	Client													Administrator				2/4/2002
ANDERSON WINDOWS	Client													Administrator				2/4/2002
ACCOUNTemps	Client													Administrator				2/4/2002
AIR CANADA	Client													Administrator				2/4/2002
BAKERS SQUARE	Client													Administrator				2/4/2002
BARNES & NOBLE	Client													Administrator				2/4/2002

"Road Map to the Decision Maker" includes total agency expenditures and account list.



MEDIA MARKET X-RAY
From Miller Kaplan Arase & Co., LLP
www.millerkaplan.com

Featuring Newspaper and Television data provided by CMR/TNS Media Intelligence



SEAN HANNITY

TUNED IN TO AMERICA

• **Over 10 million listeners** * • **300+ radio stations** • **95% of the USA** †

Affiliate Information 212-735-1700

www.hannity.com • www.abcradio.com

* Source: Arbitron Nationwide, Fall 2001, Persons 12+, Mon-Fri 12n-12mid, Weekly Reach.
† Source: Arbitron Nationwide, Fall 2001, Persons 12+, Mon-Sun 6am-12mid, AQH Persons.



The Most Influential News & Talk Network in America