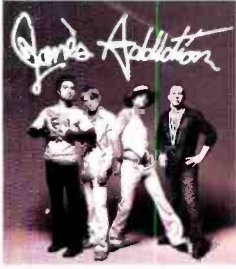


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Radio Still Addicted To Jane

Jane's Addiction are back, on a new label and more addictive than ever as they grab 149 total adcs across Alternative, Active Rock and Rock. The band's first Capitol release, "Just Because," debuts at No. 30 at Alternative and No. 32 at Active Rock.



30TH YEAR

R&R

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JUNE 6, 2003

Fast Talker John To Host R&R Awards

"America's favorite fast talker," **John Moschitta Jr.**, will host the two-hour R&R Industry Achievement Awards showcase on Friday, June 20 during R&R Convention 2003. Renowned for his rapid-fire gift of gab, Moschitta will MC the distribution of 101 Industry Achievement Awards as voted by the readers of **R&R**. Convention registration is available at www.radioandrecords.com.



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Flameworthy Female Video of the Year
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2002
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MANAGEMENT: JEFF BATTAGLIA FOR JBM DISTLRBED.COM REPRISERECORDS.COM

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RATINGS ARE BAD. NOW WHAT?

The only thing worse than a bad book is not having a plan to turn it around. This week's Management/Marketing/Sales section offers valuable guidance from consultants **Dave Anthony** and **John Lund** to OMs and PDs on everything from informing your staff to analyzing all aspects of programming, marketing, competition, technical issues, research, music policy, commercial content, strategic thinking and staff performance. There is also insightful commentary from **Dan O'Day** on how the power of "deletion" in your ad copy will create persuasive commercials, plus the latest Pros on the Move.

Pages 10-13

THE DIGITAL DIVIDE

How do radio programmers feel about digital delivery of new music? R&R Music Editor **Frank Correia** speaks with a cross-section of PDs about digital vs. traditional delivery of new music in this week's Sound Decisions.

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R&R NUMBER ONES

- CHR/POP**
 - JUSTIN TIMBERLAKE Rock Your Body (Jive)
- CHR/RHYTHMIC**
 - 50 CENT 21 Questions (Shady/Aftermath/Interscope)
- URBAN**
 - MDNICA So Gone (J)
- URBAN AC**
 - RDM ISLEY JR. KELLY What Would You...? (DreamWorks)
- COUNTRY**
 - TOBY KEITH Beer For My Horses (DreamWorks)
- AC**
 - UNCLE KRACKER I/DOBIE GRAY Orift Away (Lava)
- HOT AC**
 - MATCHBOX TWENTY Unwell (Atlantic)
- SMOOTH JAZZ**
 - KIM WATERS Waterfall (Shanachie)
- ROCK**
 - AUDIOSLAVE Like A Stone (Interscope/Epic)
- ACTIVE ROCK**
 - LINKIN PARK Somewhere I Belong (Warner Bros.)
- ALTERNATIVE**
 - TRAPT Headstrong (Warner Bros.)
- TRIPLE A**
 - J. JOHNSON The Horizon... (Moonshine Con./Universal)
- CHRISTIAN AC**
 - THIRD DAY You Are So Good To Me (Essential)
- CHRISTIAN CHR**
 - THIRD DAY You Are So Good To Me (Essential)
- CHRISTIAN ROCK**
 - BIG DISMAL Remember (Wind-up)
- CHRISTIAN HSPO**
 - ALLEN ASBURY Somebody's Praying Me... (Doxology)
- SPANISH CONTEMPORARY**
 - RICKY MARTIN Tal Vez (Sony Discos)
- TEJANO**
 - INTOCABLE Muy A Tu Manera (EMI Latin)
- REGIONAL MEXICAN**
 - INTOCABLE Muy A Tu Manera (EMI Latin)
- TROPICAL**
 - VICTOR MANUELLE El Tonto Que... (Sony Discos)



Mixed Reaction To New Rules

CC 'disappointed'; senators threaten legislation

Release of the FCC's new media-ownership regulations (see story, below) was met with a chorus of opposition from lawmakers, public interest groups and radio's largest player.

Clear Channel said it was deeply disappointed with the regulations, which severely limit further radio consolidation. "While the FCC is supposed to act in the public inter-

est, today they missed the mark by a mile," company President/COO Mark Mays said on Monday. "This FCC action will extinguish the substantial consumer benefits brought on by radio deregulation in 1996. Unfortunately, the FCC chose politics over the public interest."

In Washington, Sen. Fritz Hollings was so incensed over

REACTION ▶ See Page 16

Radio Rules Tighten As FCC Votes Along Party Lines

Markets to be defined by geography, not coverage contour; JSAs to be included in station count

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

By a vote of three to two — along party lines — the FCC on Monday introduced new media-ownership rules that, while loosening restrictions for television and newspapers, put the brakes on more consolidation in the radio industry through a series of new, more restrictive radio-only regulations.

Despite calls from industry leaders for the reduction or elimination of radio-ownership restrictions, the FCC ensured that the consolidation radio has experienced since passage of the Telecommunications Act of 1996 won't continue. One way it did so is through its controversial adoption of Arbitron's geographically based method for defining radio markets, a much more restrictive approach



Powell

"Keeping the old rules exactly as they are was not a viable option."

Michael Powell



Abernathy

"It is simply not possible to monopolize the flow of information in today's world."

Kathleen Abernathy

"Our rules must still promote competition, localism and diversity to nourish a vibrant media marketplace."

Kevin Martin



Martin

"The 'Clear Channelization' of the rest of the American media will harm our country."

Michael Copps

"I'm afraid a dark storm cloud is now looming over the future of the American media."

Jonathan Adelstein

than the agency's old service-contour-based method.

Since the old methodology relied on a station's coverage contour, stations that were many miles away were still counted in a market as long as their signals reached the market. Under the new rules, a station's geographic location alone determines whether it's counted in a market, so fewer stations will be included in many markets and the number of stations a company can potentially acquire in a given market will be reduced.

FCC Media Bureau Chief Ken Ferree told reporters that the new method will help prevent situations like the now-famous one in Minot, ND that allowed Clear Channel to own all of the major commercial stations in the market. In the case of Minot, Ferree said the new definition takes the number of stations counted from approximately 45 down to just 10.

FCC ▶ See Page 28



Copps



Adelstein

Radio Struts Its Stuff At Deutsche Bank Conference

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

At 9am Monday at a midtown Manhattan hotel, Clear Channel Exec. VP/CFO Randall Mays and Radio CEO John Hogan set the tone of the 11th annual Deutsche Bank Media Conference by showing a video presentation that featured Moby's recent hit song "We Are All Made of Stars."

The song features the lyrics "Growing in numbers, growing in speed/Can't fight the future, can't fight what I see."

While Clear Channel has been the target of much derision from consolidation foes who claim the company has

DEUTSCHE ▶ See Page 4

R&R Convention 2003 Update

'Fast talker' Moschitta to host awards show

America's "favorite fast talker," John Moschitta Jr., has been tapped to MC the first-ever R&R Industry Achievement Awards show to combine all award categories into one two-hour event.

The awards show will honor excellence in the radio and records industries as voted by the readers of R&R. The accounting firm of Miller, Kaplan, Arase & Co.

MOSCHITTA ▶ See Page 16

Giuliani keynote now scheduled for June 21

With Convention 2003 less than two weeks away, R&R directs your attention to a time change for former New York Mayor Rudy Giuliani's keynote address: Giuliani will now speak at 9am on Saturday, June 21 at the Beverly Hilton Hotel in Beverly Hills, CA.

His address had been set for Friday, June 20. The unexpected schedule change came about because Giuliani has been asked by the Bush administration to travel to Vienna, Austria to head a meeting of the U.S. Delegation of the Organization for

GIULIANI ▶ See Page 16

Commons Joins R&R As CFO

Frank Commons has joined R&R as CFO. Based in Los Angeles, he reports to Publisher/CEO Erica Farber and will head the administrative arm of R&R that includes human resources and finances.

Commons joins R&R from Pennsylvania-based McQueen, Ball & Associates, an investment firm where he worked as a financial planner. Before that he operated his own CPA practice, based in Atlanta.

"Frank's skill set and management experience make him the ideal CFO for R&R," Farber

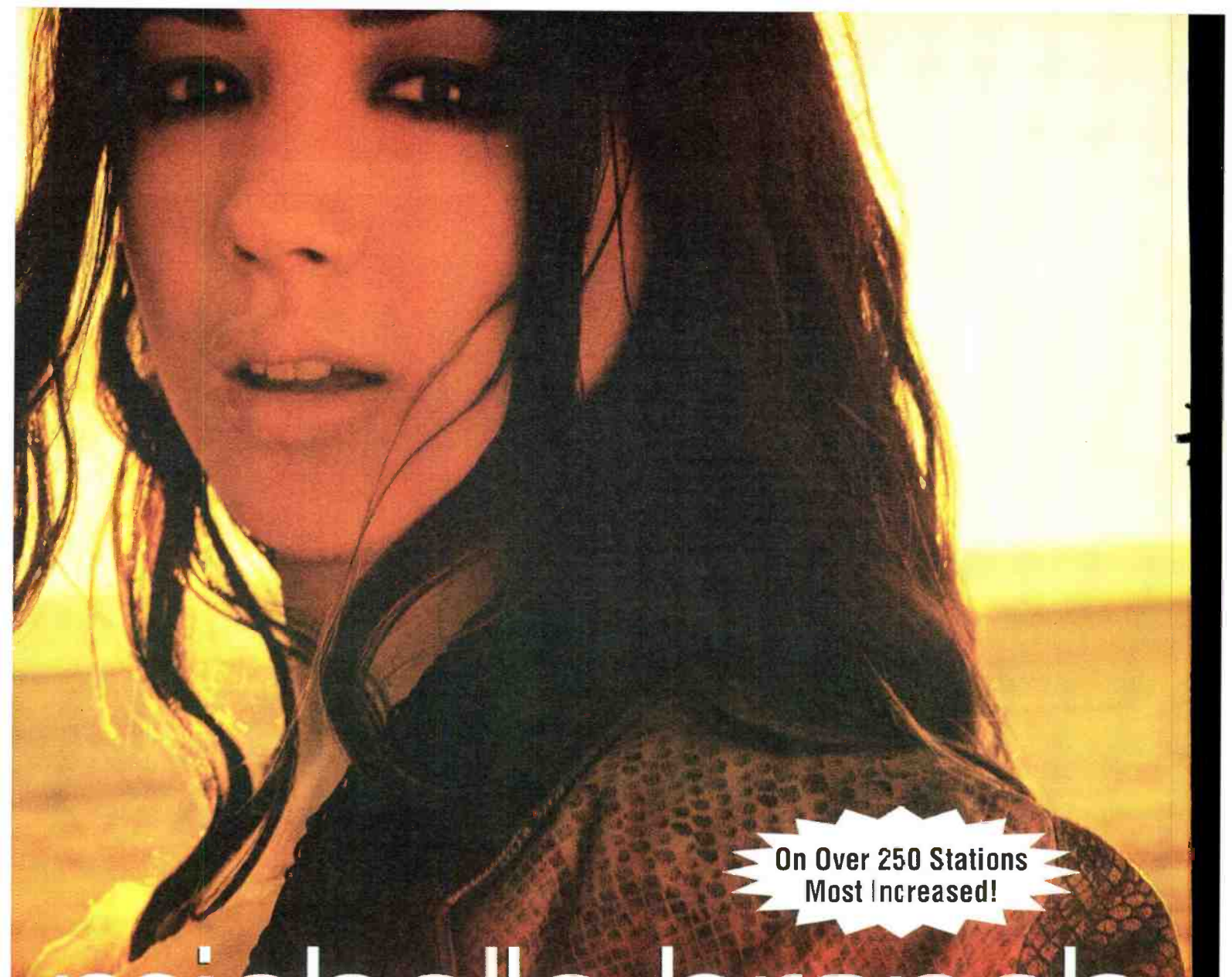
COMMONS ▶ See Page 16



Moschitta



Commons



**On Over 250 Stations
Most Increased!**

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"are you happy now?"

Top 40 Monitor: 22*

R&R Pop: 25

Adult Top 40 Monitor: 13*

R&R Hot AC: 15

Modern Adult Monitor: 13*

the first single from the album

hotel paper

the highly anticipated follow up to her double platinum debut, the spirit room.

album in stores june 24

Approaching 30 million in combined audience

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- 6/20 - ABC Good Morning America
- 6/24 - NBC Today Show
- 6/26 - ABC Regis & Kelly
- 7/18 - ABC Good Morning America
- 9/26 - NBC Today Show



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Sony Music Norte Formed

Lawrie named President; Lord exits Sony Discos

Sony Music Norte has been created as a new Latin music division that will encompass the U.S., Mexico and Central America. Kevin Lawrie has been named President of the new entity. President of Sony Music Mexico for four years, Lawrie will be based in Miami and report to Sony Music International Chairman/CEO, Latin America Frank Welzer.



Lawrie

Lawrie will be responsible for the A&R, marketing, promotion, sales and distribution of Latin music recordings in the U.S., Puerto Rico and the Dominican Republic (areas formerly handled by Sony Discos), as well as in Mexico and Central America (previously under the auspices of Sony Music Mexico). Sony Discos Chairman Oscar Lord exits.

Sony Music International Chairman Robert Bowlin said, "By com-

binging the U.S., Mexican and Central American operations, we have created a single, cohesive entity that is uniquely positioned to create and implement fully integrated plans across the entire region."

This is the first time a Latin music label has designated one president for these regions; each of the other major labels has a president for the U.S./ Puerto Rico market and a president for the rest of Latin America.

The debut of Sony Music Norte completes a long-term transformation through which Sony Music International has created a series of regional offices in the Latin markets, including Sony Music CEV (Colombia, Ecuador, Venezuela); and Sony Music Sur (Argentina, Chile, Peru, Bolivia, Uruguay and

LAWRIE See Page 16

Wright Joins Sony/Nash.

MCA/Nashville and Mercury Exec. VP/A&R and In-House Producer Mark Wright has been named Exec. VP/A&R for Sony/Nashville. He succeeds Blake Chancey, who left the label last month after nine years.



Wright

Wright joined MCA in 1994 as Sr. VP of Decca, MCA/Nashville's now-dissolved sister label. He worked as A&R/Talent Manager for RCA/Nashville in the late 1980s, and his songwriting credits include cuts by Alabama, Reba McEntire, Kenny Rogers and George Strait.

"I have known Mark for a long

time," Sony/Nashville President John Grady said. "Whether it's as a songwriter, A&R man, arranger or producer, I've always found him to be one of the most talented people in country music."

"Like most genuinely creative people, he's an iconoclast who rewrites the rules with every project. and he has a rare talent for bridging the worlds of artistic excellence and popular success. In short, Mark has the talent and vision we need to establish Sony Music Nashville as one of the top labels in the music business."

Daniels, Ferro Now WLIR PDs

Jon Daniels and Andre Ferro have officially been named co-PDs of Jarad Broadcasting's Alternative WLIR/Nassau-Suffolk. They became interim PDs of the station when longtime PD Gary Cee departed a few weeks ago.

Daniels retains his programming duties at co-owned Classic Rock WDRE/Nassau-Suffolk. Ferro, who is a former WLIR air talent, returns to the WLIR airwaves as afternoon host

and will also continue as PD of CHR/Rhythmic WXXP/Riverhead, NY.

"We're dividing the responsibilities equally," Daniels told R&R. "It's a team effort, and we had a huge staff meeting and reminded everybody that this is a family company and we do things together as a team. Andre and I have both been here a really long time, and we've always been really good friends."

WLIR See Page 16

Provident Realigns Labels, Staff

Provident Music Group President/CEO Terry Hemmings has announced the creation of Provident Label Group, along with a realignment of labels and staff within the new division of parent company RCA Label Group/Nashville.

Labels involved in the new configuration include Brentwood, Benson, Essential and Reunion, as well as Verity's Christian marketing department. All Verity A&R, mainstream marketing and radio functions will continue from the company's New York headquarters with Zomba/Jive.

Essential Records President Robert Beeson is named Sr. VP/A&R of Provident Label Group, which also taps Reunion Records Sr. VP/GM Dean Diehl as Sr. VP/Marketing. Both report directly to Hemmings.

"In today's market environment it is increasingly important that we sharpen our focus and apply all of our resources toward a common



Beeson



Diehl

goal," Hemmings said. "Robert and Dean have shown strong capabilities to discover and deliver music while operating independently of one another. This structure will provide an arena in which they can focus on their individual strengths and provide maximum benefit to our entire organization."

Diehl said, "This realignment allows us to focus on our core competencies and frees us from the inefficiencies of trying to maintain

PROVIDENT See Page 16

Thompson: KISS & KSMG VP/GM

KISS & KSMG/San Antonio OM Virgil Thompson has been promoted to VP/GM of the Active Rock and Hot AC combo. He has also been Cox Radio's Format Coordinator for all of its Rock stations since 2000.

"With 22 years of radio experience, including 12 years in the San Antonio market, Virgil is one of the region's most seasoned radio executives," Cox Radio/San Antonio Regional VP/Market Manager Ben Reed said. "As OM for the past nine

years, Virgil's programming skills have supported strong ratings performances for KISS and KSMG in this competitive and fast-growing market. We are thrilled to promote an executive directly to GM from programming management and look forward to Virgil leading these stations."

Thompson was KISS's PD from 1991-94. He also had programming experience at KGB/San Diego, WRUF/Gainesville and WIXV/Savannah, GA.

Bolke To Exit RateTheMusic.com

RateTheMusic.com co-founder and current Exec. Director Mark Bolke will exit that position on July 31 to pursue new opportunities within the industry.

RateTheMusic.com, purchased by Mediabase 24/7 in September 2000, was the first company to offer Internet-based research for the radio and record industries. Today it is the leading system among radio programmers and label executives for gauging new music via a sophisticated Internet response system for radio listeners.

"Mediabase asked me to stay on



Bolke

for three years after its purchase of RateTheMusic.com to ensure a smooth transition," Bolke said. "Seeing the company through this period — and having watched it become the dominant online research product for the radio and record industries — has been extremely exciting. Mediabase's incredible team has made it possible. As the three-year transition period comes to a close, I leave RateTheMusic in good hands, and I am very excited by the new challenges ahead of me."

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McGrath Rises To MTV Nets Group President

MTV Networks Music Group President Judy McGrath has been promoted to MTV Networks Group President. She will now oversee MTV, MTV2, VH1, CMT and Comedy Central. Comedy Central President Larry Divney will report directly to McGrath.

As part of the restructuring, Herb Scannell is also promoted to MTV Networks Group President and will be responsible for Nickelodeon/Nick at Nite, TV Land, Noggin and TNN. He was formerly President of Nickelodeon, TV Land and TNN.

"This structure places two of our best, most experienced and most successful leaders in expanded roles that position us perfectly as we continue to expand as a company," said MTV Networks Chairman/CEO Tom Freston. "Judy's accomplishments over the years speak for themselves. She has an unmatched creative vision and a proven ability to build, strengthen and transform powerful brands, and I am thrilled to have her take on this added role and new challenge."

McGrath and Scannell will also work with Freston, MTV Networks President/COO Mark Rosenthal and MTV Networks International

McGRATH See Page 15

Severino Manages Emmis/Indy

Tom Severino, who has been VP/GM of WIBC/Indianapolis, Network Indiana and AgriAmerica Network since 1994, has been selected to succeed Chris Woodward-Duncan as Market Manager of Emmis' Indianapolis operations. As part of his new duties, Severino will now also oversee WENS, WNOU & WYXB.

Severino reports to Emmis Radio President Rick Cummings, who commented, "We did an extensive external search to make certain we had the very best candidate for the job. I'm very pleased that Tom, a nine-year Emmis veteran, turned out to be that person. His experience in the market and his natural performance drive will serve Emmis/Indianapolis well."

Severino said, "I look forward to the challenge and the continued opportunity with one of America's great broadcasting companies. It is a pleasure to work with some of the best people in our industry."

Before coming to WIBC, Severino served as VP/GM of WCKY & WIMJ/Cincinnati for five years. He held management duties for WFOG/Norfolk from 1987-89 and has been GM of the former WWKX/Nashville and WIRE & WXTZ/Indianapolis.

Citadel To Go Public Again

Will trade as 'CDL' on New York Stock Exchange

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

On May 29 Citadel Broadcasting Corp. filed an initial public offering with the Securities & Exchange Commission stating its intention to return to the public markets.

Citadel intends to sell 17 million shares at \$18 apiece, which will net the company \$288 million after it pays \$18 million in underwriting fees to lead underwriters Goldman Sachs and Credit Suisse First Boston. The underwriters will also have the option to purchase 2.55 million shares of the broadcaster's stock at the IPO price, minus an underwriting discount.

Citadel said it plans to use "substantially all" of its proceeds from the IPO to pay down debt. When the company informed the SEC in June 2002 of its intention to once again go public, it listed a ceiling of \$575 million that it could raise from an IPO.

In its previous incarnation as a public company Citadel traded as "CITC" on the Nasdaq exchange, but it has suggested the ticker sym-

bol "CDL" for its latest foray into the public markets, on the New York Stock Exchange.

For 2002 Citadel reported net broadcasting revenue of \$348.9 million and a net loss of \$76.9 million. On a pro forma basis, the company's 2002 net loss came in at \$64 million, and 2002 EBITDA was \$114.5 million.

In January 2001 the investment firm Forstmann Little purchased Citadel's 207 radio stations in a deal valued at \$1.7 billion and took Citadel private.

Deutsche

Continued from Page 1

grown too much on the radio side, the broadcaster made it clear that it's perfectly happy with the current number of holdings in its portfolio.

"We don't need to make any more acquisitions to be competitively strong," said Mays, who added that Clear Channel will add properties only on a case-specific basis. He also defended his company's decision "not to participate in what was very much a bottom-feeding environment" in Q1 by cutting its advertising rates and said he's waiting for investment firms to increase the company's debt rating in the wake of S&P's recent upgrade.

Additionally, Mays said that Clear Channel's leverage should be in the three- to four-times range. Mays and Hogan also remarked that they are encouraged by the pace of business going forward, though Q3 visibility remains difficult.

Hogan took time to defend Clear Channel's local operations, stressing that each of the company's 1,200-plus radio stations is run by locally based managers and that Clear Channel has a dedicated sales staff for each station in 95% of the markets it operates in.

Additionally, he said that 90% of all local programming at Clear Channel stations originates from the market. "It may not be a local talent, but it is locally originating," said Hogan. "I'm proud of what we do in our local markets, and there is no question that we need to focus on the facts."

Later that morning Cumulus Chairman/CEO Lew Dickey said that the company will expand to Kansas City by year's end. He did not specify which stations the company will be picking up. In Kansas City Entercom owns nine rated stations, while Infinity owns four, Syncom owns two FMs, and the Carter family owns two. Dickey also said

that the fundamentals are there for a solid Q3 and that he believes Q2 "is going to be the bottom."

Also making presentations on Monday: Cox Radio Exec. VP/COO Mark Morgan, who said his company is maintaining a vigilant watch on its expenses, and Emmis Chairman/CEO Jeff Smulyan, who noted that his company's overall performance is to be envied. "The best news for us is that we've been ahead of our peers and will be near or at the top in both sides of our business," he said.

Meanwhile, Radio One CEO Alfred Liggins told investors that he hopes to attract advertisers who don't traditionally use radio to the medium through the new cable channel his company is developing with cable operator Comcast. "We have been the stepchild," Liggins said of some advertisers' opinion of radio, "but we now have larger platforms and can deliver more

DEUTSCHE See Page 6

BUSINESS BRIEFS

McCain: New FCC Rules May Lead To Legislation

Senate Commerce Committee Chairman John McCain said Tuesday — a day before all five FCC commissioners were set to appear before the Commerce Committee — that he sees the potential for legislation to address concerns he and other lawmakers have about the FCC's revised media-ownership rules, which loosened regulations for television and newspapers and tightened limits on radio. "I've gone from a total deregulator to a person who is very concerned," McCain told reporters. "I just don't know where the line is, and that's why we need to have more hearings and more contemplation of this issue."

According to a Reuters report, McCain wonders if federal regulators should judge media deals on a case-by-case basis — an approach favored by Democratic FCC Commissioner Jonathan Adelstein — instead of setting "bright line" limits on how many radio and TV stations and newspapers one company can own on the national and local levels. "I think there is reason for concern about the amount of media concentration that exists," McCain said. "I would like to see legislation this year, but I don't know if we'll reach that point."

Entercom Buys Fisher/Portland, OR Combo

Entercom has agreed to purchase Talk KOTK and Country KWJJ/Portland, OR from Fisher Communications for \$44 million. Fisher President/CEO William Krippaehne Jr. said the sale, which comes as part of an ongoing corporate restructuring, should help Fisher reduce its long-term debt by close to 50% in 2003. Entercom began operating the stations via a time brokerage agreement on June 1 and said it expects to close on the deal by the end of Q2. Entercom, which already owns two AMs and four FMs in the city, now controls approximately 31% of the revenue in Portland, leading the market.

Credit Suisse First Boston analyst Paul Sweeney said the integration of the Fisher duo "should drive a nice upside" for Entercom: While KOTK generated \$1.2 million in revenue in 2002 and KWJJ \$6.5 million, Sweeney said that by leveraging its market infrastructure, Entercom "should be able to drive significant market expansion and net the multiple down to the very reasonable midteens in a year." He raised his Entercom forecasts for 2003 from \$404 million to \$408 million in net revenue and from \$161 million to \$162 million in EBITDA. For 2004, he upped his estimates from \$434 million to \$441 million in net revenue and from \$185 million to \$188 million in EBITDA.

Continued on Page 6

R&R Stock Index

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

	Change Since				
	5/3/02	5/23/03	5/30/03	5/30/02	5/23/03-5/30/03
R&R Index	265.61	210.63	216.79	-18%	+3%
Dow Industrials	9,911.69	8,601.38	8,850.26	-11%	+3%
S&P 500	1,064.66	933.22	963.59	-10%	+3%



Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners costing hundreds of dollars.

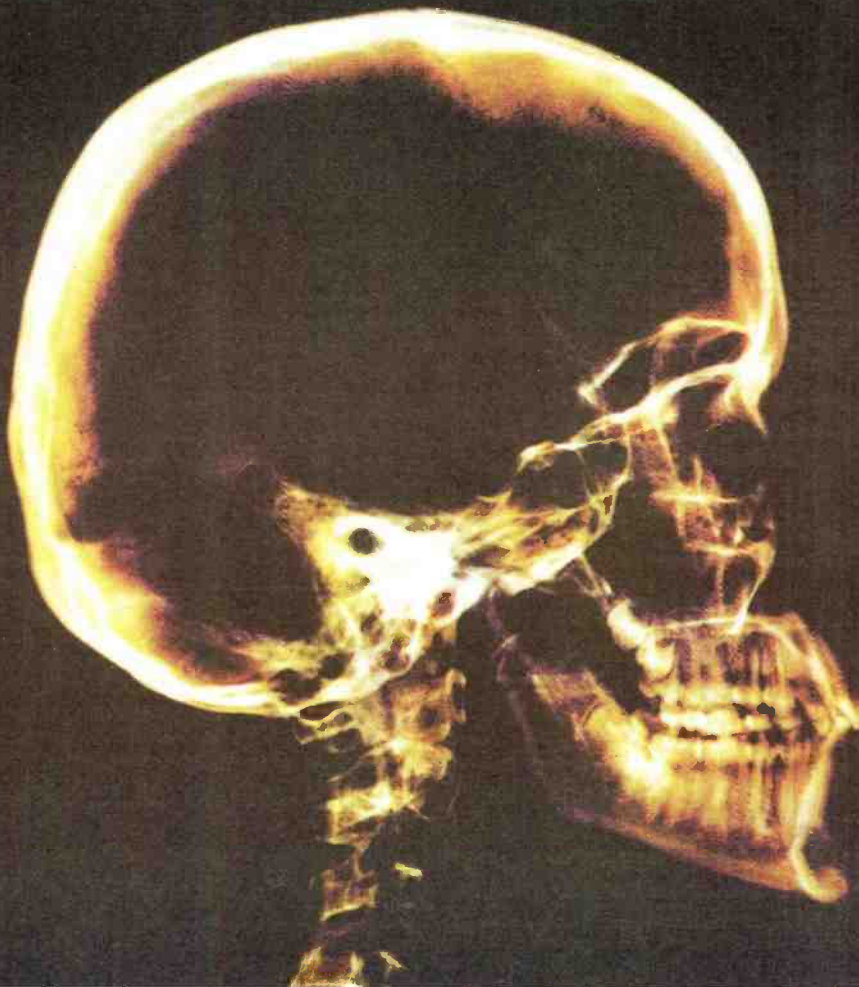
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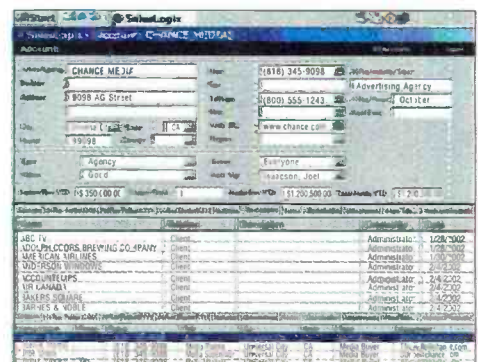
Now you can make custom graphic charts. Export data into spreadsheets. Quickly identify new advertisers by the month and see the advertisers you've lost. View additional cluster queries and even redefine your cluster. Plus, trends are easier to spot. It's easier to use, more intuitive and gives you more 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.

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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.



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MEDIA MARKET X-RAY
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Featuring Newspaper and Television data provided by CMR/TNS Media Intelligence

BUSINESS BRIEFS

Continued from Page 4

Sweeney maintained his "outperform" rating and \$55 target price on ETM shares and noted that the company's leverage is still the most conservative among the radio companies he tracks.

Research Suspended On HD Receiver Standard

The National Radio Systems Committee's digital-audio subcommittee has suspended research on an industrywide standard for building HD Radio receivers, the *Pittsburgh Post-Gazette* reported this week. Several weeks ago iBiquity Digital Corp. showcased its HD Radio technology at an invitation-only party at National Public Radio's Washington, DC headquarters, but, said the paper, the presentation "went so badly that it seems likely to delay the nationwide transition to digital radio." The problem? HD Radio on the AM band, something iBiquity and broadcasters have been working on for more than a year.

The newspaper said that after hearing music reproduced by HD Radio, the subcommittee determined that it was far from broadcast quality and made the decision to suspend the research. Greater Media VP/Engineering Milford Smith, who chairs the NRSC subcommittee, told the *Post-Gazette* that the AM test he heard was "swirling and watery." An iBiquity representative asked for comment told the paper that the problem is a "short-term issue" that will not delay HD Radio's rollout. The NRSC, organized by the NAB and the Consumer Electronics Association, has found HD Radio acceptable on the FM band.

New Morgan Stanley Radio-Ad Indicator Shows Slow Growth

Morgan Stanley analysts Michael Russell and Ci Zeng have teamed to launch a radio-advertising indicator that takes into account such elements as retail sales, industrial production and consumer confidence. In its first forecast the indicator points to a weaker-than-expected June and July: June is expected to see ad growth of 0.8%, and for July, a 0.1% dip is forecast. May growth came in at 1.2%, based on the firm's estimates. "We may not see radio advertising recover to more than a 4% growth rate until August or September," Russell and Zeng wrote. The forecast led Russell to slightly lower his Q2 earnings and broadcast-cash-flow forecasts across the board and to lower his earnings-per-share numbers for Cox Radio, Cumulus, Emmis, Entercom and Radio One. However, he maintained his price targets for the radio companies he tracks and said he continues to view the industry as "attractive."

Interp Faces Nasdaq Delisting

On June 2 Interp announced that Nasdaq planned to drop IREP stock from the Small Cap market at the opening of business on June 6 because Interp does not meet the exchange's alternative stockholders' equity, market capitalization or net income requirements. Interp had not announced a decision on whether to appeal by R&R's press time, but company Chairman/CEO Ralph Guild said, "While considering an appeal, Interp will evaluate our options and determine what is in the best interest of our company and our shareholders. We may decide not to appeal the delisting if, after careful consideration, we deem that the over-the-counter market is a better fit at this time."

He continued, "Interp is a leader in the national radio representation business. Nothing has changed in that regard. Therefore, regardless of where our stock is traded, we do not believe it will affect the overall value of our stock holdings or our market growth." Interp meets all other requirements for continued listing on the Nasdaq Small Cap market. An appeal would delay the delisting while the appeal is considered.

Deutsche

Continued from Page 4

consumers and more ears. What we can't deliver is eyeballs."

XM Satellite Radio CFO Joe Eute-neur opened Tuesday's sessions by

noting that the company is reaching broader-than-expected audience levels. He said he expects to add 350,000 new subscribers through XM's deals with automakers this year and another 500,000 through retail outlets.

Sirius, NextMedia, Spanish Broadcasting System, Arbitron, Salem, Saga, iBiquity, Beasley and Entravision were also set to give presentations to the financial community during the three-day conference.

TRANSACTIONS AT A GLANCE

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

- First Media/MainQuad Multistate Asset Acquisition \$11.35 million
- WXUS-FM/Ft. Rucker (Dothan), AL \$750,000
- WYAM-AM/Hartselle (Huntsville), AL \$60,000
- KHRA-AM/Honolulu, HI \$680,000
- WCHR-FM/Manahawkin (Monmouth-Ocean), NJ Undisclosed
- WCCA-FM/Charlotte (Wilmington), NC \$3.4 million
- WJZA-FM/Lancaster and WJZK-FM/Richwood (Columbus), OH \$13 million
- WLEY-AM/Cayey, WDEP-AM/Ponce, WSKN-AM/San Juan and WKFE-AM/Yauco, PR \$6.8 million
- WAEW-AM, WCSV-AM & WXVL-FM/Crossville, TN \$514,944

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

DEAL OF THE WEEK

- **KOTK-AM & KWJJ-FM/Portland, OR**
PRICE: \$44 million
TERMS: Asset sale for cash
BUYER: Entercom, headed by President/CEO David Field. Phone: 610-660-5610. It owns 103 other stations, including KKSJ-AM, KFXX-AM & FM, KGON-FM, KNRK-FM & KRSK-FM/Portland.
SELLER: Fisher Communications, headed by President/CEO William Krippaehne Jr. Phone: 206-404-7000

2003 DEALS TO DATE

Dollars to Date:	\$1,298,230,288 (Last Year: \$5,396,459,206)
Dollars This Quarter:	\$577,735,895 (Last Year: \$370,440,911)
Stations Traded This Year:	385 (Last Year: 815)
Stations Traded This Quarter:	175 (Last Year: 142)

Editor's Note: Last year's data reflects all transactions completed by May 31, 2002.

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An Invitation to
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BREAKFAST

Presented by Radio & Records



Please join **LIFEbeat**, the Music Industry Fights AIDS, and Radio & Records in honoring Emmis Radio President **Rick Cummings**, Emmis Vice President of Programming/Power 106 PD **Jimmy Steal**, and Emmis Vice President of Programming/NY (WQHT/WRKS/WQCD) **Tracy Cloherty**. A great networking opportunity and a fantastic way to kick off R&R's 30th Anniversary Convention!

Where? Aqua Star Pool at The Beverly Hilton @ 9876 Wilshire Blvd, Beverly Hills, CA

When? June 19, 2003 | 9 am – 11 am

LIFEbeat is a national non-profit organization dedicated to reaching America's youth with the message of HIV/AIDS prevention. LIFEbeat mobilizes the talents and resources of the music industry to raise awareness and funds, and to provide support to the AIDS community. **Tickets? Contact Jennifer Hempel at LIFEbeat, 212.459.2590, or jhempel@lifebeat.org.** All proceeds benefit LIFEbeat, the Music Industry Fights AIDS. Tickets are tax-deductible to the extent allowable by law.

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107TH MAYOR

OF NEW YORK CITY

FROM 1993-2001



**SATURDAY
JUNE 21ST**

★ 9:00AM ★

INTERNATIONAL BALLROOM



AGENDA

WEDNESDAY, JUNE 18, 2003

Noon-6:00PM
Registration Opens

6:00-8:00PM
AWRT Genii Radio
Awards Show



7:00-8:30PM
ALTERNATIVE/ROCK
Wine & Whine @ The Roxy

THURSDAY, JUNE 19, 2003

9:00-11:00AM
LIFEbeat Breakfast



11:15AM-12:30PM
CONCURRENT SESSIONS

RESEARCH
The Ultimate Record Buyer Study III

RHYTHMIC
Programming 101 - The Essentials

SMOOTH JAZZ
Managing Change:
They Keep Moving My Cheese!

TECHNOLOGY
Processing For Programmers:
Hold Your Listeners Hostage

Noon-1:30PM
Alternative & Active Rock
Anti-Awards Lunch

1:30-5:30PM
R&R/Jacobs Media
Rock Summit



2:15-3:45PM
CONCURRENT SESSIONS

LATIN
Meet & Greet

MARKETING
Half My Marketing Works,
Now I Know Which Half
How Marketing Influences Listeners - What You
Should Know From A Nationwide Survey

4:00-5:30PM
GENERAL SESSION
Three Decades of Record Executives

6:00-8:00PM
Opening Cocktail Party
Silent Auction - Lili Claire Foundation

FRIDAY, JUNE 20, 2003

9:00-10:30AM
GENERAL SESSION
Radio: State Of The Industry

10:45AM-Noon
CONCURRENT SESSIONS

ALTERNATIVE
Anatomy Of A Music Meeting

CHR/POP
State of Programming:
Executive Roundtable

COUNTRY
The Best Damn Country Panel Ever:
Period.

DIGITAL MEDIA
Pirates & Burning & Lawsuits, Oh My!

MARKETING
Half My Marketing Works,
Now I Know Which Half
How Marketing Influences Listeners - What You
Should Know From A Nationwide Survey

URBAN
The State Of The Format

2:00-3:30PM
CONCURRENT SESSIONS

AC/10T AC
Go Brand Yourself
Making Your Station Attractive To Women

CHR/POP
20 Years of Z100, New York

LATIN
One-On-One With Julio Iglesias, Jr.

ROCK/ ACTIVE ROCK
The 3rd Annual
Rate-A-Record, Rate-A-Wine

RHYTHMIC
Radio Cares About: Revenue,
Records Care About Sales,
Who Cares About The Music?

SMOOTH JAZZ
Sink, Swim or Scar

TECHNOLOGY
Making the Digital Broadcast Transition
What You Need To Know About HD Radio

2003



FRIDAY, JUNE 20, 2003 (continued)

3:45-5:15PM
GENERAL SESSION
Three Decades of Consultants/Researchers

6:30-8:30PM
R&R INDUSTRY ACHIEVEMENT AWARDS

8:30-11:00PM
R&R AND LAWMAN PROMOTIONS
RHYTHMIC PARTY

9:00-Midnight
ROCK THE ROXY

SATURDAY, JUNE 21, 2003

9:00-10:00AM
GENERAL SESSION
with Keynote Speaker
Rudolph W. Giuliani
107th Mayor of New York City
from 1993-2001

11:30AM-1:00PM
CONCURRENT SESSIONS

AC/HOT AC
Radio & Records Know-It-All Game Show

ALTERNATIVE
Rate-A-Record

RESEARCH
Arbitron - Straight From The Source

URBAN
Radio Renegades

1:15-2:45PM
CONCURRENT SESSIONS

LATIN
Programming Strategies
For Spanish Language Radio

SMOOTH JAZZ
Rate-A-Record, Rate-A-Wine

3:00-4:30
SMOOTH JAZZ FAMILY MEETING

R&R Convention 2003 Agenda Subject To Change



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REGISTRATION FEE includes admission to all sessions, cocktail party and hospitality events.

- 3 OR MORE* ON OR BEFORE MAY 9, 2003 \$399 EACH
- SINGLE ON OR BEFORE MAY 9, 2003 \$425 EACH
- 3 OR MORE* MAY 10 - JUNE 13, 2003 \$450 EACH
- SINGLE MAY 10 - JUNE 13, 2003 \$475 EACH
- EXTRA THURSDAY COCKTAIL TICKETS \$85 EACH
- ON-SITE REGISTRATION AFTER JUNE 13, 2003 \$595 EACH

* All 3 Attendee Names Must Be Submitted Together

method of payment:

Amount Enclosed: \$ _____
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 Cardholder's Signature _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$100.00 administrative fee will be issued after the convention if notification is received on or before May 9, 2003. Cancellations received between May 10-23, 2003 will be subject to a \$150.00 administrative fee. No refund will be issued for cancellations after May 23, 2003 or for no shows.



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- Deposits will be refunded only if reservation is cancelled by **May 30, 2003**.
- Reservations requested after **May 30, 2003** or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 12 noon.

Mailing Address: The Beverly Hilton Hotel 9876 Wilshire Boulevard, Beverly Hills, CA 90210



jgreen@radioandrecords.com

How To Deal With A Bad Book

Guidelines for OMs and PDs on informing your staff and making adjustments

By Dave Anthony

The spring book will be out soon, and while no one wants to think the unthinkable, the trends indicate that it's going to happen to a lot of broadcasters: a disappointing Arbitron.

You page through the printout in stunned silence, realizing that it's worse than you could possibly have anticipated. While you initially analyze things, your mind races ahead to how you'll announce this to your staff and how you can package it for sales, not to mention what kind of spin control you'll need to engineer for upper management.



Dave Anthony

What can you do?

First of all, and most important, don't panic. These things happen. Take a few moments by yourself to study the results. Often, things aren't as bad as they first seem. Make this one of those times you close your door and press the "Do Not Disturb" button on your phone.

Next, scan the numbers. Having experience with ratings results, you should get the overall flavor of things quickly. Jot down highlights and lowlights on a note pad. Were

12+ numbers down while your target demo remained steady? Then it's not all bad news. Make a note of it.

Were the losses limited to nights and weekends? While you hate to see decreases anywhere in the broadcast week, it would be nastier if the bottom dropped out in mornings and mid-days. Make brief notes about specific daypart results.

Check your cume, then your average quarter-hour shares. Did they both drop, or did the cume stay consistent? If your cume was similar to previous books but your quarter-hours dropped, your time-spent-listening figures are worse but your sampling is as healthy as before. Your early analysis points you in the direction of TSL-building promotions or advertising campaigns.

Beyond the numbers, what was going on that could have affected the ratings? Did your competitors

launch a major marketing campaign or on-air promotion? Could current events (like the war) have distracted your listeners? While upper management and advertisers may not care where your listeners went or why, at least you'll be closer to understanding the real reason and be better able to anticipate any possible downturns in the future.

How was your marketing push? Not enough? Or could it have been too much, to the point that you cluttered up the airwaves? Were you one of eight stations all doing TV at the same time? One excellent exercise is to make a habit of noting, with the date, every time a competitor (or your own station) does something significant. That could include when major contests run; when TV, outdoor or direct-mail campaigns hit; when a new morning show starts; or when a new competitor goes on the air.

If you're diligent about this, at the end of the ratings period you'll have a diary of who did what and when, so you can look for some cause-and-effect relationships when you get your ratings results. You'll also look

Continued on Page 12

Time For A Little Spring Cleaning

A checklist to understand (and fix) a bad book

By John Lund

Yes, it's only one Arbitron, but whether it's only a statistical wobble or your spring numbers actually do indicate a deteriorating trend, it's time to review all the elements to determine what may have gone wrong internally, what happened competitively and what you need to do to turn things around.

Marketing Checklist

- ✓ Was your station overpromoted or underpromoted?
- ✓ Did you cut corners that didn't seem critical at the time?
- ✓ Did you conduct a direct-mail campaign or at-work telemarketing to build partisanship?
- ✓ Does one broad daypart need a special marketing push (a listen-at-work campaign for middays, a party line for nights, etc.)?



John Lund

Competitive Review

Examine your competition and those stations that performed well in the book to determine the following:

- ✓ Was your competition's promotion campaign better produced than yours?
- ✓ Did they use longer TV flights and better schedules?
- ✓ Did they spend much more than you on advertising or promotion?
- ✓ Were their campaigns thoroughly believable, stimulating and relatable?
- ✓ Did they have better top-of-mind awareness?
- ✓ Was their marketing better targeted for the audience or more effective at offering unique selling propositions?
- ✓ Did they make any technical improvements that might have helped improve their signal, modulation or coverage?
- ✓ Did your station lose personnel to any of the stations that logged ratings gains?
- ✓ How many similarly formatted stations are there in your market?
- ✓ How do listeners perceive the differences among these similar stations?
- ✓ Are the positive differences being properly promoted as listener benefits?
- ✓ What format opportunities would generate bigger ratings or revenue if properly executed?

Continued on Page 12

Lennon/McCartney? McCartney/Lennon?

Sorry, John. "Yesterday" and "Hey Jude" are bigger than "Come Together."



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Marci Klein
Alfred Liggins
Chris Lighty
Monte Lipman
Kedar Massenburg
David Munns
Ashley Newton
Richard Palmese
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Pros On The Move

• Jodi Crane is promoted from NSM to GSM at Infinity Oldies outlet WJMK/Chicago. She served three years as NSM and before that worked for Chancellor Marketing Group.

• Jim Dwyer is promoted from Controller to VP/Accounting Services & Treasury at Arbitron, reporting to CFO William Walsh. A CPA, Dwyer joined Arbitron in 1986 and has also served as Manager/General Ledger and Manager/Financial Planning & Analysis.

• Gina Hahn joins Jones Media-America as National Account Manager/Hispanic Sales, based in Los Angeles. Hahn has more than 20 years of sales experience in local and national Hispanic advertising, including 10 years with Hispanic Broadcasting and AE posts with Liberman and Heftel.

• Clint Hasse returns to Infinity's KMOX/St. Louis as GSM. He was most recently in sales management at the crosstown Bonneville cluster. Hasse earlier worked at KMOX from 1993-2001, becoming GSM in 1997.

• Dawn Hill, Sr. Director/Corporate Marketing at American Urban Radio Networks, is elected VP of the American Women In Radio & Television New York chapter's board of directors.

• Paul Memoli is a new Regional Sales Executive with AP Radio, covering large-market stations in Connecticut, Massachusetts, New Jersey, New York, Pennsylvania and Rhode Island. He arrives at AP from Excelsior Radio Networks, where he was Director/Affiliate Sales. He earlier held a similar position with Launch Radio Networks.

• Paula Messina becomes VP/Market Manager for Clear Channel's New Haven cluster and RVP/Sales for the New York trading area.

Shifting from CC's Hartford VP/Market Manager post, Messina now oversees sales efforts in Hartford: Springfield, MA; Lebanon, NH; Albany, Binghamton, Rochester, Syracuse and Utica, NY; and Burlington and Rutland, VT. CC/New York Trading Area RVP Manuel Rodriguez absorbs Messina's former Hartford duties.

• Sam Millstone takes the new post of VP/Finance at Arbitron, overseeing financial forecasting and analysis and providing support to all of Arbitron's businesses. He joins the company from Marriott International, where he was Sr. VP/Lodging Finance & Business Development. He earlier held financial-management posts at CBS, Columbia Pictures and Sony Music Entertainment.

• Eve Mayer Orsburn rejoins TM Century in the newly created post of Director/Special Projects, focusing on new projects in development, group sales and network-syndicator relations and interfacing with domestic and international sales. A former Director/Sales & Marketing for TM Century's comedy and music division, Orsburn previously worked in corporate sales for IBM in San Francisco and Time Trend Computers in Louisiana.

• Deborah Petruzzelli joins Beasley Broadcasting as Regional Business Manager for its five-station Miami cluster (WHSR, WKIS, WPOW, WQAM & WNNV). She previously spent three years as Business Manager for Big City Radio/Chicago, where she oversaw day-to-day operations at WKIE & WXXY.

• Jim Ray, a 30-year industry veteran, is named VP/GM for the five Hispanic Broadcasting stations in Albuquerque: KAJZ, KIOT, KJFA,

KKSS & KVVF. Since 2000 Ray has been President/CEO for Texas-based Equicom Broadcasting.

• Marc Rayfield is upped to VP/Director of Sales for Infinity/Philadelphia from GSM of KYW/Philadelphia. His local resume also includes a stint as LSM at WIP and a sales and promotion post at WUSL.

• Curtis Raymond is the new Sports Sales Manager for Beasley's Sports WQAM/Miami, overseeing sponsorship sales for the Miami Dolphins, Miami Hurricanes, Florida Panthers and Florida Marlins. He previously worked 10 years at Infinity Sports in Boston as Sales Manager for the New England Patriots and Boston Bruins.

• Norma Rivera becomes LSM for Clear Channel Classic Rock outlet WAXQ/New York. She spent the previous 12 years with Infinity and has served as NSM for New York stations WCBS-FM, WNEW-FM and WFAN.

• Mike Rose is named VP/Sales Manager for Clear Channel Radio Sales in Los Angeles. Most recently a Sr. AE for Clear Channel Traffic, Rose gains VP stripes and L.A. "Emerald Team" responsibilities for the national sales unit of Katz Media Group. He is also a former executive for McGavren Guild and RadioWave.com.

• Jeff Scott takes the NSM post at Cox's San Antonio cluster, arriving from South Central's WSTO/Evansville, IN, where he was OM/PD. Scott's PD experience include stints at WQXS/Boston and WEZB/New Orleans.

• Darren Smith is named Market Manager for Cumulus/Lexington, KY's five stations (WLRO-FM, WLTO-FM, WVLC-AM & FM & WXZZ-FM), joining from Clear Channel's Nashville cluster.

Deal With A Bad Book

Continued from Page 10

smart when you're able to recall all this stuff accurately months later.

After you've completed your initial review, assemble your main points on another piece of paper, in the order you'd like to present them. This will help you sound more organized and look more in control. How you prepare to handle these moments speaks volumes about your managerial abilities, so get organized.

How To Share The Bad News

Whether the corporate execs are across the hall or across the country, you'll always want to consider meeting with your staff first. Why? They're on the front lines every hour of every day, implementing and selling the product. If you save them for last when it comes to sharing ratings results, it won't be long before they

realize where they stand on your priority scale. Your corporate office carries a lot of weight, of course, but the station staff should come first. Prove to them that you're in this together.

When you present the news, fight the temptation to lay blame. As the one leading the charge and, I assume, the one willing to accept the credit when ratings are up, you will score many points if you're willing to accept responsibility when the numbers go down. But be careful: If upper management has been looking for ways to shave dollars from the budget by hiring someone cheaper than you, don't give them the fuel by disparaging yourself.

Touch on the negatives matter-of-factly and quickly. Give logical reasons for what may have occurred, then move swiftly into a positive attitude about how all this is fixable. No matter what, others will look to you for strength and leadership. Now is not the time to reveal any cracks in your regime's foundation.

It's common to learn more from bad ratings results than good ones, so take this opportunity to build a stronger and more seaworthy ship. Yeah, you'll get beat up for a few months; we all do. If your station is usually strong in your target, don't overestimate what may have happened. Making wholesale changes to a consistently sound product is a bad tactic. Review, analyze, then repair only where it's needed. This may be the time to bring in a fresh set of outside ears to help spot what your own staff may be missing.

A down book? Deal with it thoughtfully and move on. In the end, these things make you stronger.

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

Spring Cleaning

Continued from Page 10

Technical Review

Was your station affected by problems with any of the following technical issues?

- ✓ Modulation
- ✓ Signal strength
- ✓ Audio processing
- ✓ Downtime or reduced power
- ✓ Did your station have fewer voices on the air because of automation or satellite programming?

Staff Performance

Did your airstaff:

- ✓ Employ the principles and basics of good radio programming?
- ✓ Follow format requirements and music rotations?
- ✓ Provide important service elements (weather, traffic, etc.)?
- ✓ Provide target-listener and daypart relatives?
- ✓ Present news programming appropriate for your format?
- ✓ Always seem prepared?
- ✓ Sound genuinely enthusiastic when promoting the station name and position?

✓ Come across as bright, friendly, personable and conversational (but not verbose)?

- ✓ Sound like they were having a good time on the air?
- ✓ Reveal the need for assistance with show development?

Commercial Content

This also the time to look at your spotload.

✓ Was it far higher than that of your competitors? How obvious was that?

✓ Did the book's big winners feature commercial-free hours or promote that they played fewer commercials? What were their unit counts and music minutes per hour?

Music Policy

Are you still executing the format as designed, or have subtle changes taken place over time that change the intended product? Examine these elements:

- ✓ Has the timing for current adds changed?
- ✓ Are you exposing new product sooner than your competitors?
- ✓ Are you changing your powers faster than in the past?
- ✓ Have you adjusted the category exposure percentages?
- ✓ Has the era balance shifted?
- ✓ Are you dayparting more?
- ✓ If you made adjustments, were they based on research done for the station?

Research Review

Perceptual research helps target P1 core listeners and what they want and expect from the station. Has the market changed since you last conducted research? If so, schedule more perceptual research immediately. Target P1 core listeners and learn what they want and expect from the station. Discover programming opportunities and necessary corrections, and make the needed changes.

Ask your consultant to provide a programming evaluation of the station and your competition. Get ideas to adjust your format ideas and an infusion of proven ratings-getting techniques. Develop a marketing strategy that sells the station's assets.

Sales Checklist

- Design a sales strategy that will work regardless of the book.
- ✓ Look for good numbers in any demographic and spotlight them.
- ✓ Use monthly trends if available.
- ✓ Average past books with current numbers.
- ✓ Create a "new metro" by adding in a TSA county where your station does well.
- ✓ If come is up, sell come over AQH.
- ✓ Ignore the book and sell qualitative client profiles, results, localism and success stories.

Strategic Thinking

Plan a strategy conference with your consultants. Keep them informed of your analysis and what you have planned, including promotions, market activities and competitive updates.

Seize this time to prepare for the challenge of the next book. Meet with department heads, staffers and consultants for input. Surround yourself with a team that is creative, positive, full of energy, dedicated to working for a winner and not satisfied to be in second place.

You had a bad book? Call it a fluke — it may have been! But as you plan for a strong rebound in the summer and fall, remember that superior preparation, marketing and programming will be key.

John Lund is President of the Lund Consultants to Broadcast Management, a full-service multiformat radio consulting firm in San Francisco. Reach him at 650-692-7777, john@lundradio.com or through www.lundradio.com.

Persuasion Through The Power Of Deletion

Deletion is a hybrid technique that comes from two distinct disciplines, linguistics and hypnosis. (Although I've spent my entire career in radio, my educational background is in psychology. My postgraduate work focused on hypnosis.) Deletion is an extraordinarily powerful tool that forces the recipients of your message to voice the message themselves. And when your listeners voice your message themselves, guess what? Your sales message is 100% to 300% more effective, and your advertising is 100% to 300% more profitable.

Which of these two circumstances do you think would be more effective in motivating you to eat ice cream?

- Hearing a commercial announcer say, "You really feel like eating ice cream right now."

- Hearing the thought in your own head, "I really feel like eating ice cream right now."



Dan O'Day

Obviously, it's much more effective if the suggestion comes from your own mind instead of from a commercial announcer. And, believe it or not, you can create an environment in which your target listeners create the sales message for themselves, without your ever voicing it. How? By using deletion. Used properly, deletion is one of the most powerful weapons in your arsenal. Deletion is the act of deliberately *not* verbalizing the message you want the other person to receive.

As part of a traditional hypnotic induction, the hypnoterapist might say to the client, "You might notice that your right arm is feeling heavy, very heavy ... so very heavy, as though a great weight is pushing it down so hard that if you tried, you would find it very hard to lift off the table. It might even be impossible."

But here's a more elegant way to give that message, using deletion: "As you sit there, almost every part of you feels completely normal. Your left arm feels fine. You can wiggle the fingers on your left hand. You can wiggle the toes on your left foot. You can bend your left knee. You can pat your left thigh. You can wiggle the toes on your right foot. You can bend your right knee. You can feel the air rustling past your right ear..."

What has been omitted from the above list of things the hypnotic subject has been told he can do? If you didn't already spot it, look again. The one part of his body that has been conspicuously left out is his right arm. And guess what happens? The person can't lift his right arm.

Why not? Because his subconscious mind is going crazy trying to figure out what's been left out.

Deletion uses the principle of closure, the natural tendency of the human mind to impose order on chaos. You've heard the expression "Nature abhors a vacuum"? Well, the human mind abhors an information vacuum. And when the communicator

leaves something out, the mind spins 'round and 'round, trying to fill it in. When the meat of the message is not spoken, the recipient of the message will automatically fill in the blank for himself.

Deletion In Action: Conversational Examples

Spoken message: "Are you going to the party dressed like that? The invitation said formal, you know."

Recipient thinks: "Oh, I guess I should change into fancier clothing."

Deleted message: Wear fancy clothing to the party.

Spoken message: As you and a friend climb out of a convertible, your friend says, "You know, it's supposed to rain this afternoon."

Recipient thinks: "If it might rain, maybe I should put the top up."

Deleted message: Put the top up on your convertible.

Spoken message: The bartender announces, "Last call."

Recipient thinks: "They're about to close. I'd better order my last drink now."

Deleted message: If you want another drink, order it now.

Deletion In Action: Commercial Examples

One of my favorite commercials is for See's Candies. The first 25 seconds are devoted to a leisurely recitation of reminders:

"Don't sit so close to the television. It'll ruin your eyes."

"You're not going out dressed like that, are you?"

"If he tries to kiss you, call me."

"You'll thank me for this someday."

As you listen to this commercial you gradually become aware that these are the kinds of things your mother told you when you were growing up, but you have no idea what is being advertised — yet. At the very end of the commercial the announcer says, "Mom, how could you forget her? Mother's Day is this Sunday. See's famous old-time candies." And that's where it all falls into place, without the announcer spelling it out for you.

Spoken message: "Mother's Day is this Sunday. See's famous old-time candies."

Listener thinks: "I need to get Mom a Mother's Day gift. Maybe I'll get her a box of See's Candies."

Deleted message: Buy your moth-

er a box of See's Candies for Mother's Day.

For a moment, your mind spins around, trying to fill in the blank, until it thinks: "Oh, I see! Because otherwise I'll become extinct, like the dinosaur."

Making The Connection

A less sophisticated (and less effective) commercial copywriter would have spelled out the message: "So remember, if you don't want to become extinct like the dinosaur, you'd better read *Crain's*." But that wouldn't have been as powerful as the targeted consumers hearing that message in their own minds. If you can get people to make that leap by themselves, they remember it and they enjoy it more. You can hear a commercial like that 100 times, and every time you hear it you'll still make the connection for yourself.

A Belgian copywriter named Philip Maes created a spot to promote the use of children's safety seats in automobiles. Most of the commercial is devoted to the playful babbling of a toddler. Then the announcer intones, "Have you ever heard a better argument for using a child's safety seat? Strap them in. You never know..."

"Why doesn't the announcer say, 'Mother's Day is this Sunday. And if you haven't already gotten her a gift, See's Candies would be a great idea'? Because it's infinitely more powerful to have you reach that conclusion yourself."

er a box of See's Candies for Mother's Day.

But why doesn't the announcer say, "Mother's Day is this Sunday. And if you haven't already gotten her a gift, See's Candies would be a great idea"? Because it's infinitely more powerful to have you reach that conclusion yourself — to have those words come from your own mind, rather than from a radio commercial.

Another example I sometimes play in my seminars is a commercial for a business journal. The announcer describes a fascinating exhibit about dinosaurs at the Museum of Natural History. He points out that for thousands of years, dinosaurs were the most powerful creatures on earth. However, he says, "due to an inability to adapt," they became extinct.

Then he says, "If in today's competitive business environment you don't think you need *Crain's New York Business* to survive, we encourage you to visit this educational exhibit without delay."

That's deletion. They don't tell you why you should visit this educational exhibit without delay. And

to do. Finally, the interviewer asks, "Well, then, why haven't you switched over to Amerada Gas?"

The woman explains that she is convinced that the gas company is actually a front for an interstellar invasion force that plans to colonize Earth and enslave us all.

After a long pause, the interviewer replies, "Fair enough."

He does not say the message the advertiser wants every listener to hear: "You've got to be crazy not to switch to Amerada Gas!"

And when he doesn't say it, the listener automatically thinks, "That woman must be crazy! She has no good reason not to switch to Amerada Gas!"

Spoken message: "Fair enough." Listener thinks: "That woman must be crazy not to switch to Amerada Gas!"

Deleted message: This is such a good deal that you'd have to be crazy not to take advantage of it.

Here's one more example — a spot you may have heard recently. In a soft voice, over intriguing yet unobtrusive music, a woman interviews what sounds like a 5-year-old girl.

Woman: What would you do if a stranger talked to you?

Child: I wouldn't talk to him because he might be bad.

Woman: What would you do if you saw someone playing with matches?

Child: I'd tell them to stop because they might start a fire.

Woman: How come you know so much?

Child: My mommy told me.

Woman: Oh! And what did your mommy tell you about drugs?

(Five-second pause, as music continues)

Announcer: Your children are listening. Are you talking? A message from Partnership for a Drug-Free America.

Spoken message: "Your children are listening. Are you talking?"

Listener thinks: "I've taught my children not to speak to strangers and not to play with matches. If I don't want them to take drugs, maybe I should teach them about that too."

Deleted message: Talk to your children about drugs.

Note about that commercial: The deletion effect actually occurs during the five seconds where nothing at all is said. The little girl has been asked, "What did your mommy tell you about drugs?" And the silence clearly implies the answer: nothing.

This column is excerpted from The Dan O'Day Radio Advertising Letter. For your free e-mail subscription, send your request to danoday@danoday.com. with R&R Ad Request in the "Subject" line of your e-mail. Or subscribe online at www.danoday.com.

KaZaa Partner Bribes Traders To Get Legal

Altnet offers points and prizes for uploading licensed files

By Brida Connolly
Associate Managing Editor

Altnet, a division of Brilliant Digital Entertainment that distributes licensed content through KaZaa, has launched the Peer Points Manager program to give goodies like free content and sweepstakes entries to KaZaa Media Desktop users who let their computers be used to share Altnet's stuff. Altnet does pretty well with games and software — it says it generates 20 million licenses a month — but, given the bad blood between KaZaa and content owners, rewarding KaZaa traders (even for getting legal) may not be the way to get the majors to play ball.

The Peer Points Manager meters uploads of Altnet-licensed content from KaZaa Media Desktop users' computers and gives the users points for letting the network access their server space and bandwidth. The KaZaa customer need not have downloaded a file for his or her own use to be part of moving the file along to someone else. Altnet plans a "leader board" display of those who have accumulated the most points, providing an added incentive for competitive types to be generous with their resources.

Altnet assures users they can easily opt out of Peer Points and that it doesn't include tracking or advertising software. That's a response to the frequent accusations that KaZaa Media Desktop downloads have in the past included undisclosed spyware and adware.

Compelling Reasons?

Altnet CEO Kevin Bermeister said,

"Altnet's Peer Points Manager is part of the digital-content distribution solution that works to reward and educate users by providing them with incentives to share licensed content within a peer-to-peer environment. The Peer Points Platform underscores our commitment to working with content owners to create compelling reasons for consumers to buy authorized content by creating a marketplace for paid and sponsored programming."

And what are those compelling reasons? Chances to earn free Altnet downloads and, for the sweepstakes entries, "prizes [ranging] from plasma TVs to MP3 players to Sony Walkmans to concert tickets, flight discounts, clothing, DVDs and more." This has been tried before, of course; rewards programs offering discounts and prizes were very big in the late '90s, but they were often greeted with indifference or suspicion and gradually went out of style.

But rewards and loyalty programs do seem to be coming back into fashion — eBay just announced a new program last month — and perhaps Altnet is on to something. KaZaa uses some members' computers to aid in file distribution, but nobody gets rewarded for that. Altnet's theory is that traders will be inclined to save their bandwidth for the content that gets them the points and prizes. Something for nothing is what peer-to-peer file-sharing is all about, and at least this way the appeal to greed is attached to legal trading.

Bermeister continued, "As the industry moves from centralized to distributed or peer-to-peer computing, the ability to establish relationships with individual computer users becomes ever more important." Well, maybe. Apple's iTunes Music Store and the reports coming out daily that Microsoft, Amazon and other big-name companies are waiting for their chance to jump in with pay-per-song models would seem to show that the trend is the other way, at least for music.

Tempting The Majors

There's no denying that KaZaa's — hence Altnet's — reach is tremendous, and its infrastructure is tested and ready to go. Additionally, Altnet says it's the largest distributor of Microsoft digital rights management, and it has long been customizing DRM to content owners' specs.

But with its close association with the notorious KaZaa, Altnet has attracted only a trickle of music content and no major-label product at all. If the points program is a hit, will that be what finally persuades a major label to try it out? With so many new distribution channels apparently on the verge of opening up, a points program doesn't seem tempting enough to get a major content owner to give KaZaa (by way of Altnet) a shot. But anything is possible.

Come And Talk About It

Want to hear what people on the front lines think about KaZaa and its fellow P2Ps, the Grokster-StreamCast court decision and the pending Verizon appeal? Want to know what executives from Real Networks, AOL, FullAudio and Macrovision — and more to come — have to say about working in the Wild West world of digital music? Come to the "Pirates & Burning & Lawsuits, Oh My!" digital-media panel at the R&R Convention, on Friday, June 20 from 10:45am to noon. Be there; this ought to be fun. More details next week.



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
1	1	NORAH JONES	Come Away With Me	57
2	2	50 CENT	Get Rich Or Die Tryin'	17
3	3	EMINEM	The Eminem Show	54
4	4	EVANESCENCE	Fallen	13
—	5	LEO ZEPPELIN	How The West Was Won	1
5	6	LINKIN PARK	Meteora	10
6	7	VARIOUS ARTISTS	The Matrix Reloaded	3
7	8	COLOPLAY	A Rush Of Blood To The Head	39
8	9	AVRIL LAVIGNE	Let Go	50
10	10	VARIOUS ARTISTS	8 Mile	30
9	11	WHITE STRIPES	Elephant	9
12	12	RED HOT CHILI PEPPERS	By The Way	46
14	13	CHRISTINA AGUILERA	Stripped	30
15	14	JUSTIN TIMBERLAKE	Justified	29
17	15	AUDIOSLAVE	Audioslave	27
28	16	SEAN PAUL	Dutty Rock	16
22	17	JOHN MAYER	Room For Squares	60
13	18	MARILYN MANSON	Golden Age Of Grottesque	3
18	19	R. KELLY	Chocolate Factory	15
21	20	NELLY	Nellyville	48
20	21	SHANIA TWAIN	Up!	27
24	22	ROLLING STONES	Forty Licks	34
19	23	MADONNA	American Life	6
16	24	STAINED	14 Shades Of Grey	2
25	25	SYSTEM OF A DOWN	Toxicity	87
11	26	DEFTONES	Deftones	2
26	27	T.A.T.U.	200 Km/H In The Wrong Lane	16
23	28	JACK JOHNSON	On And On	4
32	29	U2	The Best Of 1990-2000	29
37	30	ELTON JOHN	Greatest Hits 1970-2002	26
29	31	PINK	Missundaztood	73
31	32	OIXIE CHICKS	Home	37
27	33	JOSH GROBAN	Josh Groban	44
—	34	MANA	Revolucion De Amor	2
46	35	RADIOHEAD	Amnesiac	16
35	36	PINK FLOYD	Echoes (The Best Of Pink Floyd)	81
—	37	BLINK 182	Take Off Your Pants & Jacket	76
42	38	ALICIA KEYS	Songs In A Minor	100
34	39	ELVIS PRESLEY	Elvis 30 #1 Hits	35
39	40	SYSTEM OF A DOWN	Steal This Album	19
38	41	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	20
43	42	GOOD CHARLOTTE	The Young And The Hopeless	15
—	43	WHITE STRIPES	White Blood Cells	4
41	44	NIRVANA	Nirvana	30
30	45	WEIRO AL YANKOVIC	Poodle Hat	2
36	46	CREED	Weathered	79
—	47	PUDDLE OF MUDD	Come Clean	68
—	48	SUM 41	Does This Look Infected?	19
40	49	STROKES	Is This It	51
—	50	NAS	God's Son	23

DIGITAL BITS

Infinity To Stream On AOL This Summer

Infinity will begin streaming its over-the-air programming for the first time this summer by way of Radio@AOL. Exactly which stations will go online first has not yet been announced, but AOL Radio Network Director/Programming Ron Nenni said, "Many of these stations transcend their markets and are recognizable to listeners across the country. We're thrilled to be able to offer these top-market stations to our members first." AOL also announced other upgrades to Radio@AOL, including stereo streams for broadband users and smoother streaming for dialup listeners.

Roadrunner Puts Its Catalog Online

Roadrunner Records, home to Nickelback, Slipknot and Coal Chamber, has begun selling burnable Liquid Audio-formatted downloads for 99 cents each or \$9.99 for an album through a program called "The Vault," available at www.roadrunnerrecords.com. The Vault will be updated weekly until it includes "every song ever recorded by the label's artists, including B-sides, remixes, live tracks, demos and out-of-print titles," Roadrunner said. The label's music is also available on pressplay, soon to be relaunched by Roxio as the new Napster.

Bolton Gets VP Stripes At JRN

Jones Radio Networks GM/Talk Programs Amy Bolton has been promoted to VP/GM, News/Talk & Program Services. She will continue to be based in Washington, DC and oversee all of the network's nationally syndicated News and Talk programming while adding management responsibilities for JRN's Program Services division, including Jones-Prep, BDSradio.com, RadioVoodoo and Jones' growing Hispanic division.



Bolton

"I've watched Amy grow over the years into a highly successful manager whose expertise in News/Talk is unparalleled," JRN CEO Ron Hartenbaum said.

Bolton has worked in affiliate

sales at MediaAmerica and has served as Manager/Talk Radio at ABC Radio Networks, Director/Affiliate Marketing at SW Networks and Sr. Director/Affiliate Marketing at Westwood One. She joined JRN's affiliate-relations team in 1999 and was named GM/Talk in 2002.

"I'm delighted to be recognized and look forward to broadening my canvas," Bolton told R&R. "I'm especially excited about JRN's growing Hispanic division and, of course, finding new revenue streams for the company. Handling all this will be challenging, but, then again, juggling the schedules and needs of my six children has given me a lot of practice!"

Edwards To AGM/Albuquerque

Tommy Edwards, a veteran programmer who departed Infinity's KCBS-FM (Arrow 93)/Los Angeles in November 2002 after 11 years in the PD chair, has accepted the Director/Programming post for American General Media's seven-station Albuquerque cluster.

Edwards, who will begin his new duties June 16, will be responsible for the overall programming of Oldies KABG, Regional Mexican KARS, Classical KHFM, Christian Talk & Teaching KKIM, Regional Mexican KLVO, CHR/Rhythmic KYLZ, and KZNM, which airs a unique all-New Mexican format. Edwards will also serve as KABG's day-to-day PD.

"I was always keeping my ears open for new opportunities after leaving Arrow, and I saw they had lost their PD at KABG," Edwards told R&R. "I made a call to them, and, after we talked for a while, they thought I could help out all of their stations. I went in to Albuquerque and met with them, and we had some great meetings."

Edwards signed on KCBS-FM as Arrow 93 on Jan. 1, 1991 and is credited with developing the "All Rock 'n' Roll Oldies" concept. Edwards has also programmed Oldies WODS/Boston and Chicago's WKQI and then-CHR WLS and was WJMK/Chicago's morning host.

Ray Leads HBC In Albuquerque

Hispanic Broadcasting has named Jim Ray VP/GM of its Albuquerque stations: KAJZ, KIOT, KJFA, KKSS & KVVF. The 30-year radio vet has been Equicom Broadcasting's President/CEO since 2000 and has served as GM of four Equicom stations in Bryan, TX.

Ray said, "I'm very excited about my association with Hispanic Broadcasting in the Albuquerque market, and I am looking forward to working with [HBC Regional VP/Western Region] Peter Moore and the excellent HBC managers and executives, some of whom I've known for years."

WRDU/Raleigh Taps Tidwell As PD

Jimmy Tidwell has been appointed PD at Clear Channel's Classic Rock WRDU/Raleigh. Tidwell, who will join the station in mid-June, previously served as Asst. PD of WKLS/Atlanta.

Tidwell will report to WRDU OM Chris Shebel, who joked, "I am happy to have been able to steal Jimmy from [WKLS PD] Tim [Dukes]. Jimmy comes highly recommended and will bring a wealth of experience to WRDU as we continue to build our Classic Rock franchise. I promise to only steal from

other Clear Channel markets, so Tim can rest easy — for now."

Dukes responded, "That's what I get for being nice to Chris Shebel. Clear Channel hires him, and 15 minutes later he robs me blind! Just for that, we won't hire a replacement for Jimmy, and no one will be able to hire another Asst. PD out from under us."

As Shebel and Dukes bickered, Tidwell added, "If you can't steal from your family, who can you steal from? WRDU is a sleeping giant, and I plan to wake it up."

EXECUTIVE ACTION

Bonk Promoted To SVP At McGavren Guild Radio

Lisa Ann Bonk has been promoted from VP/Director of Sales to Sr. VP at Interep's McGavren Guild Radio. A 12-year company veteran, Bonk will continue to oversee sales efforts for all of the rep firm's client stations.

McGavren Guild Radio President Tom Poulos commented, "I am delighted to recognize Lisa for her extraordinary performance on behalf of our McGavren Guild stations. She is a natural leader whose high levels of energy, enthusiasm and skill make her an outstanding performer."

Bonk joined Interep in 1991 as an AE and advanced through the ranks to VP. She is a new-business-development specialist who was trained in Interep's Radio Marketing Associates Program.



Bonk

WIBL & WYBL Go Smooth Jazz

Clear Channel on May 29 flipped Classic Country simulcast WIBL & WYBL/Louisville to Smooth Jazz under new calls WJZL & WJZO. Gator Glass remains PD.

"We really felt that Louisville-area Smooth Jazz fans were being underserved," Clear Channel Regional VP Kelly Carls said. "This will be a great station to listen to all day, especially at work."

After their launch the stations offered a "Five Day Free Trial" — five days commercial-free — then on Wednesday added Mel Rexroat as morning host. Also named were middayer Jeff Leonard, afternoon driver Denton Randall and nighttimer Mark Williams.

Stewart Tapped As OM/PD For WARQ, WMFX

After a six-month stint as PD for Susquehanna's Country WYGY/Cincinnati, Dave Stewart has accepted the OM/PD role at Inner City Broadcasting's Alternative and Classic Rock stations in Columbia, SC, WARQ & WMFX.

The move returns Stewart to WARQ, which he programmed earlier in his career. "This change brings me closer to family," he told R&R.


Stewart joined WYGY in November 2002 after serving as OM of Clear Channel's New Orleans cluster. He's also been PD of KKND and KUMX in New Orleans.

Back at WYGY, Director/Programming T.J. Holland will serve as interim PD as he searches for Stewart's replacement.

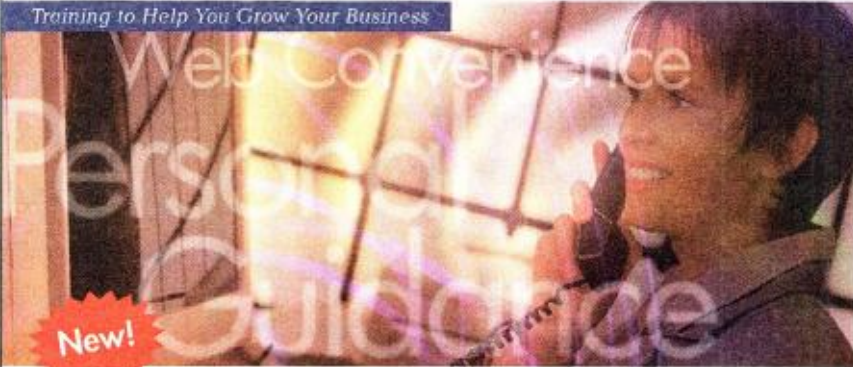
McGrath

Continued from Page 3

President Bill Roedy as part of a newly established MTV Networks Management Committee that will play the lead role in managing the company.



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Reaction

Continued from Page 1

the new rules — which loosened the national television-ownership cap and opened the door for more media cross-ownership — that he said the Senate would consider holding back funding to implement the new rules.

Meanwhile, Hollings and Sen. Ted Stevens are preparing a bill that will maintain the 35% national audience reach for television (the FCC raised that limit to 45%). "This was such a disastrous proceeding," Hollings said. "This concentration is absolutely in opposition to the public interest. There's no reason for it, other than greed."

Indeed, Sen. Byron Dorgan predicted that "an orgy of mergers" will now occur. "It's going to happen quickly — this opens the floodgates," he said.

And Sen. Trent Lott said on Monday, "The FCC's decision today is not the final word. Sens. Dorgan, Hollings and myself, along with others in Congress, are very intent on being able to legislate in this area."

Sen. Russ Feingold is also considering legislative action. He said, "If these new rules do to newspapers and television what the Telecommuni-

cations Act of 1996 has done to radio, our country will suffer greatly."

'Non-Event' For Radio?

In New York, at the Deutsche Bank Media Conference (see related story, Page 1), Viacom President/COO Mel Karmazin questioned the FCC's rationale for retaining its 62-year-old AM and FM station-ownership limits. Specifically, he said that not being able to own more than eight stations in a market where more than 60 radio stations exist — such as New York, which he claims has more than 100 radio stations in its metropolitan area — "infringes on our First Amendment rights, and we think that rule should have been expanded."

"There are small markets where the FCC reaffirmed that a company could own 50% of the radio stations, but in a market the size of New York they are saying a company can't own more than 17% of the radio stations. We're going to take a look at that and see what we might want to do as a next step."

Also at the conference, Cumulus Chairman/CEO Lew Dickey took part in a Tuesday roundtable discussion and said that in non-Arbitron-rated markets, which represent 40% of the U.S., the "smart-

est thing for the FCC to do would be to stick with a contour-based definition, then put a filter on them." The FCC opted to use Arbitron-defined-market methodology in those 287 metropolitan areas surveyed by the company.

However, Dickey said the change in methodology is interesting because everything in Clear Channel's clusters will be grandfathered. "All this did was embolden them and strengthen Clear Channel's position," he said.

Nevertheless, when asked by media analyst Drew Marcus to sum up how the new FCC regulations will affect radio, Dickey replied, "Not a whole heck of a lot." The day before, Entercom President/CEO David Field went so far as to call the FCC's action "a non-event for the radio industry."

NAB President/CEO Eddie Fritts reserved judgment on the new rules, saying, "The NAB board of directors will fully review the decision next week, and we look forward to seeing a complete text of the new rules." Still, Fritts commended the FCC for its efforts in what he described as a "difficult and complex proceeding."

— Joe Howard and Adam Jacobson

Lawrie

Continued from Page 3

Paraguay) and Sony Music Brazil.

Lawrie's team at Sony Music Norte will include Sr. VP/Marketing Luana Pagani and VP/Business Affairs Barry Fiedel, who will both retain regional responsibilities, as well as Exec. VP/Administration Jorge Melendez,

VP/Strategic Marketing Jose Manuel Cuevas and VP/Creative Services Paul Forat.

"Kevin Lawrie is the perfect choice to head this newly formed operation," Welzer said. "He is a creative innovator with strong connections to the artistic community, he's well-respected by artists and managers, and his talents and abilities are much admired by his colleagues."

Provident

Continued from Page 3

separate label infrastructures. I look forward to being teamed up with Robert again after so many years and to being able to focus exclusively on marketing."

Beeson said, "This system allows us to apply our experience and strengths most effectively in the interest of our current family of artists, as well as creative talent looking for a home. It's a great opportunity to have a singular directive of working with artists in developing their gifts, knowing that ultimately their expression will be entrusted to a group whose sole objective is generating exposure and broadening their platform."

Giuliani

Continued from Page 1

Security and Cooperation. The meeting is part of Washington's ongoing efforts to combat violence, prejudice and anti-Semitism and to address other human-rights issues. Giuliani was personally invited to head the meeting by Secretary of State Colin Powell.

"We understand duty calls and that Mr. Giuliani's presence at the meeting in Europe is a priority," R&R Publisher/CEO Erica Farber said. "However, we are pleased that he is arranging his travel schedule to honor his commitment to be in Los Angeles with us on Saturday, June 21."

The complete revised agenda appears on Page 9.

WLIR

Continued from Page 3

"It's like we're directors of programming for the company, since the two of us are responsible for all of Jarad's properties. He's programming Party, I'm programming The Bone, and we're splitting WLIR & WWXY. The two of us have strengths in different areas, and we complement each other very nicely."

Jarad has also repositioned WLIR with the new slogan "Modern Hit Music, The New 92.7." Boston-based voiceover talent Jeff Berlin has been hired to do the station's imaging. WLIR began broadcasting to Eastern Long Island on April 3, when Jarad bought WWXY/Riverhead, NY from Nassau Broadcasting and flipped the station from its "Rumba 107" Tropical format to a simulcast of WLIR.

Commons

Continued from Page 1

said. "As our business continues to evolve, his expertise will be called upon to help us meet the opportunities and challenges presented."

Commons said, "I'm very pleased to be given this opportunity to join R&R and return to Los Angeles. In fact, I began my career across the street from R&R's present offices! My goal is to provide R&R with the highest level of quality service."

Moschitta

Continued from Page 1

tallies all ballots for R&R, and the winners' identities will be kept confidential until the awards show on Friday, June 20.

Moschitta has appeared in hundreds of commercials, starred in four network television series and is widely known for his rapid-fire delivery of the rules at the Academy Awards. When he takes the microphone at the Beverly Hilton Hotel, site of R&R Convention 2003, Moschitta will help announce and distribute 101 Industry Achievement Awards in the radio station, programming personnel, personality, marketing, record label and promotion executive categories.

R&R Convention 2003 officially begins on Thursday, June 19 with the Lifebeat Breakfast, to be held at the Aqua Star pool and patio at the Beverly Hilton. This year's honorees are Emmis Radio President Rick Cummings, Los Angeles-based VP Jimmy Steal and New York-based VP Tracy Cloherty. Because of the charitable nature of the breakfast, a separate ticket must be purchased.

R&R will present more than 50 exceptional panel discussions and entertainment events, including the chief keynote address, to be delivered by former New York City Mayor Rudy Giuliani. The "State of the Radio Industry" discussion features Cumulus' Lew Dickey, Entercom's David Field and Clear Channel's John Hogan.

In related convention news, R&R has officially declared that the Beverly Hilton Hotel is sold out. There is still time to register for the convention at www.radioandrecords.com.

The complete revised agenda appears on Page 9.

Your Name In Print

The R&R Directory is published twice each year, and is available online 24/7. Now is the time to submit your company for listing in the Fall '03 edition. Just go to our website — the industry's most-used and most-visited website — click on "The Directory" and then click on "Submit Your Company"

It's Free!



DON'T DELAY!

The editorial closing

is June 25.

www.radioandrecords.com





Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane
BEYONCÉ I/JAY-Z Crazy In Love
MONICA So Gone
THIRD EYE BLIND Blinded

BPM (XM81)

Blake Lawrence
JEWEL Intuition
DEBORAH COX Play Your Part
MONICA So Gone
WAYNE WONDER No Letting Go

Squizz (XM48)

Charlie Logan
METALLICA St. Anger
RED HOT CHILI PEPPERS Dosed

U-POP (XM29)

Ted Kelley
ASIAN DUB FOUNDATION 100 Mirrors
ANDREA DOREA Bucci Bag
ATARIS Boys Of Summer
BINA MINISTRY Hot Hot Hot
CHENOA Cuando Tu Vas
DANDY WARTHOLS Cali Me
FAST FOOD ROCKERS Fast Food Song
INXS & ROGUE TRADERS One Of My Kind
LES NUBIANS I/TALIB KWELI Temperature Rising
MADONNA Hollywood
PINK Feel Good Time
XTM & ANNIA Flying On The Wings Of Love

The Loft (XM50)

Mike Marrone
DAMIEN RICE Volcano

Watercolors (XM71)

Trinity
ACOUSTIC ALCHEMY No Messin'
GEORGE DUKE Guess You're Not The One
PAUL JACKSON JR. Walkin'

X Country (XM12)

Jessie Scott
BILLY RAY HATLEY & SHOWDOGS Breakin' Down
GILLIAN WELCH Wrecking Ball
RANI ARBO & DAISY MAYHEM Stewball

XM Café (XM45)

Bill Evans
ANNIE LENNOX Bare
GEMMA HAYES Nighl On My Side

XMLM (XM42)

Jessie Scott
HOODS Pray For Death

Raw (XM66)

T.I. 24's
CASSIDY Take It
DE LA SOUL Much More
LUDACRIS Act A Fool
THREE 6 MAFIA I/LIL FLIP Ridin' Spinners
M.D.P. Live From Ground Zero
SCARFACE I/Z-RUN... Bitch Nigga
SHELLS I/STYLES We Can't Lose
BONECRUSHER I/LIL JON... It's Me...
BUBBA SPARXX I/Baby Tell Me Bout The South
SNOOP DOGG Girls, Girls, Girls
MEMPHIS BLEEK I/JAY-Z Everything's A Go
FABLOUS Can't Let You Go
50 CENT Heat
50 CENT I/2PAC Realest Killas
JA RULE The War Is On
BUCWHEAD Tattoos
CNN Hood Money
EMINEM I/50 CENT Hail Mary 2003
50 CENT Baby Got On Your Knees
MARC RONSON Ooh Wee
50 CENT I/SNOOP DOGG P.I.M.P.
EMINEM The Conspiracy
BONECRUSHER I/CAM'RON Never Scared



Pos.	Artist	Avg. Gross (in 000s)
1	BILLY JOEL & ELTON JOHN	\$2,211.9
2	BRUCE SPRINGSTEEN	\$957.7
3	BON JOVI	\$862.9
4	TIM MCGRAW	\$660.9
5	CHER	\$519.9
6	YANNI	\$432.1
7	PEARL JAM	\$432.1
8	KENNY CHESNEY	\$397.4
9	TOBY KEITH	\$363.5
10	ALAN JACKSON	\$352.5
11	AVRIL LAVIGNE	\$306.1
12	DAVID COPPERFIELD	\$265.2
13	BILL GAITHER & FRIENDS	\$253.2
14	MATCHBOX TWENTY	\$250.6
15	DEF LEPPARD	\$234.2

Among this week's new tours

12 STONES
AARON CARTER
FIEND FEST 2003
JIMMIE VAN ZANT BAND
PONCHO SANCHEZ

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings, 800-364-7363, California 926-271-7900

Music CHOICE 23 million homes
27,000 businesses
Available on digital cable and DirecTV
Adam Neiman • 646-459-3300

HIT LIST

Seth Neiman
AMANDA LATONA Do You Still
BEYONCÉ I/JAY-Z Crazy In Love
DA BRAT In Love Wit Chu
MICHELLE BRANCH Are You Happy Now?
LIVE Heaven
LUCY WOODWARD Blindsided
LUMIDEE Never Leave You
MADONNA Hollywood
MONICA So Gone
PINK Feel Good Time
SKYE SWEETNAM Billy S.

SOFT ROCK

Seth Neiman
EAGLES Hole In The World
HALL & GATES Man On A Mission

R&B & HIP-HOP

Damon Williams
BLAUQUE Ugly
JS Ice Cream
NA'SHAY Gel Your Mind Right
TYRESE Pick Up The Phone

RAP

Damon Williams
FAM-LAY Rock 'N' Roll
INSPECTAH DECK The Movement
RAH DIGGA Party Over Here

ROCK

Gary Susalis
ATARIS The Boys Of Summer
BIG DISMAL Remember (I.O.U.)
QUEENS OF THE STONE AGE First I Giveth
THEORY OF A DEADMAN The Last Song
TRAPT Still Frame

ALTERNATIVE

Adam Neiman
No Adds

TODAY'S COUNTRY

Liz Opoka
WYNNONA What The World Needs

PROGRESSIVE

Liz Opoka
ROSANNE CASH Beautiful Pain
TRACY CHAPMAN Let It Rain

SMOOTH JAZZ

Gary Susalis
RANDY BRECKER 34th & Lex

AMERICANA

Liz Opoka
GREAT DIVIDE Gypsy Steel
LUCINDA WILLIAMS Sweet Side

866-MVTUNES
21,000 movie theaters
This week's MovieTunes is frozen.

- WEST**
- LISA MARIE PRESLEY Lights Out
 - JOSH KELLY Amazed
 - MERCYME I Can Only Imagine
 - ANNIE LENNOX Pavement Cracks
 - LUTHER VANDROSS Dance With My Father

- MIDWEST**
- MERCYME I Can Only Imagine
 - ANNIE LENNOX Pavement Cracks
 - JOSH KELLY Amazed
 - LUTHER VANDROSS Dance With My Father
 - LISA MARIE PRESLEY Lights Out

- SOUTHWEST**
- JOSH KELLY Amazed
 - LISA MARIE PRESLEY Lights Out
 - ANNIE LENNOX Pavement Cracks
 - MERCYME I Can Only imagine
 - DARLY HALL Cab Driver

- NORTHEAST**
- MERCYME I Can Only Imagines
 - LISA MARIE PRESLEY Lights Out
 - ANNIE LENNOX Pavement Cracks
 - DARLY HALL Cab Driver
 - JOSH KELLY Amazed

- SOUTHEAST**
- LISA MARIE PRESLEY Lights Out
 - ANNIE LENNOX Pavement Cracks
 - DARLY HALL Cab Driver
 - JOSH KELLY Amazed
 - MERCYME I Can Only Imagine

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

DMX Fashion Retail Video
David Mihail
The top music videos shown on DMX fashion retail video, targeted at 18-34 adults.
WHITE STRIPES Seven Nation Army
JUSTIN TIMBERLAKE Rock Your Body
BLUE MAN GROUP I/DAVE MATTHEWS Sing Along
GRANDADDY Now It's On
AFI Girls Not Grey
RONEY Blueside
CHRISTINA AGUILERA Fighter
WAYNE WONDER No Letting Go
GODO CHARLOTTE The Young And The Hopeless
THE TROYS What Do You Do
COLPLAY The Scientist
DANIEL BEDINGFIELD I/You're Not The One
DAVE GAHAN Dirty Sticky Floors
NADA SURF Inside Of Love
CODLER KIDS All Around The World (Punk Debutante)

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

CHR/RHYTHMIC
Mark Shands
BEYONCÉ I/JAY-Z Crazy In Love
ROSCOE Smooth Sailing'
SEAN PAUL Like Glue

ALTERNATIVE
Dave Sloan
LINKIN PARK Faint
MUDVAYNE World So Cold
ATARIS Boys Of Summer

ROCK
Stephanie Mondello
METALLICA St. Anger

ADULT ALTERNATIVE
Stephanie Mondello
JOSH KELLEY Amazing
FICTION PLANE Everything Will Never Be Ok
WIDESPREAD PANIC Fishing
PSEUDOPOD All Over You

ADULT CONTEMPORARY
Jason Schiff
MADONNA Hollywood
CRAIG DAVID I/STING Rise & Fall

COUNTRY
Leanne Flask
JAMIE O'NEAL Every Little Thing
KENNY CHESNEY No Shoes, No Shirt, No Problem

DANCE
Danielle Ruyschaert
JEWEL Intuition (Gabriel & Dresden Mix)
CRAIG DAVID I/STING Rise & Fall (M.J. Cole Remix)
JUNKIE XL Catch Up To My Step
STYLDPHONIC Soutreprey
FRAGMA Man In The Mecon
NED & FARINA Someone

RAP/HIP-HOP
Mark Shands
CHINGY Right Thurr
CHINGY Gettin' It
BOW WOW Let's Get Down
BOW WOW Follow Me
LUDACRIS Act A Fool
TRICK DADDY Represent
TYRESE Pick Up The Phone
8 BALL Hands In The Air
JOE BUODEN Pump It Up
DEAD PREZ Hell Yeah
JIM PEEL Off
FAT JOE We Ridin'
LIL FLIP Rollin' On 20's
PIT BULL Oye

abc RADIO NETWORKS
Phil Hall • 972-991-9200
Hot AC
Steve Nichols
MICHELLE BRANCH Are You Happy Now?
CHANTAL KREVIATZUK In This Life

Tom Joyner Morning Show
Vern Catron
EARTH, WIND & FIRE Ah In The Way

Country Coast To Coast
Kris Wilson
DUSTY DRAKE One Last Time
TIM MCGRAW Real Good Man

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

Alternative
Steve Young/Kristopher Jones
METALLICA St. Anger

Active Rock
Steve Young/Kristopher Jones
METALLICA St. Anger
PRESENCE Tonz Of Fun

Artist/Title	Total Plays
HILARY DUFF Why Not	78
LIZZIE MCGUIRE What Dreams Are Made Of	78
O-TENT BOYS Dig It	74
ROSE FALCON Up, Up, Up	72
BAHA MEN Who Let The Dogs Out	72
AVRIL LAVIGNE Complicated	69
JUSTIN TIMBERLAKE Cry Me A River	56
PINK Get The Party Started	54
KELLY CLARKSON Miss Independent	50
ATOMIC KITTEN Tide Is High (Get The Feeling)	42
AVRIL LAVIGNE Sk8er Boi	35
VANESSA CARLTON A Thousand Miles	35
STEVIE BROCK All For Love	33
LMNT Juliet	33
AARON CARTER I Want Candy	30
BRITNEY SPEARS Oops...I Did It Again	30
JENNIFER LOPEZ Jenny From The Block	29
BRITNEY SPEARS Lucky	29
SHANIA TWAIN Up!	29
HAMPTON... Hampterdance 2	28

Playlist for the week ending June 2-9.

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

Planet Dance
Swedish Egil
TORI AMOS Don't Make Me Come To Vegas
BENNY BENASSI Satisfaction
CASSIUS I/GHOSTFACE KILLAH Thrilla

The Pulse
Haneen Arafat
MICHELLE BRANCH Are You Happy Now?
THIRD EYE BLIND Blinded

U.S. 1
Bill Hammond
Mike Bettelli
BEYONCÉ I/JAY-Z Crazy In Love
UNCLE KRACKER Drift Away

Hip Hop Nation
Ken Spellman
BOB & GOTTI It Ain't Man

New Country
Jim Kressler
DEANA CARTER I'm Just A Girl
AMY DALLEY Love's Got An Attitude
DIERKS BENTLEY What Was I Thinkin'

Heart & Soul
B.J. Stone
JAVIER Crazy

The Trend
Joel Salkowitz
ERIC CLAPTON Higher Ground
JOHN HIATT My Baby Blue
LIVE Heaven
ZIGGY MARLEY True To Myself
JOHN MELLENCAMP Tearable Will Fall

AOL Radio@Network
Ron Nenni 415-934-2790
Top Country
Lawrence Kay
MC HAYES It Doesn't Mean I Don't Love You
CRAIG MORGAN I Love It
WYNNONA What The World Needs

Top Pop
Mark Hamilton
MICHELLE BRANCH Are You Happy Now?
FRANKIE J Don't Wanna Try
PINK Feel Good Time
WAYNE WONDER No Letting Go

Smooth Jazz
Stan Dunn
STEELY DAN The Last Mall
CANDY DULFER Finsbury Park
URBAN KNIGHTS Got To Give It Up
PAUL JACKSON JR. It's A Shame

abc RADIO NETWORKS
Phil Hall • 972-991-9200
Hot AC
Steve Nichols
MICHELLE BRANCH Are You Happy Now?
CHANTAL KREVIATZUK In This Life

Tom Joyner Morning Show
Vern Catron
EARTH, WIND & FIRE Ah In The Way

Country Coast To Coast
Kris Wilson
DUSTY DRAKE One Last Time
TIM MCGRAW Real Good Man

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

Alternative
Steve Young/Kristopher Jones
METALLICA St. Anger

Active Rock
Steve Young/Kristopher Jones
METALLICA St. Anger
PRESENCE Tonz Of Fun

Heritage Rock
Steve Young/Kristopher Jones
METALLICA St. Anger

CHR
Steve Young/Josh Hosler
BLU CANTRELL Breathe
FABLOUS Can't Let You Go

Rhythmic CHR
Steve Young/Josh Hosler
50 CENT P.I.M.P.
GINUWINE In Those Jeans
MTA My Love Is Like...Whoa
ROSCOE Smooth Sailing'

Mainstream AC
Mike Bettelli/Teresa Cook
MATCHBOX TWENTY Unwell

Delilah
Mike Bettelli
HALL & GATES Man On A Mission

Dave Wingert Show
Mike Bettelli/Teresa Cook
COUNTING CROWS I/VANESSA CARLTON Big Yellow Taxi

Mainstream Country
Ray Randall/Hank Aaron
ALAN JACKSON It's Five O' Clock Somewhere
KEITH URBAN Who Wouldn't Want To Be Me

New Country
Hank Aaron
ALAN JACKSON It's Five O' Clock Somewhere

Lia
Ken Moultrie/Hank Aaron
DIERKS BENTLEY What Was I Thinkin'
KENNY CHESNEY No Shoes. No Shirt. No Problem

24 HOUR FORMATS
John Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
JENNIFER LOPEZ I'm Glad
SEAN PAUL Get Busy
WAYNE WONDER No Letting Go

Adult Contemporary
Rick Brady
HALL & GATES Man On A Mission

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
FAITH HILL You're Still Here
BUDDY JEWELL Help Pour Out The Rain
DOLLY PARTON I'm Gone
DERIC RUTTAN When You Come Around
BLAKE SHELTON Heavy Lifting

WESTWOOD ONE
Charlie Cook • 661-294-9000

Adult Rock & Roll
Jeff Gonzer
LED ZEPPELIN Black Dog

Soft AC
Andy Fuller
COUNTING CROWS I/VANESSA CARLTON Big Yellow Taxi
EAGLES Hole In The World

Mainstream Country
David Felker
CLAY WALKER A Few Questions

Hot Country
Jim Hays
DUSTY DRAKE One Last Time

Young & Verna
David Felker
DUSTY DRAKE One Last Time

After Midnight
DIERKS BENTLEY What Was I Thinkin'
BUDDY JEWELL Help Pour Out The Rain

WRN
WAFB RADIO NETWORKS

Alternative
Chris Reeves • 402-952-7600
BLUE MAN GROUP I/GAVIN ROSSDALE The Current
JANE'S ADDICTION Just Because
METALLICA St. Anger

Nightly Tesh Show
Scott Meyers • 888-548-8637
CELINE DION Have You Ever Been In Love?

72 million households



Tom Calderone
VP/Programming

75 million households



Paul Marszalek
VP/Music Programming

Plays

PINK Feel Good Time	22
ASHANTI Rock Wit U (Awww Baby)	17
50 CENT 21 Questions	16
KELLY CLARKSON Miss Independent	14
FABOLOUS Can't Let You Go	11
GOOD CHARLOTTE Girls & Boys	11
JOE BUODEN Pump It Up	10
JUSTIN TIMBERLAKE Rock Your Body	10
EVANESCENCE Bnng Me To Life	9
B. RHYMES I/M. CAREY I Know What You Want	8
RODNEY Blueside	8
MONICA So Gone	8
BEYONCÉ I/JAY-Z Crazy In Love	8
JENNIFER LOPEZ I'm Glad	7
LIL LIX It's About Time	6
MICHELLE BRANCH Are You Happy Now?	6
METALLICA St. Anger	6
LUDACRIS Act A Fool	5
MYA My Love Is Like... Woah!	5
COLD Stupid Girl	3

Video playlist for the week of June 2-9.

2

David Cohn
General Manager

50 CENT 21 Questions	10
METALLICA St. Anger	6
COLDFEEL The Scientist	6
JOE BUODEN Pump It Up	6
RADIOHEAD There There	6
PANJABI MC I/JAY-Z Beware Of The Boys	6
EVANESCENCE Bring Me To Life	6
ROOTS I/CODY CHESNUTT The Seed (2.0)	6
LUDACRIS Act A Fool	6
PETE YORN Come Back Home	6
DAVID BANNER Like A Pimp	6
WHITE STRIPES Seven Nation Army	6
BUSTA RHYMES I/MARIAH CAREY I Know What You Want	6
GOOD CHARLOTTE The Young And The Hopeless	6
QUEENS OF THE STONE AGE Go With The Flow	6
CLIPSE Hot Damn	6
JAHEIM Put That Woman First	6
KENNA Freetime	6

Video playlist for the week of June 2-9.

36 million households



Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

BONERUSHER I/KILLER MIKE Never Scared	2
B. RHYMES I/M. CAREY I Know What You Want	2
SNOOP DOGG Beautiful	2
LIL MO I/FABOLOUS 4 Ever	2
R. KELLY I/CAM'RON & BIG TIGGER Snake	2
ASHANTI Rock Wit U (Awww Baby)	2
JAHEIM Put That Woman First	2
BEYONCÉ I/JAY-Z Crazy In Love	2
WAYNE WONDER No Letting Go	2
FLOETRY Say Yes	2

ADDS

3 DOORS DOWN The Road I'm On	25
BEYONCÉ I/JAY-Z Crazy In Love	23
LIVE Heaven	22
METALLICA St. Anger	22
NICKEL CREEK Speak	22

Plays

MATCHBOX TWENTY Unwell	25
EVANESCENCE Bring Me To Life	23
JENNIFER LOPEZ I'm Glad	23
JEWEL Intuition	22
LISA MARIE PRESLEY Lights Out	22
MICHELLE BRANCH Are You Happy Now?	22
PINK Feel Good Time	19
SUGAR RAY Mr. Bartender (It's So Easy)	19
FOO FIGHTERS Times Like These	18
TRAIN Calling All Angels	18
ASHANTI Rock Wit U (Awww Baby)	17
KELLY CLARKSON Miss Independent	17
R. KELLY Ignition	17
JASON MRAZ The Remedy (I Won't Worry)	17
CHRISTINA AGUILERA Fighter	16
COLDPLAY Clocks	16
UNCLE KRACKER Drift Away	14
AUDIOSLAVE Like A Stone	13
EMINEM Sing For The Moment	13
ALL-AMERICAN REJECTS Swing, Swing	10
MAROON 5 Harder To Breathe	10
SNOOP DOGG Beautiful	9
GOD GOD DOLLS Sympathy	8
WHITNEY HOUSTON Try It On My Own	7
SHANIA TWAIN Forever And For Always	7
CELINE DION I Drove All Night	6
MADONNA American Life	6
FRANKY PEREZ Something Crazy	6
CHANTAL KREVIAZUK In This Life	5
THORNS I Can't Remember	5
WHITE STRIPES Seven Nation Army	5
THALIA I/FAT JOE I Want You	4
ROOTS I/CODY CHESNUTT The Seed (2.0)	3
JACK JOHNSON The Horizon Has Been	2
JOHN MELLENCAMP Teardrops Will Fall	2
SEAN PAUL Get Busy	2

Video airplay for May 26-June 3.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

DOLLY PARTON I'm Gone	25
BUDDY JEWELL Help Pour Out The Rain	23
BLAKE SHELTON Heavy Liftin'	22
JOE NICHOLS She Only Smokes When She Drinks	22
VINCE GILL Someday	22

TOP 20

DARRYL WORLEY Have You Forgotten?	25
MONTGOMERY GENTRY Speed	23
CHIRS CAGLE What A Beautiful Day	22
JESSICA ANDREWS There's More To Me Than You	22
TOBY KEITH I/WILLIE NELSON Beer For My Horses	22
NICKEL CREEK Speak	22
JIMMY WAYNE Stay Gone	22
BRAD PAISLEY Celebrity	22
BRIAN MCCOMAS 99.9% Sure (I've Never Been...)	22
SHANIA TWAIN Up!	22
JOHNNY CASH Hurt	22
TERRI CLARK Three Mississippi	22
RASCAL FLATTS Love You Out Loud	22
TRACE ADKINS Then They Do	22
LISA MARIE PRESLEY Lights Out	22
KID ROCK I/SHERYL CROW Picture	22
KENNY CHESNEY No Shoes, No Shirt, No Problem	22
BROOKS & DUNN Red Dirt Road	22
DIAMOND RID I Believe	22
DWIGHT YOAKAM The Back Of Your Hand	22

HEAVY

BRAD PAISLEY Celebtrty	9
CHRIS CAGLE What A Beautiful Day	8
DARRYL WORLEY Have You Forgotten?	7
MONTGOMERY GENTRY Speed	7
RASCAL FLATTS Love You Out Loud	7
TOBY KEITH I/WILLIE NELSON Beer For My Horses	7

HOT SHOTS

BROOKS & DUNN Red Dirt Road	5
FAITH HILL You're Still Here	5
KENNY CHESNEY No Shoes, No Shirt, No Problem	5
SHANIA TWAIN Forever And For Always	5
VINCE GILL Someday	5

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

Information current as of June 3, 2003.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS

FAITH HILL You're Still Here	25
BLAKE SHELTON Heavy Liftin'	23
BUDDY JEWELL Help Pour Out The Rain	22
DOLLY PARTON I'm Gone	22
DERIC RUTTAN When You Come Around	22

TOP 10

SHANIA TWAIN Forever And For Always	25
CLEDUS T. JUDD Where's Your Mommy?	23
TOBY KEITH I/WILLIE NELSON Beer For My Horses	22
DARRYL WORLEY Have You Forgotten?	22
TRACY BYRD AND FRIENDS The Truth About Men	22
KENNY CHESNEY No Shirt, No Shoes, No Problem	22
BILLY GILMAN Shades Of Life	22
CHRIS CAGLE What A Beautiful Day	22
BRAD PAISLEY Celebrity	22
MARCEL Tennessee	22

Information current as of June 3, 2003.

TELEVISION

TOP TEN SHOWS	May 26-June 1
Total Audience (105.5 million households)	Adults 25-54
1 CSI	1 CSI
2 48 Hours Investigates	2 Will & Grace
3 Law & Order	3 Law & Order
4 Everybody Loves Raymond (Monday, 9pm)	4 Frasier (Thursday, 9:30pm)
5 CSI: Miami (Monday, 10pm)	5 CSI: Miami (Monday, 10pm)
6 Will & Grace	(tie) Everybody Loves Raymond (Monday, 9pm)
7 CBS Sunday Movie (A Time To Kill)	7 Fame
8 Law & Order: Criminal Intent	(tie) Friends (8:30pm)
9 60 Minutes	9 48 Hours Investigates
10 Friends (8:30pm)	10 Amazing Race: 4

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 6/6

- Tyrese, *The View* (ABC, check local listings for time).
- Michelle Branch, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Train, *Late Show With David Letterman* (CBS, check local listings for time).
- The Datsuns, *Jimmy Kimmel Live* (ABC, check local listings for time).
- John Mellencamp, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Buzzcocks, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Ashanti and The D4, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 6/7

- Puddle Of Mudd, *Mad TV* (Fox, 11pm ET/PT).
- Beyoncé Knowles, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- K-Ci & JoJo, *It's Showtime at the Apollo* (check local listings for time and channel).

Sunday, 6/8

- Avril Lavigne: *Anything but Ordinary*, featuring concert footage and interviews, airs on ABC Family (9pm ET/PT).

Monday, 6/9

- Branford & Ellis Marsalis, *Jay Leno*.

Tuesday, 6/10

- Kelly Clarkson and Justin Guarini are interviewed and Heart perform on *Jay Leno*.
- Jewel, *Conan O'Brien*.
- Billy Gilman, *Wayne Brady*.

Wednesday, 6/11

- The All-American Rejects, *Jay Leno*.
- Bright Eyes, *David Letterman*.
- Brendan Benson & The Well-fed Boys, *Carson Daly*.

Thursday, 6/12

- Kelly Clarkson, *Live With Regis & Kelly* (check local listings for time and channel).
- Jewel, *The View*.
- Sugar Ray, *Jay Leno*.
- Annie Lennox, *David Letterman*.
- The Roots I/Cody Chesnutt, *Jimmy Kimmel*.
- Flea and Kasey Chambers, *Conan O'Brien*.
- John Mellencamp, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS
May 30-June 1

Title/Distributor	\$ Weekend	\$ To Date
1 <i>Finding Nemo</i> (Buena Vista)*	\$70.25	\$70.25
2 <i>Bruce Almighty</i> (Universal)	\$37.32	\$137.39
3 <i>The Italian Job</i> (Paramount)*	\$19.45	\$19.45
4 <i>The Matrix Reloaded</i> (WB)	\$15.68	\$232.70
5 <i>Daddy Day Care</i> (Sony)	\$6.74	\$81.90
6 <i>Wrong Turn</i> (Fox)*	\$5.16	\$5.16
7 <i>X2: X-Men United</i> (Fox)	\$5.09	\$199.36
8 <i>The In-Laws</i> (WB)	\$3.74	\$14.51
9 <i>Down With Love</i> (Fox)	\$1.57	\$17.15
10 <i>The Lizzie McGuire Movie</i> (Buena Vista)	\$1.17	\$39.32

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

COMING ATTRACTIONS: This week's openers include *2 Fast 2 Furious*, starring recording artists Tyrese and Chris "Ludacris" Bridges. They team with R. Kelly on "Pick Up the Phone," while Ludacris contributes "Act a Fool" to the film's Def Jam South/IDJMG soundtrack. The ST also sports Trick Daddy's "Represent," Fat Joe's "We Ridin'," Lil Flip's "Rollin' on 20's," 8 Ball's "Hands in the Air," Joe Budden's "Pump It Up," Dead Prez's "Hell Yeah," Jin's "Peel Off," Chingy's "Gettin' It," K'Jon's "Miami" and cuts by I-20, Shawwna, Dirtbag and Pitbull.

— Julie Gidlow

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Give National Stars A Home Court Advantage

Keeping your local identity afloat in a sea of syndication

At this year's R&R Talk Radio Seminar one topic discussed was how stations can retain that all-important local identity even when a substantial number of the shows they air are nationally syndicated.

On the dais to talk about this subject, which impacts just about every Talk station in America, were KABC/Los Angeles' Erik Braverman, ABC Radio Networks' Phil Hall, WSB/Atlanta host and Jones Radio Networks syndicated personality Clark Howard, nationally syndicated talk host Doug Stephan and WOR Radio Networks chief Kirk Stirland. Moderator Kipper McGee, PD at Cox Radio's WDBO/Orlando, rounded out the panel.



Kipper McGee

"We spend a lot of time thinking, 'How can we get Sean Hannity or Bill O'Reilly involved in a local event or promotion?' When we're thinking about promotional strategies for the station, we consider the national radio stars we carry as if they were our own local shows."

Adding the network perspective, Stirland agreed and asked rhetorically, "Why wouldn't you integrate the things you do on your station every day with your national hosts? When you talk to listeners, they don't usually distinguish a show as being either local or from someplace else. They're just coming to your radio station to be entertained."

"Why wouldn't you want to focus on all of the elements of your station when it comes to both your local and national shows? I think that you will find that most hosts and networks will do extraordinary things to help you to

integrate the programs they provide and to make them as much a part of your local radio station as possible."

Ask, And You Shall Receive

Stephan, who has been his show's most active affiliate relations person since the launch of *Good Day* over 15 years ago, says his longest-running frustration is with stations that don't use him to better integrate his national show into their local plans. "You have to tell us what you need," he said. "Recognize what it is that you need from a syndicated show or host, and then don't be afraid to ask for it."

Howard echoed Stephan's sentiments when McGee asked him how often affiliates request special services. "Almost never," he replied. "Those requests are extremely rare."

Both Stephan and Stirland applauded Braverman for having a designated producer at KABC who regularly sends out local promo copy to the station's syndicated hosts for them to record for airing during their shows and in other dayparts. "That's the way to do it," said Stirland. "Make someone at the station responsible for it, and just do it."

Hall said, "Trust me, everybody at

Commentary

Can Liberals Do Talk Radio? Of Course!

By Stuart Krane

About 14 years ago a caller asked Rush Limbaugh what the purpose of his show was, implying that it was to spread conservatism as though it were an insidious cult. I've never forgotten his response: "My goal is to create as large an audience as I can and hold it for as long as I can so that we can charge confiscatory advertising rates."

There you have it: The Talk radio business is about business. Employing wit and personality, Limbaugh's pithy response was not only honest, it illustrated one of the reasons for his enormous success: He levels with the audience.

Not only has Rush Limbaugh's program cleared the way for other talk shows — liberal ones too — it also happens to have saved AM radio, which was teetering on the verge of extinction. This is what programming that exceeds audience expectations can do for you, and the host doesn't have to be a conservative.

Here are some tips for would-be liberal talk show hosts: Be compelling. In other words, be interested and interesting. Be inquisitive, and get at the truth. You must be passionate. So don't make a statement unless you care deeply about it. Be pleasant, and maintain a great sense of humor.

It would help a lot if you were a genius so that you could develop your own ideas and analysis that might potentially validate the feelings and ideas of your listeners. If this transference occurs, you will form a powerful connection that may result in a sizable audience.

While your liberal ideals will bind your program, they need to be blended with facts, analysis and some entertaining elements as well. The show must also withstand the scrutiny of callers.

By the way, callers represent only about 1% of the audience, so don't play to them. Develop a program to connect with the widest possible audience. You must know who they are demographically, as well as politically.

Continued on Page 20

the network is waiting for you to call and ask for our help. Either do it yourself or designate someone to take the time to forge a relationship between your station, the network and the talent. There's a lot of meat out there we can provide to your station; you just have to ask us for it."

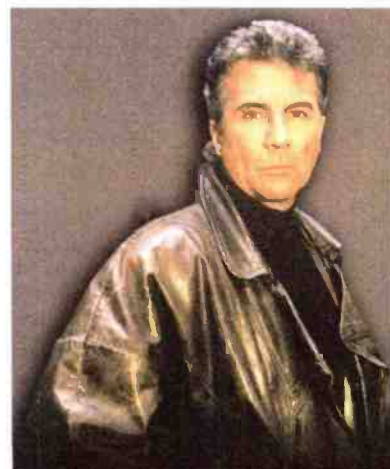
Bring 'Em To Town

Stephan said he's a strong believer that in-market appearances are always a good idea, and they are some-

thing he readily makes available to stations. "I love to travel and go to where the action is for an affiliate," he said.

"I remember a couple of years ago Alan Colmes and Michael Reagan and I were all at an event in Little Rock. We were surprised to have people come up to us expressing how amazed they were that we would come to Little Rock.

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Give National Stars....

Continued from Page 19

"That's a major reason why I think having your national hosts appear live in your city is a good idea. You can help to break down the image that a national host is somehow less accessible to your listeners simply by bringing them to your town and letting them get together face-to-face in surroundings that are familiar to the audience."

Howard said that having a relationship with the host and understanding what he is all about really helps when it comes to knowing what to ask for and what *not* to ask for when it comes to having him participate locally. "Because of the 'consumer report' format I do, listeners have to feel that I have integrity — that I am un-bought and un-bossed," he explained.

"So, unlike many other national hosts, the most common request I have to turn down is to do commercial endorsements for a local advertiser. Often the salesperson is aggravated because he didn't get what he wanted, but it's a line I can't cross with my show."

Hall agreed, saying that while requests from affiliates are always given priority, circumstances can make fulfilling such a request difficult. "A lot depends on the talent," he said. "You have to know what their parameters are. Some talents can be very accessible, while others aren't, or they may have contractual deals that will

"Dig your well before you're thirsty. The time to ask for a market visit isn't two weeks before you want it."

Kipper McGee

not allow them to do certain things an affiliate might request."

Stirland added that lead time should also be an important consideration when you make a request. "It's always best to allow as much time as you can when you want one of the network talents to do something for your station locally," he said. "The more time we have, the more likely it is we can get you what you need."

Or, as McGee put it, "Dig your well before you're thirsty. The time to ask for a market visit isn't two weeks before you want it. Get to know your reps and the players at the network in advance. Build a relationship with them that becomes a living, breathing part of your station every day."

A Two-Way Street

One of the more interesting things to come from the discussion was McGee's presentation of the contract WDBO gives to a network whenever the Cox Radio News/Talker brings a syndicated show on board. "We have a document called a Standard Network Partnership Agreement," he said.

"A network faxes us their agreement, and we fax them back our agreement, which tells them what we're looking for and what we expect from them. Some of the items included on the SNPA are things like morning show appearances, local call letter drop-ins and a specific plan for market visits.

"What we have found is that some people really get it and others just don't. Either way, we feel that it's best for both parties to know right upfront what to expect so that there are no surprises. We want our relationship to be a win-win. We don't do stuff just to be difficult or ask the network to deliver impossible things. We just want to be an active partner so that their show will succeed on our radio station."

Finally, Hall reminded PDs that once they've convinced management to make a deal to put a network show on the station, that's not the time to drop out of the process. "Don't drop the ball," he said. "As the PD, you should be involved in the negotiations right on through, because, let's face it, most GMs are going to be thinking in terms of inventory, what has to be sold locally to make the numbers work, what fees are involved, etc.

"Your GM may not be thinking about the same things that you are as a programmer, so be sure that you stay involved from that very first call to the network right on through to the show's launch on your station. Most important, know who your contacts are at the network — the affiliate-relations person, the show's producer and the talent directly, if possible. And be sure you know who's the boss over all those people."

Can Liberals Do Talk Radio?

Continued from Page 19

Don't Try This At Home

For those of you behind the scenes who are seeking to propagate a liberal agenda via Talk radio, a word of caution: Kids, don't try this at home! Leave it to the professionals. If you select a famous liberal as your host, such as a movie star, comic or ex-politician, attaining success will be a daunting task. Alan Dershowitz failed, and so did Mario Cuomo — both smart, liberal guys, but not radio personalities.

And who cares what Barbra Streisand thinks, or Al Franken, or Alec Baldwin? Why would a station air their programs? Without the support of stations, you have nothing. They are the distribution element in the marketing mix.

Radio is unique. To do great radio takes a certain set of skills that allows one to create theater of the mind. Listen to Howard Stern, Don Imus, Rush Limbaugh, Dr. Laura and Paul Harvey. They are all radio people who understand silence, inflection and show preparation.

All possess an uncanny knowledge of their audience, and each has the special talent that enables them to take very complex issues and make them understandable and important to millions. Despite these hosts' vast audiences, the listeners' perception is that they are being addressed individually.

The host of my liberal talk show is probably on the air right now, doing afternoons on a Country station in Fresno or mornings on a Rocker in Detroit. Maybe he is a newscaster on a News/Talker in Des Moines.

My host is developing as a person and her interests are changing. He's becoming engaged in social, economic and political debate. He also has a unique on-air style. This is all coming together in a mosaic rooted in liberalism, conviction, emotion and humor. *That is* the host of my liberal talk show.

Selling Out Or Buying In?

Back to business for a moment: It will help your mission if you can deliver effective commercials. You're going to need sponsors, and so will your affiliates, so learn to like advertising. There's nothing nefarious about it. If your sponsors and stations don't profit, put a fork in yourself, because you are done!

Finally, if you listen to Rush Limbaugh, Sean Hannity, Glenn Beck or any number of other highly rated talk hosts, you'll notice that the audience is intelligent. Though it's inconsistent with what I've frequently been written about Talk radio, most of the research I have seen indicates that Talk radio's audience has higher education and income profiles than the audiences for a great deal of other media. So keep the rhetoric on a high plane.

Liberals can do Talk radio, and they can be successful at it. In a nutshell, for three hours each day, five days a week, all year long, simply be riveting.

Stuart Krane was a partner in E FM Media, original syndicator of the Rush Limbaugh program. Currently, he is a consultant with Clear Channel Communications.

"I think that you will find that most hosts and networks will do extraordinary things to help you to integrate the programs they provide and to make them as much a part of your local radio station as possible."

Kirk Stirland

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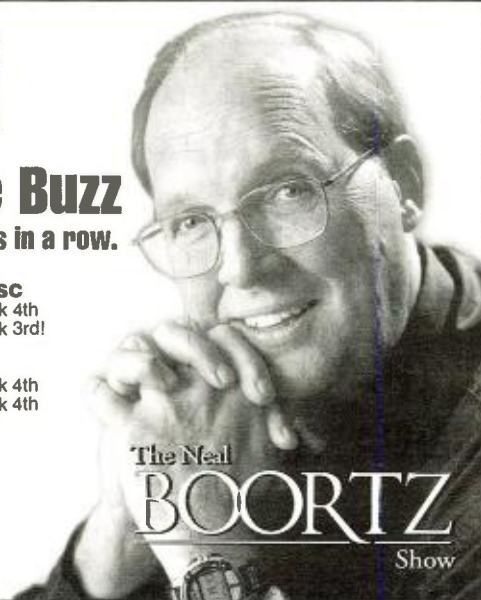
WTMA Charleston, SC
 M 25-54 4.0 to 5.4 Rank 4th
 M 35-54 3.1 to 8.5 Rank 3rd!

WNIS Norfolk
 M 25-54 8.2 to 10.3 Rank #1
 M 35-54 9.4 to 10.2 Rank #1

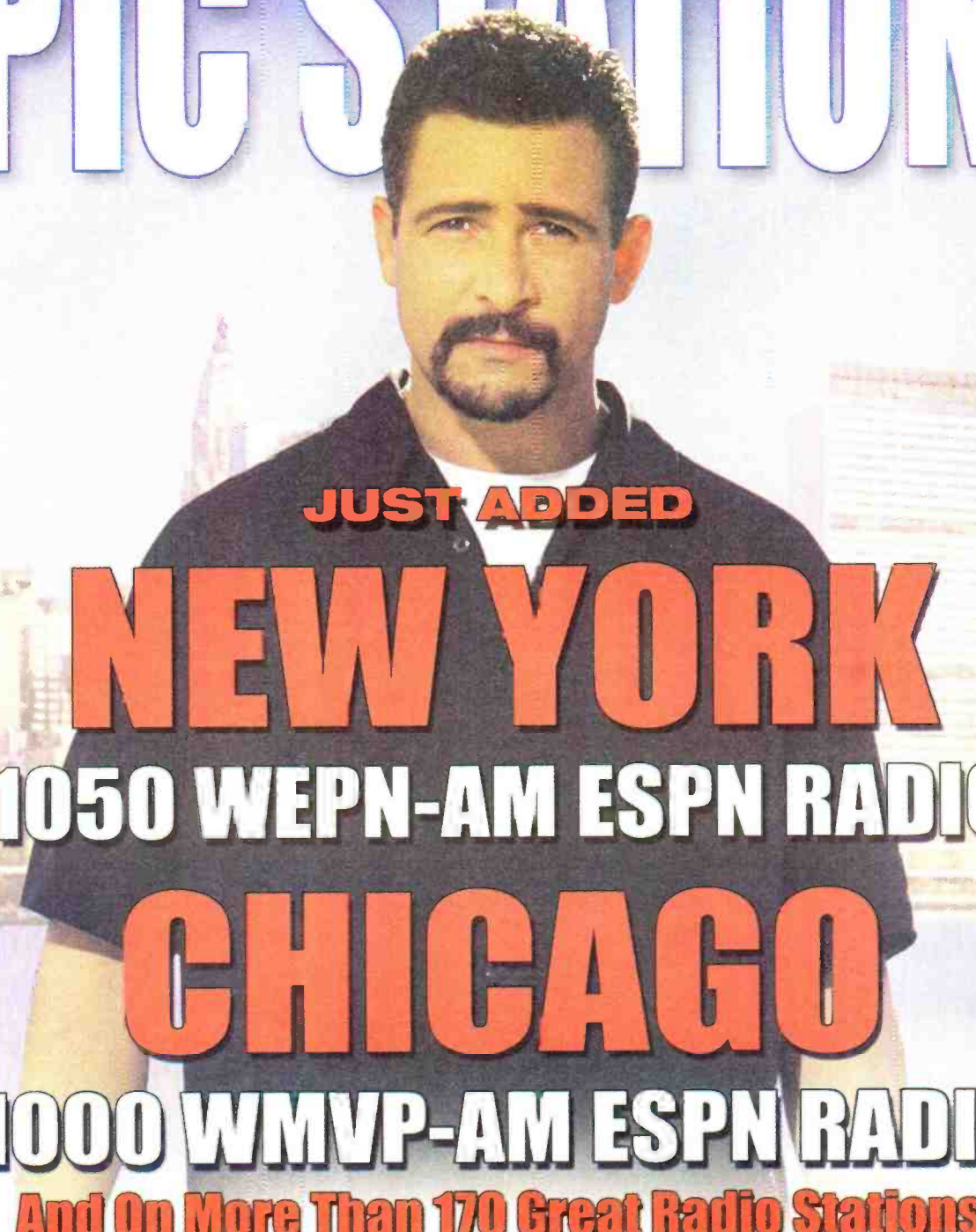
WPTF Raleigh-Durham
 M 25-54 7.0 share Rank 3rd!
 M 35-54 10.4 share Rank 2nd!

WHIO Dayton
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That's A Whole Lotta Dough

In an effort to bolster the lineup for KSJO/San Jose's upcoming 35th anniversary concert, morning guy **Mikey Esparza** offered guitar god **Jimmy Page** a cool \$1 million to reunite with former Led Zeppelin bandmates **Robert Plant** and **John Paul Jones** for a performance at the show. "We figured 'What the hell,'" KSJO PD **Gary Schoenwetter** tells **ST**. "Even if the economy went further into the toilet, we knew that the resulting publicity would more than make up for any financial shortfall. Besides, what's \$1 million anyway?" Apparently, not nearly enough, as Page wrote to Esparza, "That's really generous of you, but there's not been one conversation — even up to this point — where anyone has discussed getting together again. In all due respect of your offer, we wouldn't do it just for the money; I couldn't do that." Schoenwetter says, "I guess when you've been collecting fat royalty checks for 'Stairway to Heaven' for the past 25 years, a million bucks doesn't seem like a whole lotta money."

Controversial KSFO/San Francisco afternoon talk host **Michael Savage**, who also has a syndication deal with the Talk Radio Network, has apparently left the building in a dispute over his compensation package at KSFO. Jack Swanson, OM/PD for KGO & KSFO, tells **ST**, "His contract is up. We offered a big-league increase in his compensation. His attorney rejected it and said Michael would not renew with us. I have no idea where he is heading." Savage's name and photo are already wiped clean from KSFO's website, and ABC-syndicated talk host **Sean Hannity** was quickly moved into the pm drive slot. Two big questions remain unanswered: Will Savage resurface elsewhere in San Francisco? And will his snub of ABC adversely affect the future of his syndicated show at the company's WABC/New York?



A perfectly Savage exit.

WAQZ/Cincinnati PD **John Michael** is headed west to become a "joq" at KROQ/Los Angeles. "John is a star with loads of potential," says Infinity/L.A. Sr. VP/Programming Kevin Weatherly. "He's smart, energetic, passionate and, most important, a little twisted! He'll fit in perfectly at

KROQ." Interestingly, Michael and his recently departed predecessor, KROQ personality **Chuck Roast** (a.k.a. Robert Cross), share a common history: Both used to program KFMA/Tucson. Roast is now crackling as the OM of co-owned Alternative WXRK/New York.

Jay Beau Jones has officially been awarded the PD slot at Citadel Hot AC WXLO/Worcester, MA. Jones had been holding the programming reins for the station on an interim basis since late April, when PD Gordon Smith went on administrative leave following the sudden death of his wife. Smith exited the company last week. Jones will continue to do afternoons on WXLO in addition to programming co-owned Oldies WORC.



Jay Beau Jones

To celebrate **Glenn Kalina's** 25 years of service to the Philadelphia radio community, his friends are throwing him a big-ass party on Friday. Kalina, who made his reputation during stops at WCAU-FM, WIOQ and the former WLCE, started hosting the morning shift at WMWX/Philly in January. He's now working for another Philly legend, OM **Gerry DeFrancesco**, who shares these thoughts about Kalina: "Glenn has dedicated his lifetime career to entertaining Philadelphia listeners with music and laughter. He is a consummate professional and a genuine gentleman, and I am proud to work alongside him as he begins his next 25 years in Philadelphia radio." A tear came to **ST's** collective eye.



Obviously started at age 4.

Mayflower Van Alert

WWDC (DC101)/Washington MD/midday talent **LeeAnn Curtis** is moving home to Philadelphia to live with her husband. Curtis tells **ST**, "That's something I haven't done since we got married." DC101 PD **Buddy Rizer** adds, "LeeAnn has been awesome and has made a lot of sacrifices to be here. She also leaves some big shoes to fill."

Continued on Page 24

R&R Timeline

1 YEAR AGO

- The FCC approves Clear Channel's \$800 million merger with Ackerley.
- **John Candelaria** takes OM/PD duties for KBFB & KTXQ/Dallas.
- **Mark Medina** promoted to PD at KZZP/Phoenix.
- Radio Disney promotes **J.P. Colaco** to President/GM.

5 YEARS AGO

- **Larry Jacobson** promoted to GM at Revolution/Giant Records.
- **Don Oylear** named VP/GM at WBZZ, WDSY & WZPT/Pittsburgh.

10 YEARS AGO

- **Gary Gersh** recruited as President/CEO of Capitol Records.
- KSOL/San Francisco suspends **Man-cow Muller** and sidekick **Chuey Gomez** after they stop traffic on the Bay Bridge in a stunt mocking President Clinton's "runway haircut" at LAX.
- RKO GM **Patrick Norman** dies of cancer at age 60.



Gary Gersh

15 YEARS AGO

- **Ron Stevens** and **Joy Grdnic** sign a two-year deal to host mornings at WQHT/New York.
- WCBM/Baltimore shut down by staffers after missed paychecks.
- **Steve Perun** named VP/Programming for Metroplex Communications.



Steve Perun

20 YEARS AGO

- **Meredith Woodyard** appointed VP/GM at NBC's Source network.
- **Steve Smith** named VP/GM for WTMJ & WKTU/Milwaukee.

25 YEARS AGO

- Chess family sells **WLUP/Chicago** to Heffel Broadcasting for \$5 million.
- **Larry Douglas** appointed Nat'l PD of Portrait Records.



Larry Douglas

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Jeff Allen
KFLG-AM, Bullhead City, AZ

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Continued from Page 22

After 11 years as a member of the WHJY/Providence family, midday queen **Amy Hagan** is leaving ... to become a yoga instructor. Her last day is June 27.

Longtime WNCI/Columbus, OH *Morning Zoo* co-host **Shawn Ireland** exits. That leaves Dave Kaelin, Jimmy Jam and stuntboy Weasel in serious need of some estrogen.

After 23 years in the New York market, most recently as the midday host of Clear Channel AC WALK/Nassau-Suffolk, **Freddie Colon** becomes the morning host at Rhythmic Oldies **KGMG/Tucson**. WALK PD Rob Miller needs an immediate replacement.

Entercom Hot AC WKZN/New Orleans morning hosts **Bo Walker & Beth Harris** exit, along with their producer, **Neil Wilson**.

Label Love

Rafael Gil, President and CEO of EMI Recorded Music, Latin America, is retiring after more than three decades with the company.

Warner Bros. Exec. VP/GM of Jazz **Matt Pierson** has exited. Corporate Counsel **Mark Goldstein** assumes Pierson's duties until his replacement is named.

The Arista rock department recruits **Laura Curtin** as VP/Rock, based out of Los Angeles. Co-Sr. Director Rock & Alternative **Shannah Miller** moves from L.A. to New York with added Video Promotion responsibilities, while her counterpart, **Dave Lombardi**, holds down the fort in New York.

The Programming Dept.

Ryan Sean, MD of Clear Channel Alternative KUCD & CHR/Rhythmic KIKI/Honolulu, crosses the street to become PD of New Wave Active Rock **KPOI**, replacing JJ Michaels.

After six years in the big chair, PD **Chuck Geiger** resigns from Citadel Country **WCTO/Allentown, PA**. He can be reached at 610-866-7058 or at chuckgeiger@hotmail.com.

Seacrest To Spend Nights With Jailbait

As if he wasn't busy enough with his afternoon show on KYSR/Los Angeles and that TV talk show in development, **Ryan Seacrest** has taken advantage of the break in his *American Idol* hosting schedule to take on yet another gig: He's now the host of *Idol*'s spinoff, *American Juniors* — the prepubescent version of *Idol*.



Gary Bryan

KRTH/Los Angeles morning host **Gary Bryan** is teaming up with MannGroup Radio Services to produce and distribute a new weekly Oldies show, *Inside the '60s With Gary Bryan*. The three-hour show debuts on June 21.

Lindsay Brien, a member of WWWQ (Q100)/Atlanta's *Bert Show*, is headed to WFLA-TV/Tampa for a hosting gig. She will not be replaced.

Sports Talk veteran **Scott Ferrall**, who joined **WQAM/Miami** three weeks ago as a part-timer, joins the full-time staff. He'll take the 8-10am slot, which gives **Neil Rogers** another 30 minutes to himself before starting his daily midday rant via ISDN from Toronto (or Amsterdam, or South Florida, depending on the time of year).

WXTB/Tampa morning personality **Bubba The Love Sponge** agrees to a new three-year deal that keeps him at the Clear Channel Active Rocker through December 2006.

Clear Channel/Hartford VP/Market Manager **Paula Messina** heads south on I-91 to become VP/Market Manager for the company's New Haven cluster. CC/New York Trading Area Regional VP **Manuel Rodriguez** absorbs Messina's former Hartford duties.

KYLD/San Francisco extends night jock **Strawberry's** deal by another two years.

Saga's Classic Hits WAFX/Norfolk fills its morning co-host opening by stirring former Metro Networks/Norfolk Director/Operations **Leila Rice** into the mix. Rice will team with existing host **Jeff Allen** to form the cleverly named *Jeff and*

ST SHOT O' THE WEEK



Virgin Records promo overlord Steve Leeds and his loyal industry friends teamed up to raise more than \$40,000 in this year's annual Walk for Wendy, named for Leeds' wife, Wendy, a former radio programmer who suffers from multiple sclerosis. Seen here are (standing, l-r) WJSE/Atlantic City, NJ's Al Parinello; Zach Martin of WAXQ/NY; Mike Peer of WXRK/New York; Leeds; promo pro Jerry Lembo; Rick Sommers of WLTW/New York; veteran Gotham radio personality Lisa G.; and (seated, l-r) Katie and Wendy Leeds.

Leila Show. Rice replaces MC Danner, who exited on June 2.

Baby Poop

Congrats to Virgin Nat'l Promotion Director **Jason McFadden** and wife Liz on the birth of their first child, daughter Cara Grace, who arrived on May 28.

Talk Topics

After 26 years in morning drive at Curtis Media News/Talker WPTF/Raleigh, **Maury O'Dell** will retire, effective June 13. O'Dell's co-host, **Donna Mason**, will also exit.

Forty-year broadcast vet **Zim Barstein** joins the affiliate relations department at BusinessTalkRadio.

After six years as PD of Clear Channel Sports Talker WCKY/Cincinnati, **Steve Vernick** becomes PD of co-owned News/Talker WERC-AM/Birmingham.

Condolences

Ernest Ferrin Wallengren, the brother of KOST/Los Angeles morning co-host **Mark Wallengren**, died May 27 after a 2 1/2 year battle with ALS (Lou Gehrig's Disease). A TV writer-producer, Ernest Wallengren was 50. He is survived by his wife, Cheryl, and their five children.

Downloaders don't have a Norah Jones song.

They have four (on average).



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The Digital Divide

Programming pros give their takes on digital delivery of singles

Nowadays, labels can deliver the newest singles from Metallica, Linkin Park, 50 Cent or Pink to the desktop as well as the desk. But is digital delivery the preferred method among programmers? Have all the kinks of the new format been worked out? We checked in with several programmers to get their takes on digital delivery vs. the traditional single.

Mark Adams

Dir./Programming, KXJM/
Portland, OR
(CHR/Rhythmic)

As long as we receive the music in a timely manner, I'm happy. However, if I were working for a label, I would be a staunch advocate of translating our business to a digital delivery system. It makes complete sense, solely from a cost standpoint.

By eliminating the need to ship a ton of useless data and hard copies via mail, you're freeing up time and resources for other, more important things. I cringe every time I open an overnight package and find it contains a single sheet of paper. And as long as radio is receiving the music, it hardly matters what form it comes in. Digital is digital.

Use e-mail. Use IMs. Send radio bio information on your artist. Send us tour info. Send us appearance info when your artist is appearing on *TRL* or *106th & Park*. It costs you nothing but time, and that time is well spent. Air personalities are looking for info to pass along to the audience. Why not make better use of technology and become a more active conduit of that information?

I shouldn't have to read in *Entertainment Weekly* that 50 Cent and Jay-Z will be stopping in our market on their tour. Get in front of the information curve and become, via e-mail and digital delivery, an active content provider. Stations can use the audio and the info, and it will help expose and support your artist. It's low-cost and pays off for radio in the form of content and records in the form of promotional support.

Blake Patton

Asst. PD/MD, WJJO/
Madison (Active Rock)

Is digital delivery for immediacy, or will it save some money? One of my pet peeves is getting 12 copies of a sin-

"Get in front of the information curve and become, via e-mail and digital delivery, an active content provider."

Mark Adams

gle. I have a couple of drawers full of product to give back to labels when they visit. I only need two good copies of the CD-Pro for the library.

The quality and timing of the CD-Pro are easier for me to control. The digital delivery method seems cumbersome for me, but maybe it's because I'm not in the habit of doing it that way. There are always timing issues, since the way I call the time of a song is a little bit different from the way someone else would, because I've gotten used to the way my automation works and the way my stuff triggers.

I'm still going to have to manipulate the song. I still have to fool with it, download it to my computer, transfer it to the dub room, find time to get into the dub room, go in there and dub it. It's not mobile enough

right now. Right now the PD can burn a CD on his computer, but I can't on mine.

With the way we're geared up, digital delivery certainly doesn't enhance my process here at all. Of course, once we get used to it, I might think, "Why didn't we do this years ago?"

Right now I've got 62 e-mails to respond to and fool with. I guess I like going down to that production room and spending three to six minutes there dubbing a song and focusing on

it. If all I'm doing is just transferring a file from one computer to another. I feel I haven't spent much time with that song.

Greg Williams
PD, KDGS/Wichita
(CHR/Rhythmic)

I like both. A digital single provides me with the immediacy of getting the record; however, a traditional CD-R allows me to use the single's mobility in the car, at home or in another studio that might not have a computer. Send me the digital right away, and, while you're at it, drop the single in the mail. That gives me the best of both worlds.

The advantage of digital is obviously the timing. I had a CD burner installed in my computer, which allows me to burn a CD of the digital file right away and get the damn thing on the air, since in our business timing is everything.

The visual aspect of an e-mail is part of the marketing for an artist, and marketing has not been the same since we stopped getting 45 singles. Generally, I like getting as much info as I can on a band. Labels should make it a point to e-mail bios of artists to a station after the station has added singles by those artists.

In fact, a bio in advance would also be good. In the Digital Age we now have the capability to put as much information as we can into the hands of programmers and air talent, which helps us go that much farther in the marketing of "our" product.

The Digital Age is here, and it's good. There is no need to fight it. The advantages are clear, so we all need to adapt. In the end, it gives us instantaneous access to the one thing that makes it all happen, and that is the music.

Jayn
MD, KNRK/Portland, OR
(Alternative)

If it's an event record that everybody's dying to get, I really prefer being e-mailed the MP3. That way—especially if I'm on the air when I get it—I can just play it on the air right from my computer. Of course, it only makes it easier for me if I get the single during my airshift—but then again, my shift is five hours long, so that's a pretty easy target to hit.

What I like most about the new format is that everyone in the market gets the record at the same time. I do miss the other aspects of the CD though. I appreciate it when the single says "From the album *St. Anger*, in stores June 10," etc. But not having that is a small price to pay for the immediacy of digital delivery. You can find that info on the Internet in 10 seconds.

Erik Bradley
MD, WBBM (B96)/
Chicago (CHR/Rhythmic)

Hands down, I prefer to get the music the old-fashioned way—by CD. I like to read who wrote it, who produced it, see the picture, etc. Until I can receive a digital download with the graphics and the credits, I will most definitely prefer the traditional method.

I know it won't be long until we're able to get all of that digitally, but I just like something about holding the CD case in my hand while I listen to it for the first time. Plus, my computer speakers are nowhere near as good as the system I have set up in my office. Sometimes MP3s don't have the full sound that a mastered CD has. At times they sound "light" or tinny. Otherwise, I'm cool with it, but I just prefer the traditional way.

Mistress Carrie
MD, WAAF/Boston
(Active Rock)

I like getting the single, because it lists the name of the album, the release date and the band's website right on the single. It's a lot less work than if I have to jump on a website.



Jayn

It pisses me off when I put something into Selector but the CD single doesn't have the name of the album and how long the song is, because then I have to put the CD in the player to find out the song's length. Then I have to go on the band's website to find out the name of the album so it shows up in the log for the jocks. It sounds stupid, but it's not when you're doing it three to five times a week.

The other problem is that every radio station has computer problems all the time. You've got traffic on the computer, and jocks and everybody else are constantly doing show prep and answering e-mail from listeners. We constantly get hit with viruses because of it, and we're constantly smashed with porn, which downloads viruses into our website and our computers.

No matter how new your system or network is, you're always having computer problems. If you're going to send a DGS download, also make sure a hard copy gets here by noon, so if there are any problems with the DGS delivery, I'll have a backup copy guaranteed in-house that day.

In the studio we keep CD-Pro's of all of the singles in active rotation in case our computers crash. People forget that we still have to do that. What happens if the computer in the studio crashes? People don't think we see

those CD singles for a lot of stuff, but we do. But they don't have to send us 12 copies—there is a happy medium.

It also depends on how you want your station to sound. With DGS downloads, the end of the song gets chopped off or it doesn't fade right. It's great to load into the audio vault, but then I've got to burn a disc to keep in my archive. Sometimes the DGS doesn't sound right—too tinny. This is the only version I have to put on the air?

It's a race to get a song on the air. I don't know what other stations have as far as facilities go, but you obviously want to do it using one of your really



Erik Bradley

good production studios. Heaven forbid your imaging guy or whoever else is racing to get a spot on the air at the same time.

Most of the time the singles are delivered right in the middle of morning drive, which is a pain in the ass. Then it's not just the on-air studio you're disrupting, but you're also

running between the on-air studio, trying to get it on during morning drive, and disrupting the production studios while trying to download it and get it into the studio and load it up. Labels will bitch about first-day spins not being what we said they would be—well, that's because the digital single is being a pain in the ass.

"Hands down, I prefer to get the music the old-fashioned way—by CD. I like to read who wrote it, who produced it, see the picture, etc."

Erik Bradley

Before labels stop sending as many singles as they are, they should also have their records updated. Mail still arrives here for the MD addressed to Ozono. He hasn't been the MD for two years, yet he still gets singles from labels. Send us an edited copy of the whole album, and that's all we need. Then we have every song we're ever going to play already edited on one CD. That's a hell of a lot cheaper in terms of postage.

TALK BACK TO R&R!

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

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LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	LED ZEPPELIN	How The West Was Won	Atlantic	145,490	—
6	2	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	108,330	+9%
3	3	EVANESCENCE	Fallen	Wind-up	89,671	-17%
5	4	KELLY CLARKSON	Thankful	RCA	86,873	-13%
7	5	NORAH JONES	Come Away With Me	Blue Note/Virgin	82,892	+3%
1	6	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	77,137	-66%
9	7	CHER	Very Best Of Cher	WSM	73,502	+6%
8	8	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	73,459	+5%
—	9	SOUNDTRACK	2 Fast 2 Furious	Def Jam South/IDJMG	71,511	—
4	10	SOUNDTRACK	Matrix Reloaded	Maverick/Reprise	59,396	-42%
2	11	DEFTONES	Deftones	Maverick/Reprise	56,564	-66%
11	12	VARIOUS	American Idol Season 2	RCA	51,226	-13%
12	13	LINKIN PARK	Meteora	Warner Bros.	50,832	-11%
20	14	SEAN PAUL	Dutty Rock	VP/Atlantic	44,695	0%
22	15	R.KELLY	Chocolate Factory	Jive	43,708	+4%
15	16	JACK JOHNSON	On And On	Moonshine Conspiracy/Universal	41,431	-15%
24	17	VARIOUS	Now 12	Capitol	40,426	-1%
10	18	DAVID BANNER	Mississippi: The Album	SRC/Universal	40,421	-40%
29	19	TOBY KEITH	Unleashed	DreamWorks	40,326	+4%
28	20	LIL' KIM	La Bella Mafia	OB/Atlantic	39,151	+1%
26	21	WHITE STRIPES	Elephant	V2	38,896	-2%
30	22	COLDPLAY	Rush Of Blood To The Head	Capitol	38,260	+4%
21	23	CELINE DION	One Heart	Epic	37,654	-15%
34	24	CHRISTINA AGUILERA	Stripped	RCA	34,754	+3%
18	25	ISLEY BROTHERS	Body Kiss	DreamWorks	34,467	-26%
46	26	TRAPT	Trapt	Warner Bros.	34,313	+27%
36	27	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	31,225	-6%
27	28	COLD	Year Of The Spider	Geffen/Interscope	31,217	-21%
31	29	AUDIOSLAVE	Audioslave	Epic/Interscope	30,997	-11%
37	30	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	30,179	-6%
40	31	MATCHBOX TWENTY	More Than You Think You Are	Melisma/Atlantic	30,168	-2%
—	32	GINUWINE	Senior	Epic	30,098	—
44	33	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	29,415	+4%
16	34	WEIRD AL YANKOVIC	Poodle Hat	Volcano	29,075	-40%
41	35	JUSTIN TIMBERLAKE	Justified	Jive	28,950	-4%
43	36	AVRIL LAVIGNE	Let Go	Arista	28,390	+1%
38	37	KID ROCK	Cocky	Atlantic	27,669	-13%
14	38	JO DEE MESSINA	Greatest Hits	Curb	26,873	-49%
39	39	FLEETWOOD MAC	Say You Will	Reprise	26,792	-16%
32	40	GODSMACK	Faceless	Republic/Universal	26,743	-23%
47	41	SHANIA TWAIN	Up	Mercury/IDJMG	26,713	+5%
50	42	JOHN MAYER	Room For Squares	Aware/Columbia	26,663	+11%
—	43	FRANKIE J	What's A Man To Do	Columbia	25,900	—
17	44	DJ KAYSLAY	The Streetsweeper	Columbia	24,961	-47%
35	45	EMINEM	Eminem Show	Shady/Aftermath/Interscope	24,764	-27%
48	46	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	21,803	-11%
19	47	MARILYN MANSON	Golden Age Of Grotesque	Nothing/Interscope	19,832	-56%
—	48	O.A.R.	In Between Now And Then	Lava	19,753	—
23	49	POWERMAN 5000	Transform	DreamWorks	19,673	-53%
42	50	THIRD EYE BLIND	Out Of The Vein	Elektra/EEG	19,527	-31%

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ON ALBUMS

West Wings To Top

For the second week in a row, good ol' rock 'n' roll bangs to the head of the charts, paced by the definitive, must-have, three-CD live set from the great Led Zeppelin (Atlantic), *How the West Was Won*. The package exceeds projections, racking up 145,000 in first-week sales. The two-DVD companion set blazes past 100,000, obliterating the record for music-DVD bows



Led Zeppelin

(set several months back by Paul McCartney) by almost 40,000.

Sharing the upper reaches of the top 50 with Zep are five other rock winners: Wind-up's Evanescence (No. 3) just keep on kicking *tuchus*, while Flip/Elektra's Stained (No. 6), Maverick/Reprise's *Matrix Reloaded* soundtrack (No. 10) and the same label's Deftones (No. 11) remain potent in their second weeks. *Meteora*, from Warner Bros.' Linkin Park (No. 13), continues to sell consistently, if not as briskly as its predecessor; it's in the mid-five-fig-



Trapt

ure range and is (not so) quietly approaching double platinum.

Shady/Aftermath/Interscope rapper 50 Cent lands at No. 2, powered by huge play on "21 Questions." The rest of the top 10 includes RCA *Idol* Kelly Clarkson (No. 4), Blue Note thrush Norah Jones (No. 5), WSM diva Cher's best-of (No. 7), Disney's *Lizzie McGuire Movie* ST (No. 8) and Def Jam South/UMG Soundtracks' *2 Fast 2 Furious* hip-hop collection, bowing at No. 9 with the movie hitting theaters on June 6.

Led by Zep, Warner Music Group's hot streak continues, with four of the top 10, eight of the top 20 and 15 of the top 50 further raising WMG's sticker price.

Other guys with guitars and momentum are V2 duo The White Stripes (26-21), Capitol's

touring Coldplay (30-22), WB's Trapt (46-26, with a whopping 27% increase), Atlantic's Matchbox Twenty (40-31), Daylight/Epic's Good Charlotte (44-33) and Columbia's John Mayer (50-42, with an 11% boost).



Coldplay

Goat will continue to be thrown (and sacrificed) on next week's chart, following Elektra's decision to move up the release of Metallica's *St. Anger* five days to June 5, which means they're odds-on to finish first over the likes of Atlantic's Jewel and Sugar Ray and Columbia's Train.

June 6, 2003

Hitting Homers

As an outfielder for the New York Yankees, Bernie Williams has earned a name for himself hitting home runs for a living. However, next week Williams will try to hit a homer of a different sort: He is Going for Adds at Smooth Jazz with "Just Because" featuring David Benoit, the lead single from his upcoming album *The Journey Within*. Unbeknownst to the public at large, Williams, a native of Puerto Rico, has long been an acclaimed guitarist and composer, and he penned seven of the 11 tunes on *Journey*. He studied music on scholarship at the Escuela Libre de Musica in Puerto Rico starting at the age of 13, with the idea that music would be his career. Then, of course, his baseball career took off. Williams will be performing at the House of Blues in Chicago on July 13 (two days before the release of his album), a show that also coincides with Major League Baseball's All-Star Week, taking place in the Windy City.

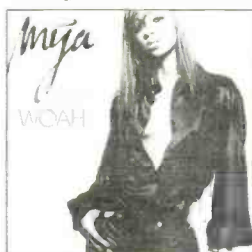


Bernie Williams

Rodney Atkins, who is Going for Adds at Country next week with "Honesty (Write Me a List)," will also be playing ball this week. Atkins will participate in the 13th annual City of Hope Celebrity Softball Challenge this Thursday, June 5, in Nashville. Many of country's finest will be taking the field for either WSIX or WSM (both in Nashville), including Vince Gill, Joe Nichols, Montgomery Gentry and Rebecca Lynn Howard. The game will take place in Nashville's Greer Stadium, and Great American Country will broadcast the contest June 20 and 21.

Though Linkin Park are Going for Adds with "Faint" at Rock, Active Rock and Alternative, the song is already in full swing: It rises to No. 20* at Alternative and No. 41* at Active Rock this week. Linkin Park will be hitting the road on the Summer Sanitarium tour with Deftones, Limp Bizkit, Metallica and Mudvayne beginning July 4 in Pontiac, MI.

Mya is back to present "My Love Is Like ... Woah," produced by Missy Elliott. "Woah" is the first single from Mya's June 24 release, *Moodring*, and the video debuted on MTV's *Making the Video* last week.



Mya

Mya will be performing the song on NBC's *Passions* the week of July 22, but if you want to hear it before then, tune in to Rhythmic and Urban stations starting next week.

Over at Pop radio, we've got a band of five 20-something guys arriving at the format, but it's not your typical boy band. Maroon 5 are Going for Adds with "Harder to Breathe," which has already hit No. 17* on R&R's Hot AC chart.

"Breathe" is from the band's album *Songs About Jane*, and, yes, most of the songs on the album contain at least one line that pertains to vocalist-guitarist Adam Levine's ex-girlfriend Jane. John Mayer and Michelle Branch have been known to sing the praises of Maroon 5, whose all-star fan base includes Natalie Portman and Kirsten Dunst.

Also at Pop are siblings Taryn and Kellin, otherwise known as Boomkat, with "What U Do 2 Me." The duo originally named themselves Kat for Kellin and Taryn, then added the Boom for emphasis. Taryn is also an up-and-coming actress, having appeared on *The Practice*, as well as having recurring roles on *Get Real* and *Boston Public*. Here are the Mannings on working together on music: "Because we grew up together, we're in each other's heads — musically and spiritually."

Peter Adams (vocals, guitar, piano, etc.) and Kat Maslich (vocals, guitar) form another formidable guy-girl duo, EastMountainSouth, and next week they hit Triple A with "You Dance." Adams and Mitchell Froom (Los Lobos, Elvis Costello) produced the group's self-titled album, and Froom says, "Peter is a trained composer, who, at times, brings an Aaron Copland-type harmonic influence into the mix. And Kat has deep personal and musical roots in rural Virginia that flavor everything she writes and sings."



Boomkat

— Mike Trias

R&R Going For Adds™

Week Of 6/9/03

CHR/POP

- BOOMKAT What U Do 2 Me (*DreamWorks*)
- BRIAN MCKNIGHT f/NELLY All Night Long (*Motown/Universal*)
- BROOKS BUFORD Trailer Fabulous (*So So Def/Arista*)
- LUDACRIS Act A Fool (*Def Jam South/IDJMG*)
- MAROON 5 Harder To Breathe (*Octone/J*)
- SARAI Ladies (*Epic*)
- TRAPT Headstrong (*Warner Bros.*)

CHR/RHYTHMIC

- BIG BROVAZ Favorite Things (*Epic*)
- BRIAN MCKNIGHT f/NELLY All Night Long (*Motown/Universal*)
- MYA My Love Is Like...Woah (*Interscope*)
- YOUNG GUNZ Can't Stop, Won't Stop (*Def Jam/IDJMG*)

URBAN

- BRIAN MCKNIGHT f/NELLY All Night Long (*Motown*)
- MYA My Love Is Like...Woah (*Interscope*)
- YOUNG GUNZ Can't Stop, Won't Stop (*Def Jam/IDJMG*)

URBAN AC

No adds

COUNTRY

- DERIC RUTTAN When You Come Around (*Lyric Street*)
- KEITH URBAN Who Wouldn't Wanna Be Me (*Capitol*)
- RICK TREVINO In My Dreams (*Warner Bros.*)
- RODNEY ATKINS Honesty (Write Me A List) (*Curb*)

AC

- TRAIN Calling All Angels (*Columbia*)

HOT AC

- MACY GRAY She Ain't Right For You (*Epic*)

SMOOTH JAZZ

- BERNIE WILLIAMS f/DAVID BENOIT Just Because (*GRP/VMG*)
- KENNY G. Malibu Dreams (*Arista*)
- KEVIN TONEY Better Than Ever (*Shanachie*)
- KIRK WHALUM Another Beautiful Day (*Warner Bros.*)
- LARRY GITTENS Let Me Love You (*Human Feel*)
- RAYFORD GRIFFIN In Your Eyes (*RazorEdge*)

ROCK

- CHEAP TRICK Scent Of A Woman (*Big 3*)
- LINKIN PARK Faint (*Warner Bros.*)
- SALIVA Raise Up (*Island/IDJMG*)

ACTIVE ROCK

- CHEAP TRICK Scent Of A Woman (*Big 3*)
- LINKIN PARK Faint (*Warner Bros.*)
- SALIVA Raise Up (*Island/IDJMG*)

ALTERNATIVE

- CAUTERIZE Something Beautiful (*Wind-up*)
- LINKIN PARK Faint (*Warner Bros.*)

TRIPLE A

- ANNA WILSON The Bus Ride (*Asylum/Reprise*)
- CHEAP TRICK Scent Of A Woman (*Big 3*)
- EASTMOUNTAINSOUTH You Dance (*DreamWorks*)
- KATHLEEN EDWARDS One More Song The Radio Won't Like (*Zoe/Rounder*)
- MOGWAI Happy Songs For Happy People (*Matador*)
- PORCUPINE TREE The Sound Of Muzak (*Lava*)
- RAY BENSON Beyond Time (*Audium*)
- TAJ MAHAL African Herbman (*Tone-Cool*)

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.

FCC

Continued from Page 1

The adoption of Arbitron's method came over protests from NAB President/CEO Eddie Fritts, who, in a May 23 letter to FCC Chairman Michael Powell, said the abandonment of the contour-based method would cause a significant disruption to the industry.

Additionally, Viacom President/COO Mel Karmazin and Clear Channel Chairman/CEO Lowry Mays were both hoping for more deregulation in radio.

Those markets not measured by Arbitron will be the subject of a new proceeding to be launched when the full text of the new rules is released. The proceeding will seek recommendations for how the FCC should measure those markets. In the meantime, an interim policy based on a modified version of the existing contour-based method will be enacted.

The FCC will also now include noncommercial radio broadcasters when judging market reach and impact, a reversal of its previous policy that will further hinder the potential to build clusters of stations.

Additionally, the FCC will include all joint sales agreements as part of a company's local ownership count, reversing its earlier policy that allowed stations to own the legal limit of stations in a market and also run a station under a JSA.

While the new market definition tightens up the number of stations counted in markets, the FCC let stand the actual numerical limits on how many radio stations a company can own in a market. Despite rumors that it was considering raising the limit from eight to 10 in the largest markets, the FCC kept its existing radio-ownership limits — which date back to 1941 — preventing one company from owning more than eight radio stations (five in the same class) in markets that have more than 45 stations.

In markets with 30-44 stations, the limit is still seven (four in the same class); in markets with 15-29 stations, companies may own six (four in the same class); and in markets with 14 or fewer stations, companies may own five (three in the same class).

The FCC grandfathered existing clusters that exceed the new ownership limits. However, if a company wants to sell one of those clusters intact, it must find a small-business buyer for the whole thing or break up the cluster and sell off the stations individually or in smaller groups.

In taking this action, which will likely be unpopular with owners of clustered stations, the FCC said it "sought to respect the reasonable expectations" of companies that purchased groups of stations under the old rules. However, while the agency said it believes allowing existing owners to keep their above-cap clusters promotes competition, it won't allow the sale of those clus-

ters unless the owner provides a "compelling public policy justification" to do so.

And the FCC identified only two justifications: avoiding undue hardship to cluster owners that are small businesses and promoting the entry into broadcasting of small businesses, many of which are minority- or female-owned.

Fritts also addressed this issue in his letter to Powell, and again Fritts did not get the outcome he desired. "Every existing station cluster was formed in reliance on the commission's existing rules," Fritts wrote. "It would be strikingly unfair to now change the rules."

Cross-Media Restrictions

The FCC threw out its decades-old rules preventing radio-TV and broadcast-newspaper cross-ownership in a particular markets and replaced them with blanket cross-media restrictions that ratcheted down the number of radio stations a company can own in a market where it also owns a TV station or newspaper.

The new regulations are based on television-station reach in a given market. Where nine or more TV stations exist, no cross-media limits will be enforced. In markets where four to eight stations exist, a company may own a newspaper, a TV station and as many radio stations as it wishes, as long as the holdings do not exceed 50% of the local radio cap. In markets where three or fewer TV stations are based, no cross-ownership will be allowed. Other combinations are allowed, with similar give-and-take among various media.

"Keeping the old rules exactly as they are, as some so stridently suggesting, was not a viable option," Powell said Monday as he and fellow Republican Commissioners Kathleen Abernathy and Kevin Martin voted in favor of the new regulations. "Without today's surgery, the rules would assuredly meet a swift death."

Addressing the flood of comments the FCC received from individual citizens, Powell said, "I have heard the concerns expressed by the public about excessive consolidation. Though such generalized worries do not clearly suggest specific answers to the specific issues the commission must address, they have introduced a note of caution in the choices we have made.

"Consequently, our decisions today — retaining the rule against networks merging, tightening the limits on radio ownership and modifying, rather than eliminating, the remaining rules — are modest, albeit very significant, changes."

Abernathy said, "It goes without saying that none of us wants to see media ownership concentrated in the hands of a few. For me, given the rules we adopt today, the breakneck pace of technological development, and the ever-increasing number of pipelines into consumers' homes, it is simply not possible to monopolize the

flow of information in today's world."

Martin said, "Clearly, the media marketplace has changed significantly since our media-ownership rules were first adopted. Yet what has not changed is the importance of the three principles our original rules were intended to promote: competition, localism and diversity. Fundamentally, our rules must still promote competition, localism and diversity to nourish a vibrant media marketplace."

Democrats Dissent

The FCC's adoption of the new rules voted for by its Republican majority was met with fierce criticism by from Democratic FCC Commissioners Jonathan Adelstein and Michael Copps, and the two expressed their displeasure during the meeting.

Copps said he wants to prevent the rest of the media marketplace from experiencing consolidation like that radio has seen since 1996. "Radio deregulation gives us powerful and relevant lessons," he said. "When Congress and the commission removed radio-concentration protections, we experienced massive and largely unforeseen consolidation.

"Competition in many towns became nonexistent as a few companies bought up virtually every station in the market. This experience should terrify us as we consider visiting upon television and newspapers what we have inflicted upon radio. 'Clear Channelization' of the rest of the American media will harm our country."

Adelstein expressed regret that his three Republican colleagues voted to make such sweeping changes to the media marketplace. "It's been difficult for me to watch a group of colleagues whom I genuinely respect, like and admire move in a direction with which I so strongly disagree," he said. "I'm afraid a dark storm cloud is now looming over the future of the American media. This is the most sweeping and destructive rollback of consumer-protection rules in the history of American broadcasting."

Freeze On New Applications

The Media Bureau is holding all new transfer of control and assignment applications until FCC Forms 314 and 315 are revised to reflect the new regulations. Pending applications can be amended to comply with the new regulations, or applicants can request waivers of the new rules.

Presenting the new rules to the commissioners, Ferree said the old rules were "about as rusty as they can be" and described them as "a patchwork of unenforceable rules that — while laudable in principle — utterly failed to serve the interests they purported to serve."

At R&R's press time, the commissioners had a June 4 appearance scheduled in front of the Senate Commerce Committee to defend the new regulations.

Additional reporting by Adam Jacobson.



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Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., WFLY/Albany, NY; WKZL/Canton, OH; WKXX/Chicago, IL) with their respective owners, formats, and advertising agencies.

Monitored Reporters: 181 Total Reporters, 127 Total Monitored, 54 Total Indicator, 51 Current Indicator Playlist (1) WBFA/Columbus, GA. Includes logo for American Radio History.

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PART ONE OF A TWO-PART SERIES

R&R's Ultimate Label List

Record-company movers and shakers

It's one of our most requested features — R&R's Ultimate Label List. This week and next we present a comprehensive contact list for the labels that create, develop, promote and brand music and artists to Contemporary Hit Radio.

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Continued on Page 35

mercyme i can only imagine



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MAINSTREAM HIT... WOMEN 18-24... #2 OVERALL... #1 NET POSITIVE

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-John Reynolds/WNKS

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 6, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of May 11-17.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)

	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.96	-	-	-	94.3	27.4	4.11	3.91	3.86	3.93	3.98	4.04	3.90
HP FABOLOUS fILiL' MO Can't Let You Go (Elektra/EEG)	3.93	3.89	3.83	3.73	91.1	26.0	4.05	3.87	3.87	4.11	3.78	3.98	3.84
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3.92	3.86	-	-	94.3	25.4	4.07	3.87	3.80	4.10	3.63	3.88	4.05
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.92	3.92	3.87	3.94	96.6	30.0	4.28	4.00	3.48	4.03	3.77	3.83	4.06
EMINEM Sing For The Moment (Shady/Interscope)	3.90	3.87	3.87	3.88	94.6	23.4	3.83	3.93	3.94	3.90	3.76	4.01	3.93
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.84	3.71	3.70	3.78	94.9	31.1	3.97	3.80	3.74	3.76	3.74	3.98	3.88
R. KELLY Ignition (Jive)	3.84	3.85	3.69	3.65	96.9	28.9	4.04	3.74	3.74	3.99	3.66	3.91	3.80
HP LIL' KIM f50 CENT Magic Stick (Atlantic)	3.83	3.83	-	-	85.7	19.1	3.83	3.82	3.83	3.90	3.73	3.79	3.88
TYRESE How You Gonna Act Like That (J)	3.82	3.81	3.75	3.78	95.1	37.7	3.96	3.84	3.67	3.71	3.72	3.93	3.93
HP R. KELLY Snake (Jive)	3.82	3.78	-	-	86.0	21.4	3.86	3.77	3.84	3.95	3.64	3.94	3.74
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.79	3.99	3.73	3.61	92.6	23.4	3.68	3.75	3.96	3.68	3.76	3.90	3.83
FRANKIE J I Don't Wanna Try (Columbia)	3.75	3.66	3.54	3.54	88.0	26.9	3.86	3.80	3.59	3.78	3.54	3.82	3.84
SEAN PAUL Get Busy (VP/Atlantic)	3.72	3.69	3.79	-	97.4	32.0	3.96	3.71	3.49	3.88	3.64	3.61	3.85
HP SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.72	3.63	3.61	3.68	94.3	39.7	3.81	3.65	3.69	3.89	3.48	3.89	3.62
GINUWINE Hell Yeah (Epic)	3.68	3.63	3.60	3.64	94.9	34.9	3.83	3.57	3.65	3.82	3.48	3.64	3.78
WAYNE WONDER No Letting Go (VP/Atlantic)	3.66	3.60	3.52	3.57	85.7	33.4	3.84	3.55	3.59	3.75	3.44	3.63	3.81
HP DA BRAT So In Love With You (So So Def/Arista)	3.65	3.59	3.68	3.85	86.9	29.4	3.77	3.57	3.60	3.66	3.56	3.65	3.73
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.62	3.55	3.52	3.53	98.6	34.9	3.68	3.62	3.57	3.51	3.49	3.72	3.77
GOOD CHARLOTTE The Anthem (Epic)	3.59	3.58	3.38	3.33	89.1	31.7	3.75	3.52	3.51	3.50	3.60	3.56	3.70
COLDPLAY Clocks (Capitol)	3.59	3.59	-	-	80.6	27.7	3.30	3.57	3.82	3.46	3.67	3.71	3.51
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3.53	-	-	-	82.0	29.1	3.82	3.41	3.39	3.31	3.65	3.61	3.57
JENNIFER LOPEZ I'm Glad (Epic)	3.49	3.55	3.57	3.46	94.6	37.4	3.71	3.48	3.27	3.51	3.41	3.52	3.51
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3.47	3.59	3.53	3.35	86.6	24.6	3.35	3.44	3.61	3.52	3.55	3.33	3.49
STACIE ORRICO Stuck (ForeFront/Virgin)	3.43	3.45	3.35	3.35	88.9	34.6	3.48	3.40	3.41	3.52	3.16	3.52	3.48
KELLY CLARKSON Miss Independent (RCA)	3.40	3.44	3.44	3.20	86.9	28.9	3.54	3.36	3.31	3.42	3.23	3.38	3.59
CHRISTINA AGUILERA Fighter (RCA)	3.35	3.39	3.40	3.46	90.9	34.0	3.50	3.24	3.30	3.34	3.25	3.42	3.38
JEWEL Intuition (Atlantic)	3.29	3.47	-	-	77.4	28.9	3.40	3.20	3.28	3.28	3.09	3.44	3.36
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.29	3.22	3.24	3.13	82.9	30.3	3.04	3.32	3.48	3.26	3.29	3.41	3.19
EVANESCENCE Bring Me To Life (Wind-up)	3.21	3.44	3.43	3.25	70.6	28.3	3.24	3.14	3.26	3.05	3.36	3.18	3.25
AVRIL LAVIGNE Losing Grip (Arista)	3.20	3.15	3.18	3.15	77.1	30.9	3.30	3.11	3.18	3.23	3.07	3.13	3.38

CalloUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

50 Cent debuts on Callout America this week at No. 1 with "21 Questions" (Shady/Aftermath/Interscope). To no one's surprise, the song is testing across all demos, ranking second with teens, third with women 18-24 and fourth among women 25-34.

Fabulous rises to No. 2 with "Can't Let You Go" (Elektra/EEG). The track is fourth with teens and women 18-24 and third with women 25-34.

Mariah Carey's got her biggest hit in years, but it's not as a solo artist, it's as a co-performer on Busta Rhymes' "I Know What You Want" (J). The song is third with teens, fourth 18-24 and eighth 25-34.

50 Cent is featured on Lil Kim's "Magic Stick" (Atlantic), which ranks eighth overall, seventh 18-24 and sixth 25-34.

R. Kelly is right on track with "Snake" (Jive). The track spends its second week in the top 10 overall while scoring solid demos, including a fifth-place ranking with women 25-34.

3 Doors Down score the top testing song in America among women 25-34 with their chart-topping "When I'm Gone" (Republic/Universal). Also testing in upper demos is "Clocks" by Coldplay (Capitol), which ranks seventh.

Every week, you can view the latest Callout America data on the web at www.bullseye.com, thanks to R&R's partnership with John Hart, Chuck Dees and the fine folks at Bullseye. This week's password is *barbis*.

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

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CHR/POP TOP 50

June 6, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JUSTIN TIMBERLAKE Rock Your Body (Jive)	7957	-518	876840	13	127/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	7946	+116	860129	14	121/0
3	3	R. KELLY Ignition (Jive)	7418	-128	761202	14	119/0
4	4	SEAN PAUL Get Busy (40/40/VP/Atlantic)	7072	+119	814618	10	120/0
7	5	KELLY CLARKSON Miss Independent (RCA)	6576	+691	700906	7	121/0
5	6	CHRISTINA AGUILERA Fighter (RCA)	6259	+58	690473	12	123/0
6	7	3 DOORS DOWN When I'm Gone (Republic/Universal)	5664	-484	614599	24	122/0
10	8	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	5370	+401	581045	15	109/1
9	9	50 CENT In Da Club (Shady/Aftermath/Interscope)	5094	-594	551423	17	120/0
8	10	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	4901	-824	507118	12	120/0
12	11	50 CENT 21 Questions (Shady/Aftermath/Interscope)	4771	+501	488918	6	114/2
11	12	STACIE ORRICO Stuck (Forefront/Virgin)	4543	+97	447989	16	124/0
14	13	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4489	+783	569642	8	114/9
13	14	JENNIFER LOPEZ I'm Glad (Epic)	4230	+173	427426	8	122/0
15	15	WAYNE WONDER No Letting Go (VP/Atlantic)	4016	+345	482500	11	108/6
17	16	FRANKIE J. Don't Wanna Try (Columbia)	3823	+404	463158	8	113/4
20	17	JEWEL Intuition (Atlantic)	3524	+395	344772	8	119/3
16	18	GINUWINE Hell Yeah (Epic)	3146	-443	276299	15	111/0
19	19	AMANDA PEREZ Angel (Powerhouse/Virgin)	3029	-339	282070	19	119/0
18	20	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2929	-445	372475	15	121/0
23	21	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	2770	+511	313450	5	82/6
22	22	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	2715	+231	303415	8	110/2
29	23	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2676	+660	232223	3	112/5
21	24	COLDPLAY Clocks (Capitol)	2676	+149	242071	12	104/0
25	25	SIMPLE PLAN Addicted (Lava)	2631	+433	342668	6	92/3
30	26	MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	2620	+807	307510	3	115/4
28	27	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)	2530	+452	291344	5	73/4
37	28	BEYONCE' Crazy In Love (Columbia)	2294	+856	256409	2	111/8
31	29	AUDIOSLAVE Like A Stone (Interscope/Epic)	1980	+212	182985	8	102/1
27	30	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1967	-140	176398	10	84/0
33	31	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1896	+165	172926	7	82/3
32	32	LILLIX It's About Time (Maverick/Reprise)	1870	+117	184666	7	95/5
36	33	ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)	1843	+402	201604	4	101/13
24	34	TYRESE How You Gonna Act Like That (J)	1759	-469	165037	11	97/0
26	35	GOOD CHARLOTTE The Anthem (Epic)	1723	-448	201589	13	110/0
Debut	36	PINK F/WILLIAM ORBIT Feel Good Time (Columbia)	1666	+1066	206077	1	115/16
38	37	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	1583	+165	171553	6	79/7
39	38	BLU CANTRELL Breathe (Arista)	1508	+167	188190	16	58/4
43	39	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	1266	+107	111363	4	68/0
41	40	T.A.T.U. Not Gonna Get Us (Interscope)	1266	+61	104483	4	83/5
44	41	TRAIN Calling All Angels (Columbia)	1252	+165	114907	3	69/4
46	42	THALIA F/FAT JOE I Want You (Virgin)	1221	+362	157375	2	81/15
40	43	AALIYAH Miss You (BlackGround/Universal)	1202	-120	144256	20	81/0
34	44	NAS I Can (Columbia)	1186	-488	100249	9	77/0
42	45	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Live)	1132	-40	155061	20	96/0
35	46	AVRIL LAVIGNE Losing Grip (Arista)	1057	-440	107699	10	110/0
47	47	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	1030	+261	119061	2	45/9
45	48	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	883	-115	87309	13	58/0
50	49	MERCYME I Can Only Imagine (INO/Curb)	722	+110	47639	2	34/5
Debut	50	DA BRAT In Love Wit Chu (So So Def/Arista)	714	+219	63573	1	43/8

127 CHR/POP reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003. R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
DREAM F/LOON Crazy (Bad Boy/Universal)	62
BOWLING FOR SOUP Punk Rock 101 (Jive)	23
PINK F/WILLIAM ORBIT Feel Good Time (Columbia)	16
THALIA F/FAT JOE I Want You (Virgin)	15
MARIAH CAREY Bringin' On The Heartbreak (MonarC/DJMG)	15
CRAIG DAVID F/STING Rise & Fall (Wildstar/Atlantic)	14
ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)	13
SKYE SWEETNAM Billy S (Capitol)	13
SARAI Ladies (Epic)	11
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	9
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	9
FANNYPACK Cameltoe (Tommy Boy)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK F/WILLIAM ORBIT Feel Good Time (Columbia)	+1066
BEYONCE' Crazy In Love (Columbia)	+856
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	+807
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+783
KELLY CLARKSON Miss Independent (RCA)	+691
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+660
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+511
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+501
FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)	+452
SIMPLE PLAN Addicted (Lava)	+433

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AVRIL LAVIGNE I'm With You (Arista)	1943
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	1904
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1732
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1417
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1410
NIVEA Don't Mess With My Man (Jive)	1382
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1241
CHRISTINA AGUILERA Beautiful (RCA)	1181
EMINEM Lose Yourself (Shady/Interscope)	1179
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1005
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	965
LINKIN PARK In The End (Warner Bros.)	952
JUSTIN TIMBERLAKE Cry Me A River (Jive)	921
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	907
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	895
NELLY Hot In Herre (Fo' Reel/Universal)	857
AVRIL LAVIGNE Complicated (Arista)	855
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	834
DJ SAMMY & YANOU Heaven (Robbins)	754
CREED One Last Breath (Wind-up)	730
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	660
SANTANA F/MICHELLE BRANCH The Game Cf Love (Arista)	628
PINK Just Like A Pill (Arista)	598
CALLING Wherever You Will Go (RCA)	597
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	590

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)	3087	+35	88967	10	53/0
1	2	JUSTIN TIMBERLAKE Rock Your Body (<i>Jive</i>)	2964	-152	84814	12	50/0
4	3	CHRISTINA AGUILERA Fighter (<i>RCA</i>)	2705	+130	82366	11	51/0
3	4	R. KELLY Ignition (<i>Jive</i>)	2542	-117	75749	11	46/0
7	5	KELLY CLARKSON Miss Independent (<i>RCA</i>)	2471	+248	76682	6	51/0
6	6	SEAN PAUL Get Busy (<i>40/40/VP/Atlantic</i>)	2348	+69	70501	9	48/0
8	7	MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)	2296	+97	67532	16	51/0
5	8	3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)	2255	-223	60864	25	46/0
11	9	JENNIFER LOPEZ I'm Glad (<i>Epic</i>)	1895	+169	55318	7	50/0
12	10	JEWEL Intuition (<i>Atlantic</i>)	1779	+78	52284	7	51/0
9	11	EMINEM Sing For The Moment (<i>Shady/Aftermath/Interscope</i>)	1763	-208	44981	10	41/0
14	12	STACIE ORRICO Stuck (<i>Forefront/Virgin</i>)	1654	+92	49976	15	44/0
10	13	DANIEL BEDINGFIELD If You're Not The One (<i>Island/IDJMG</i>)	1597	-354	45183	14	41/0
13	14	50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	1564	-81	42754	16	40/0
15	15	ALL-AMERICAN REJECTS Swing Swing (<i>DreamWorks</i>)	1505	+69	43480	10	50/1
18	16	UNCLE KRACKER Drift Away (<i>Top Dog/Lava/Atlantic</i>)	1411	+218	41489	4	42/3
19	17	50 CENT 21 Questions (<i>Shady/Aftermath/Interscope</i>)	1282	+134	41936	4	46/0
20	18	WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)	1253	+112	34151	7	42/1
23	19	BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>JJ</i>)	1246	+259	38356	4	41/5
21	20	FRANKIE J. Don't Wanna Try (<i>Columbia</i>)	1236	+170	36717	7	39/2
17	21	COLDPLAY Clocks (<i>Capitol</i>)	1186	-162	36958	12	35/1
16	22	AMANDA PEREZ Angel (<i>Powerhouse/Virgin</i>)	1165	-239	30894	18	32/0
27	23	MICHELLE BRANCH Are You Happy Now? (<i>Maverick/WB</i>)	1112	+271	32274	2	50/4
29	24	SIMPLE PLAN Addicted (<i>Lava</i>)	965	+211	27232	5	38/1
26	25	JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)	961	+115	30241	7	35/2
30	26	BLACK EYED PEAS Where Is The Love? (<i>A&M/Interscope</i>)	906	+167	27170	2	49/2
28	27	SUGAR RAY Mr. Bartender (It's So Easy) (<i>Atlantic</i>)	804	+3	23023	4	38/0
33	28	TRAIN Calling All Angels (<i>Columbia</i>)	773	+169	22189	3	36/3
25	29	GOOD CHARLOTTE The Anthem (<i>Epic</i>)	753	-107	20944	12	26/0
22	30	GINUWINE Hell Yeah (<i>Epic</i>)	746	-261	17804	9	24/0
46	31	PINK F/WILLIAM ORBIT Feel Good Time (<i>Columbia</i>)	702	+342	20103	2	44/13
35	32	LILLIX It's About Time (<i>Maverick/Reprise</i>)	608	+50	20453	5	29/0
34	33	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)	594	+32	17339	6	31/3
36	34	T.A.T.U. Not Gonna Get Us (<i>Interscope</i>)	593	+51	18719	5	38/1
39	35	ASHANTI Rock Wit U (Awwwwww Baby) (<i>Murder Inc./IDJMG</i>)	566	+88	17737	2	34/4
24	36	AVRIL LAVIGNE Losing Grip (<i>Arista</i>)	539	-372	15392	10	20/0
50	37	BEYONCE' Crazy In Love (<i>Columbia</i>)	538	+240	16405	2	39/13
31	38	COUNTING CRDWS Big Yellow Taxi (<i>Geffen/Interscope</i>)	525	-117	15285	16	18/0
40	39	THIRD EYE BLIND Blinded (When I See You) (<i>Elektra/EEG</i>)	497	+51	14478	4	26/2
38	40	STACIA Angel (<i>Raystone</i>)	451	-41	11062	13	16/0
44	41	FABOLOUS FILIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	449	+77	16589	3	20/5
45	42	BLU CANTRELL Breathe (<i>Arista</i>)	409	+43	13459	7	23/3
47	43	MERCYME I Can Only Imagine (<i>INO/Curb</i>)	396	+62	9837	2	22/5
Debut	44	THALIA FIFAT JOE I Want You (<i>Virgin</i>)	381	+197	13092	1	22/4
37	45	NAS I Can (<i>Columbia</i>)	346	-156	9101	5	17/0
48	46	JULIE WOOD Open My Eyes (<i>Independent</i>)	335	+22	7598	2	17/0
42	47	SNOOP DOGG Beautiful (Daggy Style/Priority/Capitol)	329	-56	11344	3	14/0
41	48	TEMMORA Try'n To Play A Playa (<i>Independent</i>)	314	-75	7091	6	12/0
32	49	TYRESE How You Gonna Act Like That (<i>JJ</i>)	306	-328	7716	7	10/0
49	50	BOWLING FOR SOUP Girl All The Bad Guys Want (<i>Silvertone/Jive</i>)	282	-26	7949	19	11/0

54 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
PINK F/WILLIAM ORBIT Feel Good Time (<i>Columbia</i>)	13
BEYONCE' Crazy In Love (<i>Columbia</i>)	13
CRAIG DAVID F/STING Rise & Fall (<i>Wildstar/Atlantic</i>)	13
MARIAH CAREY Bringin' On The Heartbreak (<i>MonarC/IDJMG</i>)	9
DREAM F/LOON Crazy (<i>Bad Boy/Universal</i>)	7
BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>JJ</i>)	5
MAONNA Hollywood (<i>Maverick/WB</i>)	5
MERCYME I Can Only Imagine (<i>INO/Curb</i>)	5
FABOLOUS FILIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	5
MICHELLE BRANCH Are You Happy Now? (<i>Maverick/WB</i>)	4
ASHANTI Rock Wit U (Awwwwww Baby) (<i>Murder Inc./IDJMG</i>)	4
THALIA FIFAT JOE I Want You (<i>Virgin</i>)	4
UNCLE KRACKER Drift Away (<i>Top Dog/Lava/Atlantic</i>)	3
TRAIN Calling All Angels (<i>Columbia</i>)	3
AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)	3
BLU CANTRELL Breathe (<i>Arista</i>)	3
LIVE Heaven (<i>Radioactive/MCA</i>)	3
BOOMKAT What U Do 2 Me (<i>DreamWorks</i>)	3
SANTANA F/ALEX BAND Why Don't You & I (<i>Arista</i>)	3
RUBEN STUDDARD Flying Without Wings (<i>RCA</i>)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK F/WILLIAM ORBIT Feel Good Time (<i>Columbia</i>)	+342
MICHELLE BRANCH Are You Happy Now? (<i>Maverick/WB</i>)	+271
BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>JJ</i>)	+259
KELLY CLARKSON Miss Independent (<i>RCA</i>)	+248
BEYONCE' Crazy In Love (<i>Columbia</i>)	+240
UNCLE KRACKER Drift Away (<i>Top Dog/Lava/Atlantic</i>)	+218
SIMPLE PLAN Addicted (<i>Lava</i>)	+211
THALIA FIFAT JOE I Want You (<i>Virgin</i>)	+197
FRANKIE J. Don't Wanna Try (<i>Columbia</i>)	+170
JENNIFER LOPEZ I'm Glad (<i>Epic</i>)	+169
TRAIN Calling All Angels (<i>Columbia</i>)	+169
BLACK EYED PEAS Where Is The Love? (<i>A&M/Interscope</i>)	+167
MADDNNA Hollywood (<i>Maverick/WB</i>)	+137
50 CENT 21 Questions (<i>Shady/Aftermath/Interscope</i>)	+134
CHRISTINA AGUILERA Fighter (<i>RCA</i>)	+130
JASDN MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)	+115
WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)	+112
MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)	+97
STACIE ORRICO Stuck (<i>Forefront/Virgin</i>)	+92
ASHANTI Rock Wit U (Awwwwww Baby) (<i>Murder Inc./IDJMG</i>)	+88
JEWEL Intuition (<i>Atlantic</i>)	+78
FABOLOUS FILIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	+77
CRAIG DAVID F/STING Rise & Fall (<i>Wildstar/Atlantic</i>)	+70
ALL-AMERICAN REJECTS Swing Swing (<i>DreamWorks</i>)	+69
SEAN PAUL Get Busy (<i>40/40/VP/Atlantic</i>)	+69
MERCYME I Can Only Imagine (<i>INO/Curb</i>)	+62
SUZY K Teaching (<i>Vellum</i>)	+60
LUCY WOODWARD Blindsided (<i>Atlantic</i>)	+60
R. KELLY Snake (<i>Jive</i>)	+54
T.A.T.U. Not Gonna Get Us (<i>Interscope</i>)	+51

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Continued from Page 30

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Epic

Jeff Bardin

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America's Best Testing CHR/Pop Songs 12 + For The Week Ending 6/6/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
EVANESCENCE Bring Me To Life (<i>Wind-up</i>)	4.25	4.21	90%	22%	4.15	4.17	4.33
MATCHBOX TWENTY Unwell (<i>Atlantic</i>)	4.21	4.16	88%	11%	4.24	4.29	4.19
KELLY CLARKSON Miss Independent (<i>RCA</i>)	4.12	4.13	93%	14%	4.19	4.07	4.08
3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)	4.05	4.01	95%	36%	3.97	4.04	4.16
SIMPLE PLAN Addicted (<i>Lava</i>)	4.01	-	71%	13%	4.29	4.11	3.64
ALL-AMERICAN REJECTS Swing, Swing (<i>DreamWorks</i>)	4.01	3.91	66%	13%	4.17	4.06	3.88
GOOD CHARLOTTE The Anthem (<i>Epic</i>)	3.99	3.83	91%	26%	4.19	4.02	3.92
CHRISTINA AGUILERA Fighter (<i>RCA</i>)	3.93	3.94	96%	25%	3.87	4.12	3.88
STACIE ORRICO Stuck (<i>ForeFront/Virgin</i>)	3.90	3.97	79%	18%	4.05	3.98	3.70
DANIEL BEDINGFIELD If You're Not The One (<i>Island/IDJMG</i>)	3.89	3.87	88%	25%	3.80	3.92	3.94
JEWEL Intuition (<i>Atlantic</i>)	3.86	3.77	82%	12%	3.83	3.64	3.98
UNCLE KRACKER FJ DOBBIE GRAY Drift Away (<i>Lava</i>)	3.84	-	71%	15%	3.92	3.66	3.99
JUSTIN TIMBERLAKE Rock Your Body (<i>Jive</i>)	3.82	3.77	99%	39%	3.64	4.10	3.94
BLACK EYED PEAS Where Is The Love? (<i>A&M/Interscope</i>)	3.74	-	34%	5%	3.95	3.76	3.69
EMINEM Sing For The Moment (<i>Shady/Aftermath/Interscope</i>)	3.67	3.61	97%	39%	3.93	3.62	3.89
COLDPLAY Clocks (<i>Capitol</i>)	3.66	3.76	72%	22%	3.53	3.61	3.54
FRANKIE J. Don't Wanna Try (<i>Columbia</i>)	3.64	3.55	68%	17%	3.83	3.67	3.52
WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)	3.63	3.39	58%	20%	3.48	3.68	3.56
50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	3.62	3.57	95%	53%	3.70	3.74	3.60
SEAN PAUL Get Busy (<i>40/VP/Atlantic</i>)	3.60	3.48	87%	34%	3.90	3.57	3.70
GINUWINE Hell Yeah (<i>Epic</i>)	3.49	3.44	81%	29%	3.64	3.68	3.41
R. KELLY Ignition (<i>Jive</i>)	3.48	3.40	93%	44%	3.73	3.69	3.08
FABOLOUS Can't Let You Go (<i>Elektra/EEG</i>)	3.46	-	58%	17%	3.72	3.65	3.31
TYRESE How You Gonna Act Like That (<i>J</i>)	3.41	3.27	71%	24%	3.46	3.54	3.44
50 CENT 21 Questions (<i>Shady/Aftermath/Interscope</i>)	3.40	3.40	82%	28%	3.63	3.54	3.42
NAS I Can (<i>Columbia</i>)	3.37	3.28	74%	30%	3.79	3.20	3.11
SNOOP DOGG Beautiful (<i>Doggystyle/Priority/Capitol</i>)	3.37	3.19	74%	31%	3.39	3.46	3.34
AMANDA PEREZ Angel (<i>Powerhouse/Virgin</i>)	3.32	3.17	90%	48%	3.46	3.21	3.15
BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (<i>J</i>)	3.28	3.30	79%	31%	3.44	3.32	2.93
JENNIFER LOPEZ I'm Glad (<i>Epic</i>)	3.22	3.16	91%	36%	3.29	3.04	3.11

Total sample size is 539 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

STAGGA LEE Roll Wit M.V.P. (*ARTISTdirect*)
Total Plays: 578, Total Stations: 29, Adds: 2

RACHEL FARRIS I'm Not The Girl (*Big3*)
Total Plays: 536, Total Stations: 39, Adds: 0

R. KELLY Snake (*Jive*)
Total Plays: 443, Total Stations: 23, Adds: 6

MADONNA Hollywood (*Maverick/WB*)
Total Plays: 372, Total Stations: 38, Adds: 7

FANNYPACK Cameltoe (*Tommy Boy*)
Total Plays: 357, Total Stations: 18, Adds: 9

MONICA So Gone (*J*)
Total Plays: 323, Total Stations: 37, Adds: 8

LUDACRIS Act A Fool (*Def Jam South/IDJMG*)
Total Plays: 309, Total Stations: 26, Adds: 4

LIVE Heaven (*Radioactive/MCA*)
Total Plays: 238, Total Stations: 25, Adds: 6

SARAI Ladies (*Epic*)
Total Plays: 161, Total Stations: 20, Adds: 11

JENNIFER LOVE HEWITT Can I Go Now? (*Jive*)
Total Plays: 138, Total Stations: 16, Adds: 4

Songs ranked by total plays

R&R's Ultimate....

Continued from Page 30

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Paddy Rascona
New York/Philadelphia Regional
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Jordan Rosenblatt
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Charlie Strobel
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Amanda Walk
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Hollywood

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Donna Passuntino
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Jimmy Walorz
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Immergent

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Interscope/ Geffen/A&M

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Pam Buccì
DC Regional
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Jesse Flohr
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Rob Harvey
New York Regional
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Chris Hughes
Detroit Regional
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248-273-6594 fax
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Cynthia Johnson
Dallas Regional
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Jay Lewis
Charlotte Regional
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Chris Lopes
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Tom Martens
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Chris Moradi
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Mark Neiter
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Ed Lover And Dr. Dre Make It Jump Off

Duo gets syndication deal with Superadio

It's been a long haul for radio personalities Ed Lover and Dr. Dre. After getting their start on MTV's groundbreaking show *Yo! MTV Raps* and having the opportunity to influence a generation during the late '80s hip-hop boom, the duo segued into radio when they discovered what a successful air personality could earn.

"Radio came because Dre and I needed to work after MTV was over," says Lover. "Our manager at the time, Charles Stillier, did his research and let us know how much money a damn good morning show could make, and it was more than what we were making on MTV. A lot more! So we were like, 'Yo, let's take the opportunity and see what we can make out of it,' and we've been rolling ever since."

Dre — who gained radio experience while attending Adelphi University — and Lover got their first radio gig together at WBLS/New York, doing a weekend show called *The Operating Room*. While working at WBLS, they were mentored by the legendary Frankie Crocker, Chuck Leonard and Vaughn Harper.

With that kind of experience, they got the call to come to WQHT (Hot 97)/New York to do mornings. "We came on at a time when hip-hop was exploding all over the place," says Lover. "Somebody was smart enough to say, 'Hip-hop is viable; we can run a whole station off of it.' We were lucky enough to come through at that point and to have the personality to be put on the radio."

Lover and Dre left WQHT in 1999 and headed out West to do morn-

ings at Urban KKBT/Los Angeles. With the international recognition the duo had from their TV and radio exposure, the move seemed like a great idea; they quickly found out that it wasn't.



Dr. Dre & Ed Lover

"They fired us, straight up," says Dre. "We were brought out to Los Angeles to do something, but it was never set up properly. We couldn't execute properly because there were other things going on in the company. For example, they sold the station twice. We got out there, and the third month, they sold the station."

"When Radio One came in, they made a lot of promises," Lover says. "They said they weren't switching the morning show, and then, all of sudden — without any explanation — they wanted to. That's one of the prices you pay for being in radio. That's a chance every radio jock takes. Hopefully, you got a good enough deal like we did, and you still get a check."

After they were let go by KKBT, Dre headed back to New York to work on producing various projects and Lover stayed in Los Angeles to pursue an acting career. When Clear Channel signed on Urban WWPR in New York City, the duo were offered the morning position, where they would go up against their former employer, Hot 97, and they jumped at the opportunity.

Now, with their morning show in

place, Lover and Dre have made a deal with Superadio to do a syndicated show. I recently had the chance to talk to them about their new show, *The Jump Off*, and some of their experiences as veterans of the radio game.

R&R: How do you guys continue to have the drive to do morning radio after all that you've gone through?

EL: The drive comes from loving what you do and coming to a realization at a certain point in your life that "This is what I'm good at." There's no shame in being a good radio jock. Radio cats always are aching for more. They feel like, "Well, I need to be a recording artist," or, "I'm not big enough." There's nothing wrong with being a damn good radio jock. You get paid well, and you don't really have to work that hard. I shouldn't say

"Our goal is to do the best damn syndicated mix show that's ever been on radio and just be happy and humble doing it."

Ed Lover

you don't work hard, because everybody can't do it.

I love the immediate response you get from doing radio in the No. 1 market in the world. That's our drive. It's not a strain. You got your mornings where you don't feel good and you don't want to get up 4:30, but it always seems like once you get here, you have a good time. You need a good team, because Dre and I wouldn't be shit without our team. You're only as strong as your weakest link, and we don't have any weak links. We're strong because everybody contributes and helps Dre and I do a great show. They're into it the way we are into it.

R&R: What inspired you guys to do a syndicated show?

EL: That was something that was already in the works when I was in L.A. I was working on doing a syndicated radio show with a young man by the name of DJ Envious. Me and him kind of stayed in touch, and he introduced me to Rick Martin. When we came back to New York, it was only natural — because we were back on the radio together — that Dre and I would do the syndicated show together.

We realized through all the ups and downs that we've been through together that Ed Lover and Dr. Dre is a brand. People want what they're used to. They want that brand. The syndicated show came about through me staying in touch with Envious and Rick Martin and then bringing Dre into the fold. We worked out the details and found the right syndicator, which is Superadio, and put all the pieces of the puzzle together. Everybody brought somebody to the table. We all are pushing forward, and we all have the same goal in mind.

R&R: What goal is that?

EL: Our goal is to do the best damn syndicated mix show that's ever been on radio and just be happy and humble doing it. Too many radio guys nowadays aren't humble. Once you've been out of work and you've been out of the game, you see who your true friends are. When you come back into the game, it humbles the shit out of you.

Being back and doing this syndicated show is a blessing. It was a huge blessing for Dre and I to be in California, get fired, not be on the radio and then be brought back to the No. 1 market in such a huge manner. We could have come back and gone back to work for Hot 97, but we came back on a brand-new radio station, challenging a 10-year veteran for the throne.

Dre: If we had gone back to Hot 97, it would have been no challenge. It would have been like every day. It would have been like, "OK, guys. Now you're back; let's start again." "Start again? We've been doing this already." "Oh, no, you have to start again."

R&R: Tell me about your syndicated show, *The Jump Off*. What kind of features does it have?

EL: We have our "Top 10 Countdown," which is the top 10 hottest joints in the country. We got a "Battle of the Beats," where you get to vote online who you think has the hottest track of the week. We also got "Two-way Ghetto News," which gives you all the crap you get over the two-way. Dre and I get to be free and say what the hell we want to say when we want to say it — good, bad or indifferent. We call it "PD-less radio."

R&R: What kind of music position does the show have?

EL: We have three different mixers: DJ Kut, Vince and Mr. Choc out of Los Angeles. They can play whatever they want to play. Give me some old-school joints, but do ya damn thang.

R&R: How would you like to see the show evolve?

EL: We want this show to be international. We have three stations in Africa now and two in Canada. We are trying to go everywhere that we can internationally. We are trying to get on in Asia right now.

R&R: After all the experiences you've had and the changes you've seen in the industry, what are some of the valuable lessons you've learned that will make your syndicated show better?

"We realized through all the ups and downs that we've been through together that Ed Lover and Dr. Dre is a brand."

Ed Lover

Dre: Don't quit your day job. You learn the experience of dealing with different people and trying to make the best show you can under certain restrictions. That's why we do syndicated shows, because syndicated shows allow us to be a little more free and more creative than when we do other shows.

We've been blessed that we've had a lot of chances to go into the forest and take the trees down and create something. If you look back over our years of doing all that, we've created quite a big thing here with all these different hip-hop stations all over the country.

EL: What I've learned is that audiences are different from coast to coast. The way people care about radio is different from coast to coast. In order to be a successful morning show, you got to be very upfront and honest with the audience. They have to feel like they know you.

A lot of people get into radio and craft these names, and that's not who they are once they're outside the radio station. People see through that. With Dre and I, we've always brought our personalities to the radio — good, bad or indifferent. We've always been real with the audience. That's why they embrace us — because it's like you're listening to your boy on the radio.

"Somebody was smart enough to say, 'Hip-hop is viable; we can run a whole station off of it.'"

Ed Lover



June 6, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)	5902	-176	781791	13	83/0
4	2	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	5443	+473	770209	8	70/0
2	3	FABLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	5000	-249	650630	17	80/0
3	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4757	-347	594730	16	83/0
5	5	SEAN PAUL Get Busy (40/40/VP/Atlantic)	4535	-253	625248	17	86/0
8	6	R. KELLY Snake (Jive)	3348	+302	405109	8	77/0
6	7	R. KELLY Ignition (Jive)	3302	-448	358952	25	83/0
10	8	ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./DJJMG)	3253	+515	394023	6	84/1
16	9	BEYONCE' Crazy In Love (Columbia)	3096	+1034	510414	3	81/0
9	10	DA BRAT In Love Wit Chu (So So Def/Arista)	2972	+35	276002	11	73/0
11	11	WAYNE WONDER No Letting Go (VP/Atlantic)	2809	+116	354624	25	74/0
7	12	50 CENT In Da Club (Shady/Aftermath/Interscope)	2795	-303	320310	22	83/0
15	13	FABOLOUS FITAMIA Into You (Elektra/EEG)	2781	+455	312732	6	48/7
13	14	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2614	-25	245355	12	57/0
14	15	MONICA So Gone (J)	2547	+167	278436	8	75/2
12	16	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2320	-345	250752	20	74/0
21	17	CHINGY Right Thurr (DDP/Capitol)	2300	+507	243785	6	69/5
17	18	JOE BUODEN Pump It Up (Def Jam/DJMG)	2248	+225	243164	9	76/0
22	19	LUDACRIS Act A Fool (Def Jam South/DJMG)	2161	+409	203915	5	75/5
19	20	BONECRUSHER Never Scared (Arista)	2098	+161	263348	10	66/3
18	21	NAS I Can (Columbia)	1645	-368	176332	17	69/0
20	22	PANJABI MC Beware Of The Boys (Sequence)	1483	-324	153492	9	53/0
35	23	LUMIDEE Never Leave You (Uh Oh) (Universal)	1461	+472	336636	3	67/1/0
23	24	JENNIFER LOPEZ I'm Glad (Epic)	1449	-209	162376	8	47/0
27	25	THALIA FIFAT JOE I Want You (Virgin)	1431	+194	172561	4	59/1
25	26	FRANKIE J. Don't Wanna Try (Columbia)	1390	-184	162258	15	47/0
39	27	SEAN PAUL Like Glue (VP/Atlantic)	1313	+398	212587	3	66/1/1
26	28	KILEY DEAN Make Me A Song (Beatclub/Interscope)	1305	+6	139316	6	66/1
34	29	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1302	+301	116426	3	59/4
30	30	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	1269	+117	128888	10	52/2
24	31	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1185	-418	77149	16	54/0
37	32	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1157	+215	164984	5	36/6
33	33	LOON F/KELIS How You Want That (Bad Boy/Universal)	1113	+111	147896	4	64/2
31	34	LIL' KIM F/50 CENT Off (Queen Bee/Atlantic)	1103	-49	152924	19	67/1
32	35	EMINEM F/50 CENT/BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	1090	+9	115690	5	5/0
28	36	GINUWINE Hell Yeah (Epic)	1053	-178	110763	20	59/0
40	37	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	966	+53	68971	5	54/2
38	38	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	957	+39	168209	16	31/0
42	39	FLOETRY Say Yes (DreamWorks)	905	+51	107068	6	50/2
29	40	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	898	-264	65749	13	36/0
36	41	LIL' MO F/FABLOUS 4 Ever (Elektra/EEG)	861	-97	168762	14	49/0
47	42	GINUWINE In Those Jeans (Epic)	827	+181	79632	2	43/0
46	43	JAEHEIM Put That Woman First (Divine Mill/WB)	738	+35	157255	9	18/0
41	44	JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)	707	-161	73586	18	56/0
44	45	DMX X Gon Give It To Ya (Ruff Ryders/DJMG)	696	-74	77276	19	29/0
Debut	46	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	689	+192	205167	1	12/6
49	47	SARAI Ladies (Epic)	637	+75	67667	2	42/5
45	48	B2K Girlfriend (Epic)	635	-115	60785	16	47/0
48	49	AALIYAH Come Over (BlackGround)	615	-24	58600	4	41/0
Debut	50	MYA My Love Is Like...Whoa (A&M/Interscope)	594	+213	60118	1	43/15

Most Added

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ARTIST TITLE LABEL(S)	ADDS
PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)	53
DREAM F/LOON Crazy (Bad Boy/Universal)	37
MYA My Love Is Like...Whoa (A&M/Interscope)	15
SEAN PAUL Like Glue (VP/Atlantic)	11
LUMIDEE Never Leave You (Uh Oh) (Universal)	10
JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)	9
FANNYPACK Cameo (Tommy Boy)	8
BDO & GOTTI Ain't It Man (Cash Money/Universal)	8
FABLOUS FITAMIA Into You (Elektra/EEG)	7
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	6
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	6
CRAIG DAVID F/STING Rise & Fall (Widstar/Atlantic)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Crazy In Love (Columbia)	+1034
ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./DJMG)	+515
CHINGY Right Thurr (DDP/Capitol)	+507
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+473
LUMIDEE Never Leave You (Uh Oh) (Universal)	+472
FABLOUS FITAMIA Into You (Elektra/EEG)	+455
LUDACRIS Act A Fool (Def Jam South/DJMG)	+409
SEAN PAUL Like Glue (VP/Atlantic)	+398
R. KELLY Snake (Jive)	+302
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+301

New & Active

JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)
Total Plays: 482, Total Stations: 51, Adds: 9

PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)
Total Plays: 468, Total Stations: 54, Adds: 53

FOXY BROWN I Need A Man (Violator/DJMG)
Total Plays: 466, Total Stations: 28, Adds: 1

CLIPSE Hot Damn (Star Trak/Arista)
Total Plays: 464, Total Stations: 31, Adds: 2

FREEWAY Flipside (Roc-A-Fella/DJMG)
Total Plays: 354, Total Stations: 12, Adds: 1

TAMIA Officially Missing You (Elektra/EEG)
Total Plays: 324, Total Stations: 37, Adds: 5

TYRESE Signs Of Love Makin' (J)
Total Plays: 284, Total Stations: 40, Adds: 4

LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT)
Total Plays: 283, Total Stations: 12, Adds: 0

RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)
Total Plays: 277, Total Stations: 24, Adds: 2

ROSCOE Smooth Sailer (Priority)
Total Plays: 183, Total Stations: 16, Adds: 5

Songs ranked by total plays

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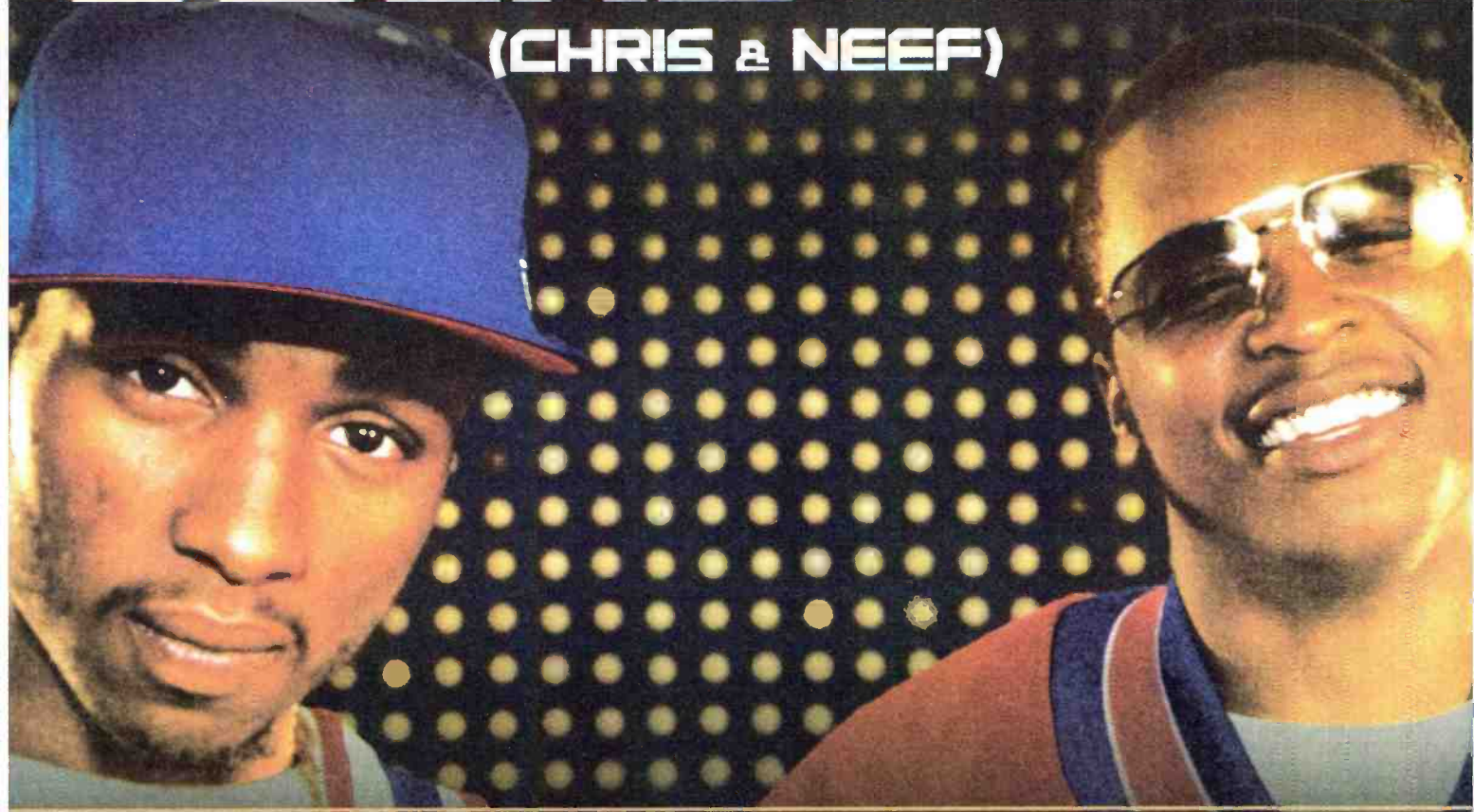
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RANK ARTIST TITLE LABEL

- 1 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 2 BEYONCE' Crazy In Love (Columbia)
- 3 50 CENT 21 Questions (Shady/Aftermath/Interscope)
- 4 R. KELLY f/BIG TIGGER Snake (Jive)
- 5 FABOLOUS f/LIL' MO Can't Let You Go (Elektra/EEG)
- 6 LUMIDEE Never Leave You (Straight Face)
- 7 SEAN PAUL Get Busy (VP/Atlantic)
- 8 BUSTA RHYMES f/MARIAH CAREY... I Know What You Want (J)
- 9 50 CENT In Da Club (Shady/Aftermath/Interscope)
- 10 BONECRUSHER Never Scared (So So Def/Arista)
- 11 JOE BUODEN Pump It Up (Def Jam/IDJMG)
- 12 ASHANTI Rock Wit U... (Murder Inc./IDJMG)
- 13 CHINGY Right Thurr (Priority/Capitol)
- 14 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 15 FABOLOUS Into You (Elektra/EEG)
- 16 WAYNE WONDER No Letting Go (VP/Atlantic)
- 17 2PAC Still Ballin' (Amaru/The Row/Interscope)
- 18 LUDACRIS Act A Fool (Def Jam South/IDJMG)
- 19 SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
- 20 DA BRAT In Love Wit U (So So Def/Arista)
- 21 LIL' KIM The Jump Off (Queen Bee/Undeas/Atlantic)
- 22 JAY-Z La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)
- 23 SEAN PAUL Like Glue (VP/Atlantic)
- 24 PANJABI MC Beware Of The Boys (Sequence)
- 25 MONICA So Gone (J)
- 26 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 27 LOON f/KELIS How You Want That (Bad Boy/Universal)
- 28 50 CENT f/NOTORIOUS B.I.G. Realist Nigga (Shady/Aftermath/Interscope)
- 29 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 30 DAVID BANNER Like A Pimp (Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31/03. © 2003, R&R, Inc.



PHAT MIX SIX

- JOE BUODEN FEATURING BUSTA RHYMES Fire (Spit/IDJMG)
- JAY-Z La La La (Excuse Me Again) (Bad Boy/Universal)
- PHARRELL FEATURING JAY-Z Frontin' (Star Trak/Arista)
- YOUNG GUNZ Can't Stop, Won't Stop (Roc-A-Fella/IDJMG)
- SEAN PAUL Like Glue (VP/Atlantic)
- ROSCOE Smooth Sailin' (Capitol/Priority)



I'm definitely feeling Ashanti's new one. "Rock With U" (Murder Inc./IDJMG) is a big song for us, and I think it's an overall great record. Also, Roscoe's "Smooth Sailin'" (Capitol/Priority) is a great summer record. That song will be big for us. For my slow jams pick this week, I'm feeling Monica's "So Gone" (J).

— Fredrock, KCAQ/Oxnard, CA



If you're looking for that quality hip-hop track to bang out on your turntables and make your listeners bump their heads during afternoon drive, Graph's "Bang Out" (Epic/Sony) is definitely the cut! Graph is an amazingly talented rapper who's got street credibility, so this cut can be popped on mix tapes. And he's got that feel your people can wild out to in the club. My Jersey City brother is back with another heater! Believe this when I say it, Joe Budden and 112's "Ma Ma Ma" (Def Jam/IDJMG) is simply amazing! The beat makes you pop your head up and down. Plus the hook brought on by labelmates 112? Oh, boy — with R&B hooks in hip-hop songs being a new leading factor, you know this is shooting straight for No. 1! P. Diddy featuring Fat Joe's "Girl I'm a Bad Boy" (Bad Boy/Universal) — I had to sell out on this cut and pick one that you know is gonna be a hit! This is the second single released from the *Bad Boys II* soundtrack. From the songs I've heard, it is gonna be dope! [Editor's Note: Vote for DJ Yoshi at www.technitions.com for *Hustler of the Year* and *Rookie DJ of the Year*. The awards will be presented at the Technitions Conference in Las Vegas this month.]

— DJ Yoshi



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ON THE RECORD

This Week's Hottest Music Picks

R Dub

PD, KOHT/Tucson

Keith Murray's "Candi Bar" (Def Jam/IDJMG): Heard this one in the mix over the weekend, and it sounded dope. I was bobbin' my head so much I had to see a chiropractor the next day.

T.I.'s "24's" (Atlantic): Good phones after one test spin. Damn — thought I was ballin' on 23's!

NB Ridaz's "Until I Die" (Upstairs): Top five phones. Bull's-eye Hispanic female-leaning record. They're not even on a label yet; go to NBRidaz.com to download it. This is a hit!

ODM

MD, KGGI/Riverside

Chingy's "Right Thurr" (Capitol/Priority): This is still at the top of my list right now — or right thurr, I should say!

Sean Paul's "Like Glue" (VP/Atlantic): I'm really feelin' this record. Has an old-school/New Wave sound to it. It should do well for us.

Hitman Sammy Sam's "Step Daddy" (Universal): A really funny but true novelty record. Works well with the stepdads around these parts!



Mr. Capone-e's "You're the One for Me" (Independent): A great female record with a great female hook. This is your next "Run-away" NB Ridaz song. Works well in heavily female Hispanic markets.

Chris Cannon

PD, KSPW/Springfield, CO

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?" (Interscope): After a few days of play, it's reacting great!

Sarai's "Ladies" (Epic): The perfect up-beat record for the summer. Tons of phones, especially at night!

Murph Dawg

MD, WHZT/Greenville, SC

Beyoncé featuring Jay-Z's "Crazy In Love" (Columbia): This is a huge record!

Sean Paul's "Like Glue": I'm all about this record. I was one of the pioneers on it. I think it could be a No. 1. The timing is perfect for the summer.

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": I'm feeling this record.

Frank E.

PD, KMRK/Midland-Odessa, TX

Lumidee's "Never Leave You (Uh-Oh)" (Straight Face/Universal): Great record.

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": With all the dissing going around with some tracks, it is refreshing to hear a track like this one.

Clipse's "Hot Damn" (Star Trak/Arista): Damn hot jam!

JoJo Collins

MD, KDGS/Wichita

Tyrese's "Signs of Love Makin'" (J): The brother is hot right now! New movie, new single, and the song is off the hizook!

Sean Paul's "Like Glue": Right now everything he is putting out is gold!

Pharrell featuring Jay-Z's "Frontin'" (Star Trak/Arista): I like this one a lot! The Neptunes are definitely in the house with this cut!

Big Bear

PD, KCAQ/Oxnard, CA

Skilz's "Off the Wall" (Rawkus/MCA): Wow! We've been hitting this at night. Everyone loves it. Incredible hip-hop record.

Pharrell featuring Jay-Z's "Frontin'": It's so sexy; ladies love it.

Beyoncé featuring Jay-Z's "Crazy In Love": This record is a *beast!* I'm a big dude — not many records get me moving. But whenever it comes on I bust into the Big Bear wobble!

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": Incredible song; the world needs this one. Don't sleep.

Rob Tyler

MD, WQXS/Boston

Beyoncé featuring Jay-Z's "Crazy In Love": A smash. Perfect song for WQXS/Boston!

Daniel Bedingfield's "If You're Not the One" (Island/IDJMG): The single's top five in Boston sales. It's a big reaction song!

Mark Adams

PD, KXJM/Portland, OR

Keith Murray's "Candi Bar": Blazin' hot in the mix. Gonna go full-time and blow up.

Hi-C featuring DJ Quik's "Let Me Know" (Independent): Already getting phones. We're bangin' it all day.

Bow Wow featuring Baby's "Baby" (Columbia): New to our mix shows; great production.

Pharrell featuring Jay-Z's "Frontin'": Another one new to the mix; sounds hot.

Lumidee's "Never Leave You (Uh-Oh)": Another dance-hall banger.

Karen Wild

MD, KUBE/Seattle

Ashanti's "Rock Wit U" (Murder Inc./IDJMG): I feel a lot of talk about this song! People are talking about the video and



how much they love the sound of the melody.

Sean Paul's "Like Glue": I think this is an instant! With people still picking the album up and the familiarity they feel with this song off the little exposure they caught on the end of the "Get Busy" video, I think this song will build itself.

Keith Murray's "Candi Bar": This song has been winning for several nights on our showdown. Just like the video, the song is fun, silly, catchy and very lovable instantly!

Fisher

PD, WHZT/Greenville, SC

Beyoncé featuring Jay-Z's "Crazy In Love": Ridiculous!

Sean Paul's "Like Glue": One of the records I'm feeling.

Black Eyed Peas featuring Justin Timberlake's "Where Is the Love?": A very positive record that's a personal favorite of mine.

Big Al

MD, WLYD/Green Bay-Appleton, WI

Frankie J featuring Gemini's "Won't Change" (Columbia): I'm loving this. First time on the air we had instant reaction from all demos. It's a *hit!*

Ginuwine's "In Those Jeans" (Epic): The song's hot; the video is even hotter. The ladies love G, so I'm playing it!

Roscoe's "Smooth Sailin'" (Capitol/Priority): He's about to put the Westside back on the map. It's some good ol' G funk with an old-school twist. It's a banger!

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DANA HALL

dhall@radioandrecords.com

Miami's New Beat Is Blazin'

100% heat and humidity, courtesy of WMIB

With the Dec. 31, 2002 launch of Clear Channel Urban WMIB (103.5 The Beat), Miami has a new challenger to the market's two heritage players: Urban WEDR (99 Jamz) and CHR/Rhythmic WPOW (Power 96).

While those two stations have dominated the market in terms of ratings, The Beat made an impressive showing in its first full book, moving 2.0-3.9 in the winter 2003 Arbitron survey. I spoke with the station's architect, Clear Channel VP/Urban Programming Doc Wynter, and PD Dion Summers about how they first launched, then dressed WMIB. We also talked about how they plan to hit the streets this summer.

R&R: Where did The Beat see the greatest impact and gains in terms of demo?

DS: Our showing in teens was incredible. Teens are the most fickle of all listeners and the first to deviate from their normal listening habits. In our first full book we dominated in the teen demo, going from being non-existent in the previous format [Rhythmic AC, as WMGE] to a 15.9 share. We basically took them from both WEDR and Power 96.

Keep in mind that, for almost all of the first book, we were jockless. We didn't debut the morning show until March 17, at which point there was only one week left in the winter book. At night and in middays we were No. 2, and we were No. 3 in morning drive. We saw the biggest impact on WEDR's teen numbers. Power 96 is still No. 1 in teens, for now. Among those 18-24, we also see The Beat making headway on WEDR.

R&R: What was Clear Channel's vision when the company decided to flip station to Urban?

DW: In looking at the Miami market, our thinking was that WEDR was a traditional, heritage Urban station that was doing a good job of serving many. Power 96 was still kind of new to the whole hip-hop thing and not solely dedicated to it either. There was still a huge opportunity for a station to claim the hip-hop moniker.

No one in the market had officially staked it out, and we felt we could come in and, in an aggressive fashion, target the African-American and Latino audience with the appropriate

blend of hip-hop and R&B and present the station in a more compelling manner than our competitors were doing, with no disrespect to them.

R&R: How did the launch of The Beat come off? Who were the key players in making it happen?

DW: It was actually quite interesting. In fact, we had to postpone it twice. Initially, we planned for a fall launch, but it leaked, so we reset it for Christmas Day. I told them if they wanted me to continue to have a home life, I absolutely could not do it on Christmas Day, so we moved it to New Year's Eve. I flew my entire family, including my mom, to Miami for the weekend.

This was another Doc Wynter-Steve Smith collaboration. Steve had a long history of consulting in the market, so it made sense to have his input. We also got a great deal of support from the Clear Channel team that's already in the market. On the local end, there were "Kelly, Kelly, Kelly" [Doherty], my new favorite Imaging Specialist; Rob Roberts, who is OM and the head of programming for Clear Channel's South Florida stations; Market Manager Dave Ross; and East Regional Sr. VP Mark Chase.

R&R: Dion, what did you see as the biggest challenge for WMIB once you arrived in Miami?

DS: Establishing us off the bat as a viable hip-hop station. Neither of the stations already in the market claimed to be the hip-hop station, so, to solidify that image, we had to embrace the music completely. We don't daypart or separate out any rap, even if it's real hard. Bonercrusher and Lil Jon's "Get Low" play all day long. It's the true essence of the music.

I also wanted us to ingrain in the listeners' minds that we are Miami's first official hip-hop station. Everything we do must reinforce that, from the music to the imaging, marketing, events and the jocks. That's why [morning hosts] The Baka Boyz were the perfect fit to further that hip-hop brand. They are hip-hop historians — the Walter Cronkies of rap. They've been a major part of the West Coast

hip-hop world, and now they are simply bringing that knowledge and creativity to Miami.

R&R: How much guidance and inter-activity do you have with The Baka Boyz?

DS: I meet with The Baka Boyz every day at 11am. Sometimes we brainstorm; other times I might have some things I want to go over. The greatest thing is that they always have these ideas and they are really creative. Everything for them is done larger than life. Sometimes I might have to take their ideas and scale them down a bit, but I'd much rather have a morning show that I have to rein in a bit than one I have to push to be creative.

DW: When we went searching for a morning show, both Steve and I were already fans of The Baka Boyz, so we went for them. They were hungry for a new challenge. The same goes for when we were searching for the PD. It's so crucial that a station reflect the personality of its PD; it's called stationality.

People may not realize this, but I'm kind of twisted, and since I initially signed this station on, it kind of took on my personality. So I had to find someone who was just as twisted as me when it came to programming.

During the launch phase we pulled off some pretty ambitious stuff, so we were looking for a PD who could continue that. For example, for the NBA All-Star Weekend back in February we had our own hip-hop and R&B all-stars on the air — 50 Cent, Ja Rule and Ashanti, just to name a few. I was writing and sending scripts all over the country to artists who were on the road or in the studio, and they were sending me back their shows on MP3 files. It was crazy!

R&R: You also have a hip-hop celebrity in middays with Tigger, who is known nationally for his television program on BET, Rap City: The Bassment. He voicetracks his shift, since he's also the night jock at co-owned Urban WWPR (Power 105.1)/New York. Why opt to voicetrack instead of going local?

DS: If Tigger had it his way, he'd be in South Beach every weekend! But, realistically, we can have him in the market three to four times a year, and we know far enough in advance when he'll be in town that we can set up promotional opportunities to take advantage of his celebrity status. He's so charismatic on-air that listeners assume he's here in the studio. The bulk of the reason he's here is to further the hip-hop brand for The Beat.

The Core Of The Beat

According to Mediabase 24/7, the following artists comprise the core of the new WMIB/Miami. Log on to Mediabase to learn more about WMIB.



Artist	Unique Titles	Artist	Unique Titles
Jay-Z	12	Mary J. Blige	6
Missy Elliott	10	Busta Rhymes	6
50 Cent	9	Ludacris	6
2Pac	6	Fabulous	6
Aaliyah	6	Lil Kim	5

We do have a local night jock whom we stole from WEDR. His name is Papa Keith, and he was a weekend and part-time jock over there. He was actually the first jock I heard when I arrived for my new PD gig. My initial thoughts were that he's the classic jock who has probably done every shift on the station and has just never had the opportunity to move up. He was seasoned and professional, and I thought, "If I have the chance to work with him, I will."

Three months later, we've hired him. He's perfect for us, because he gives us that familiarity with the listeners, he knows the streets, and he can give us credibility in the market. I don't want us to sound like a station full of Miami transplants. He fills us in on the club scene and the local events and cultures. I find myself turning to him for feedback and ideas more and more each day.

R&R: Doc, what did you learn from the launch of Power 105 that you could apply to the launch of The Beat?

DW: This has been one of the best launch experiences I've ever had, and I think that's because we learned so much from New York. I think that with WWPR we had this amazing launch, and then we didn't adequately market the station after the initial splash. We've seen research in New York that shows us that, and now we are taking care of the marketing there, so you'll see those numbers beginning to rise once again.

Here, we plan to drill The Beat into the minds of Miami listeners. We need to continue to grow and nurture this baby long after the initial 90-day honeymoon period.

R&R: How have you marketed WMIB thus far?

DS: Mainly through an outdoor billboard campaign that has been running for the past six months along Florida's turnpike and I-95. We've also got them up in bus shelters. Right now we've been concentrating on branding the station, along with the artists we play, so you might see one billboard that features the logo and artists like LL Cool J, Ashanti, Ja Rule and Jay-Z.

We're also doing a lot of artist interviews on the air to associate the station with hip-hop acts. And we're in the planning stages of doing these mini-concerts called "Baka and Eggs in the Morning." We might have someone like Busta Rhymes come in and do an

exclusive concert for 100 listeners.

R&R: Dion, how did you have to change your mind-set and programming strategy from when you were at WERQ?

DS: It required me to go back and do the opposite of what I did in Baltimore. We had a formidable competitor in WXYV and with [former PD] Thea Mitchem. The objective when you're at the heritage station is to stay consistent and try not to lose any ground with any of your listeners. You don't want to rock the boat with either demo.

Now, as the challenger, we're starting from scratch, so we can do just that — rock the boat. We can be a little more daring and crazy. We don't have to carry that heritage burden of being all things to all people. In Baltimore there were always certain ratings and demos we had to protect. In our highest book we had a 10.5 share. When you have that, you don't want to give up even a tenth of a ratings point to anyone. Here, we can take a renegade approach.

R&R: Doc, you were instrumental in asking the industry to view Power 105.1 in New York as an Urban station. That is also your goal for The Beat. Why was it so important to make the station an Urban reporter?

DW: I was one of the programmers five or six years ago, when I first arrived to program WJBT/Jacksonville, who saw the benefits of being a reporter to the CHR/Rhythmic panel. But what I didn't see then was how it would eventually affect the urban departments at the labels down the road. Not until a very good friend of mine lost her job because of it did I fully understand the impact.

This is something I feel strongly about, so I talked with [Clear Channel executive] Tom Owens and explained that I didn't want to support that system any longer. I told him that I do not want my legacy in this industry to be that I assisted in destroying the urban music departments at the labels. That's why I'm so adamant about this whenever I launch an R&B and hip-hop station.

R&R: What are your goals for WMIB by the end of 2003?

DS: To be No. 1 across the board, of course.

TALK BACK TO R&R!

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

Call me at 201-656-3431

or e-mail:

dhall@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	MONICA So Gone (J)	3492	+240	504372	10	69/0
1	2	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3358	-246	484892	13	70/0
2	3	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)	3111	-207	432445	16	66/0
4	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	2889	-251	414658	17	69/0
5	5	JAHEIM Put That Woman First (Divine Mill/WB)	2515	-85	366947	14	64/0
8	6	BONECRUSHER Never Scared (Arista)	2427	+256	319169	13	69/0
6	7	FLOETRY Say Yes (DreamWorks)	2306	-170	362399	18	66/0
9	8	R. KELLY Snake (Jive)	2196	+108	301664	8	67/0
15	9	BEYONCE' Crazy In Love (Columbia)	2168	+699	339936	3	70/0
7	10	SEAN PAUL Get Busy (40/40/VP/Atlantic)	2143	-176	321610	17	68/0
11	11	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	2082	+166	268066	14	66/2
12	12	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	2066	+234	360987	7	9/0
14	13	ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./DJJMG)	1976	+332	293689	6	70/2
13	14	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1738	-8	281646	13	60/0
10	15	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1708	-222	270928	19	67/0
21	16	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1565	+194	184951	7	51/4
18	17	JOE BUDDEN Pump It Up (Def Jam/DJMG)	1526	+122	197354	10	59/2
23	18	GINUWINE In Those Jeans (Epic)	1496	+180	213740	5	63/2
22	19	DAVID BANNER FILIL' FLIP Like A Pimp (Universal)	1493	+169	181903	10	60/5
24	20	CHINGY Right Thurr (DDP/Capitol)	1481	+201	172887	8	61/1
26	21	AALIYAH Come Over (BlackGround)	1302	+75	212796	5	56/0
27	22	HEATHER HEADLEY I Wish I Wasn't (J)	1298	+73	192844	12	61/2
17	23	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1292	-132	154090	18	67/0
28	24	LUDACRIS Act A Fool (Def Jam South/DJMG)	1282	+215	135472	4	63/1
25	25	DRU HILL I Love You (Def Soul/DJMG)	1276	+43	258734	11	53/0
19	26	NAS I Can (Columbia)	1114	-287	145324	17	61/0
16	27	JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)	1108	-325	162836	19	64/1
31	28	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1091	+188	197489	5	2/0
30	29	DA BRAT In Love Wit Chu (So So Def/Arista)	983	+3	103144	8	49/0
29	30	HITMAN SAMMY SAM Step Daddy (Universal)	881	-111	73358	9	47/0
37	31	LUMIDEE Never Leave You (Uh Oh) (Universal)	848	+165	120118	3	44/8
35	32	TYRESE Signs Of Love Makin' (J)	737	+52	96921	4	55/3
32	33	MISSY ELLIOTT Pussycat (Elektra/EEG)	679	-157	101230	11	3/0
34	34	PANJABI MC Beware Of The Boys (Sequence)	673	-55	114629	7	9/0
39	35	LOON F/KELIS How You Want That (Bad Boy/Universal)	671	+71	117703	3	51/0
38	36	EMINEM F/50 CENT/BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	665	+52	78301	6	2/0
36	37	B2K Girlfriend (Epic)	636	-49	83692	15	52/0
33	38	TALIB KWELI Get By (Rawkus/MCA)	610	-197	68922	11	41/0
43	39	FREEWAY Flipside (Roc-A-Fella/DJMG)	605	+100	93838	3	25/0
40	40	KILEY DEAN Make Me A Song (Beatclub/Interscope)	581	-10	43665	4	38/0
44	41	PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)	537	+101	96724	2	50/48
42	42	JS Ice Cream (DreamWorks)	530	+22	88889	4	44/2
Debut	43	SEAN PAUL Like Glue (VP/Atlantic)	519	+217	67026	1	52/11
Debut	44	JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)	505	+242	67724	1	50/6
41	45	FIELD MOB All I Know (MCA)	479	-39	35813	5	35/0
45	46	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	454	+21	33529	3	37/2
Debut	47	CLIPSE Hot Damn (Star Trak/Arista)	453	+78	56919	1	33/3
47	48	NIVEA 25 Reasons (Jive)	446	+20	34042	2	36/1
Debut	49	THREE 6 MAFIA FILIL' FLIP Ridin' Spinners (Loud/Columbia)	442	+113	50996	1	28/2
Debut	50	T.I. 24's (Grand Hustle/Atlantic)	439	+82	44188	1	27/2

71 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003. R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)	48
BOO & GOTTI Ain't It Man (Cash Money/Universal)	28
SEAN PAUL Like Glue (VP/Atlantic)	11
LUMIDEE Never Leave You (Uh Oh) (Universal)	8
JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)	6
DAVID BANNER FILIL' FLIP Like A Pimp (Universal)	5
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4
TYRESE Signs Of Love Makin' (J)	3
CLIPSE Hot Damn (Star Trak/Arista)	3
JAVIER Crazy (Capitol)	3
SYLEENA JOHNSON Faithful To You (Jive)	3
B.G. I Keep It Gangsta (Choppa City/Koch)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Crazy In Love (Columbia)	+699
ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./DJJMG)	+332
BONECRUSHER Never Scared (Arista)	+256
JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)	+242
MONICA So Gone (J)	+240
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+234
SEAN PAUL Like Glue (VP/Atlantic)	+217
LUDACRIS Act A Fool (Def Jam South/DJMG)	+215
CHINGY Right Thurr (DDP/Capitol)	+201
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+194

New & Active

TAMIA Officially Missing You (Elektra/EEG)	Total Plays: 405, Total Stations: 43, Adds: 2
JAVIER Crazy (Capitol)	Total Plays: 325, Total Stations: 33, Adds: 3
VIVIAN GREEN Fanatic (Columbia)	Total Plays: 307, Total Stations: 33, Adds: 1
SYLEENA JOHNSON Faithful To You (Jive)	Total Plays: 234, Total Stations: 28, Adds: 3
THALIA F/FAT JOE I Want You (Virgin)	Total Plays: 205, Total Stations: 27, Adds: 0
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)	Total Plays: 193, Total Stations: 14, Adds: 0
RASHAD Sweet Misery (Motown)	Total Plays: 170, Total Stations: 15, Adds: 0
B.G. I Keep It Gangsta (Choppa City/Koch)	Total Plays: 98, Total Stations: 14, Adds: 3
MYSTIC F/DONELL JONES Breathe (Good Vibes/DreamWorks)	Total Plays: 87, Total Stations: 15, Adds: 0
BOO & GOTTI Ain't It Man (Cash Money/Universal)	Total Plays: 68, Total Stations: 28, Adds: 28

Songs ranked by total plays

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



Les Nubians featuring **Talib Kweli** "TEMPERATURE RISING"
FROM **ONE STEP FORWARD**

Added Last Week: URBAN AC - KJLH/Los Angeles WRBV/Macon MAINSTREAM - WJKS/Delaware

Just Put In Rotation at WKYS, WBLS Top 15 spins at WHUR, WJMI & KJMM

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

Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * P/D/M: Sugar Bear PD: Marc Cristal 1 PHARRELL FJAY-Z "Frontin" SYLEENA JOHNSON "Fashful"</p>	<p>KTCX/Beaumont, TX * DM: Jim West PD: Al Payne 3 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WJZZ/Cincinnati, OH * PD: Terri Thomas 17 LUMDEE "Leave" 9 JAY-Z "L" 4 PHARRELL FJAY-Z "Frontin"</p>	<p>WJUN/Dallas, TX * OM/PD: JR Wilson MD: Jamar Wilson 20 R. KELLY "Snake" 5 BOO-N-GOTTI "Ain" 5 PHARRELL FJAY-Z "Frontin"</p>	<p>KHZZ/Killeen-Temple, TX DM/PD/M: Cedric Hollywood 4 ICONEZ "Huggin" BOO-N-GOTTI "Ain"</p>	<p>WEDR/Miami, FL * PD: Dion Summers 22 LIL' MON FABULOUS "Ever" 15 DAVID BANNER "Like" 6 ELEANOR WALKER "River"</p>	<p>WVPR/New York, NY * PD: Michael Saunders MD: Nara Helander 27 PHARRELL FJAY-Z "Frontin"</p>	<p>WRHH/Richmond, VA * PD: J.D. Kunes MD: Amin "Big Hat" Smalls 3 ASHANTI "Rock" BLACK EYED PEAS "Where" SEAN PAUL "Gue"</p>	<p>WFUN/SI. Louis, MD * PD: Craig Black 2 SEAN PAUL "Gue" LUMDEE "Leave"</p>
<p>KBCB/Alexandria, LA APD/M: Dell Banks BOO-N-GOTTI "Ain" JAVIER "Crazy" LIL' JON "Low"</p>	<p>WJZZ/Biloxi-Gulfport, MS * DM/PD: Rob Neal MD: Talori Daniels 4 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 9 JAY-Z "L" 2 CLIPSE "Hot"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 3 THREE 6 MARFA "Spenners" 2 PHARRELL FJAY-Z "Frontin"</p>	<p>KRRO/Lafayette, LA * PD/M: John Kinitt 10 BOO-N-GOTTI "Ain" 4 SYLEENA JOHNSON "Fashful" 1 PHARRELL FJAY-Z "Frontin"</p>	<p>WMIB/Miami, FL * PD: Dion Summers 22 LIL' MON FABULOUS "Ever" 15 DAVID BANNER "Like" 6 ELEANOR WALKER "River"</p>	<p>WBHH/Norfolk, VA * PD/M: Michael "Heart Attack" APD: D.J. Law 2 INSPECTOR DECK "Movement" BOO-N-GOTTI "Ain"</p>	<p>WDRK/Rochester, NY * OM/PD: Andre Marcel APD: Jim Jordan MD: Kara D'Neal 16 SEM "Cam" 8 THREE PIECE "Bedroom" 1 PHARRELL FJAY-Z "Frontin"</p>	<p>WPFR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 19 PHARRELL FJAY-Z "Frontin" 7 JAY-Z "L" 1 SEAN PAUL "Gue"</p>
<p>KEDG/Alexandria, LA DM/PD: Jay Stevens MD: Wade Hampton 10 BOO-N-GOTTI "Ain" 10 JAVIER "Crazy"</p>	<p>WBOT/Boston, MA * PD/M: Lamar "LSD" Robinson 12 LUMDEE "Leave" 3 LIL' JON "Low"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shank Nincie 3 PHARRELL FJAY-Z "Frontin" 1 TAMIA "Messin" BOO-N-GOTTI "Ain"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/APD: Chris Ryan 5 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WQHN/Lansing, MI * PD/M: Brant Johnson 1 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WKKV/Milwaukee, WI * PD: Ron Scott MD: Doc Love No Adds</p>	<p>WQHN/Norfolk, VA * OM/PD: Darcy Davis APD/M: Michael "Heart Attack" 36 PHARRELL FJAY-Z "Frontin" 2 BOO-N-GOTTI "Ain"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 1 DAVID BANNER "Like" 1 JOE BUDDEN "Pump"</p>	<p>WTMP/Tampa, FL PD: Louis Muhammad MD: Big Money Ced 22 BOO-N-GOTTI "Ain"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smolin "B" APD: Dimitris Stevens MD: Ramona Debraud No Adds</p>	<p>WBLK/Buffalo, NY * PD/M: Chris Reynolds No Adds</p>	<p>WWOM/Columbia, SC * PD: Mike Love MD: Finesse 4 BOO-N-GOTTI "Ain" 3 PHARRELL FJAY-Z "Frontin" CAODILAC "AH" "Getcha"</p>	<p>WJAZ/Greenville, SC * PD/M: Doug Davis 24 RUBEN STUDDARD "Superstar" PHARRELL FJAY-Z "Frontin"</p>	<p>KIPR/Little Rock, AR * OM/PD/M: Joe Booker MD: Michael Long 1 B.G. "Gangsta" 3 BOO-N-GOTTI "Ain" JAY-Z "L" PHARRELL FJAY-Z "Frontin" SEAN PAUL "Gue"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott MD: Michael Long 9 SEAN PAUL "Gue" 5 BOO-N-GOTTI "Ain"</p>	<p>KVSP/Oklahoma City, OK * OM/PD: Terry Monday MD: Eddie Bracco 13 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WJUC/Tulsa, OH * PD: Christie Mack MD: Nikki G. 13 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>
<p>WVEE/Atlanta, GA * DM/PD: Tony Brown APD/M: Tasha Love 42 LIL' JON "Low" 5 LUDACRIS "Food" 1 VIVIAN GREEN "Janac" 1 GRUNWINE "Jeans"</p>	<p>WSSP/Charleston, SC * PD: Jeff Lee No Adds</p>	<p>WFYE/Columbus, GA PD: Michael Swil MD: Yonni D'Donohue 8 B.G. "Gangsta" 4 PHARRELL FJAY-Z "Frontin" 5 BOO-N-GOTTI "Ain" 3 BOO-N-GOTTI "Ain"</p>	<p>WEUP/Plainsville, AL * PD/M: Steve Murry 24 THREE 6 MARFA "Spenners" 1 PHARRELL FJAY-Z "Frontin" TYRESE "Sigs"</p>	<p>KRBT/Los Angeles, CA * PD: Rob Scoppio MD: Dorothy Fuller 28 PHARRELL FJAY-Z "Frontin" 12 DAVID BANNER "Like"</p>	<p>WNP/ Nashville, TN * PD: DC APD: Taz MD: Rick Walker 20 SEAN PAUL "Gue" 3 PHARRELL FJAY-Z "Frontin"</p>	<p>WAMO/Pittsburgh, PA * PD/M: DJ Boogie 4 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain" JAVIER "Crazy"</p>	<p>KDKX/Shreveport, LA * PD/M: Quenn Echols 34 ASHANTI "Rock" 7 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>KJHM/Tulsa, OK * OM: Bryan Robinson PD: Terry Monday APD/M: Aaron Bernard 16 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>
<p>WFXX/Augusta, GA * DM/PD: Ron Thomas 16 JAY-Z "L" 7 JOE BUDDEN "Pump" 6 JS "Cream"</p>	<p>WPEP/Charlotte, NC * DM/PD: Nate Quirk APD/M: Nate Quirk 10 PHARRELL FJAY-Z "Frontin"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 5 NINEA "Reasons" 3 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMJ/Jackson, MS * OM/PD/M: Stan Branson APD: Alice Dixon 6 BOO-N-GOTTI "Ain" PHARRELL FJAY-Z "Frontin"</p>	<p>WGBZ/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison PHARRELL FJAY-Z "Frontin" SEAN PAUL "Gue"</p>	<p>WUST/Nashville, TN * PD: Pamela Aniese 8 TI "24's" 8 LIL' JON "Low" 5 LIL' MON FABULOUS "Ever" BOO-N-GOTTI "Ain" PHARRELL FJAY-Z "Frontin"</p>	<p>WMOE/Pittsburgh, PA * PD: Angela Watson PHARRELL FJAY-Z "Frontin"</p>	<p>KATZ/SI. Louis, MD * PD: Dwight Stone MD: Taylor J 25 TI "24's" 2 SEAN PAUL "Gue" 2 JAY-Z "L" "JS" Cream"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>
<p>WERO/Baltimore, MD * APD/M: Neke Al Night 19 LUMDEE "Leave" 6 HEATHER HEADLEY "Wah" 4 DAVID BANNER "Like" 3 TYRESE "Sigs"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 7 LIL' JON "Low" 1 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain" MONETT FLOON "True"</p>	<p>KNDA/Dallas-Ft. Worth, TX * PD/M: Skip Chestham No Adds</p>	<p>WRJN/Jackson, MS * PD: Steve Pleslin MD: DJ Scrap 1 BOO-N-GOTTI "Ain" HEATHER HEADLEY "Wah" PHARRELL FJAY-Z "Frontin" TYRESE "Sigs" CLIPSE "Hot"</p>	<p>WFXM/Macon, GA OM/PD/M: Ralph Meschum 10 PHARRELL FJAY-Z "Frontin" 8 BOO-N-GOTTI "Ain"</p>	<p>KNDU/New Orleans, LA * PD: Lamonda Williams 1 PHARRELL FJAY-Z "Frontin" BOO-N-GOTTI "Ain"</p>	<p>WBDJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street 31 PHARRELL FJAY-Z "Frontin" 19 SEAN PAUL "Gue"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	
<p>WEMX/Baton Rouge, LA * DM: Don Gesselin PD/M: J. Tweedy 12 PHARRELL FJAY-Z "Frontin" 5 SMILEZ AND SOUTHSIDE "Gone" 5 SCARFACE "Recognize" 3 CLIPSE "Hot" 2 BOO-N-GOTTI "Ain" 1 JAVIER "Crazy" 1 B.G. "Gangsta"</p>	<p>WGCI/Chicago, IL * DM/PD: Emoy Smith APD/M: Timothy Green 7 LUMDEE "Leave" 1 TAMIA "Messin" FABULOUS F/TAMIA "Two" GRUNWINE "Jeans" SEAN PAUL "Gue"</p>	<p>WJTB/Jacksonville, FL * PD: Mike Williams MD: G-Wiz 3 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>	<p>WJMS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena 6 PHARRELL FJAY-Z "Frontin"</p>

* Monitored Reporters
82 Total Reporters

71 Total Monitored

11 Total Indicator
10 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WESE/Tupelo, MS

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
50 CENT In Da Club (Shady/Aftermath/Interscope)	1210
WAYNE WONDER No Letting Go (VP/Atlantic)	1132
TYRESE How You Gonna Act Like That (J)	1037
R. KELLY Ignition (Jive)	816
AALIYAH Miss You (BlackGround/Universal)	756
VIVIAN GREEN Emotional Rollercoaster (Columbia)	492
FIELD MOB Sick Of Being Lonely (MCA)	423
CHOPPA Choppa Style (No Limit/Universal)	384
702 I Still Love You (Motown)	378
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	372
ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	333
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	322
LL COOL J Luv U Better (Def Jam/IDJMG)	319
BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	314
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @\$\$% (TVT)	296
NELLY Air Force Ones (Fo' Reel/Universal)	287
MUSIQ Dontchange (Def Soul/IDJMG)	286
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	275
SEAN PAUL Gimme The Light (4D/4V/Atlantic)	274
50 CENT Wanksta (Shady/Interscope)	236
JAHHEIM Fabulous (Divine Mill/WB)	231
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	228
LUDACRIS Move Bitch (Def Jam South/IDJMG)	215
N.O.R.E. Nothin' (Def Jam/IDJMG)	211

Indicator

BOO & GOTTI Ain't It Man (Cash Money/Universal)
PHARRELL FJAY-Z Frontin' (Star Trak/Arista)
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
JAVIER Crazy (Capitol)
DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)
LOON F/KELIS How You Want That (Bad Boy/Universal)
SEAN PAUL Like Glue (VP/Atlantic)
T.I. 24's (Grand Hustle/Atlantic)
JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)
R. KELLY Snake (Jive)
TQ Keep It On The Low (ClockWork/Epic)

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

ON THE RECORD

With **Andre Marcel**
PD, WDKX/Rochester, NY



DIGITAL 103.9
www.WDKX.com

104 WDKX. Jammin' the hottest hip-hop and R&B! After a jam session including today's bangin' Urban hits flavored with neo-soul grooves reminiscent of an Urban AC sound and sprinkled with classic R&B hits from yesterday, it's plain to see that WDKX has something for everyone! • With the largest come in our 29-year history, WDKX is rated No. 3 in the 12+ general market, continuously keeping the Pop, CHR, Rock and Alternative stations in our wake. The No. 1 station with persons ages 12-44, we continue to stand among radio's corporate giants. • We have an identity, character, style — we belong to the community. Our listeners refer to us as their station. That's what real radio is about — creating a connection to your audience. That's what all advertisers are looking for — that connection into the community, into people's homes, part of their lives. That's what we do. • Locally owned and operating under its founding management, WDKX is a small and efficient operation. CEO/GSM Andrew Langston and Station Manager Gloria Langston have headed their mom-and-pop business for over 29 years, and they are damn proud of it!

Monica reaches No. 1 with "So Gone" (J) on the Urban chart, with 69 out of 71 stations on the panel. Six stations are spinning her record more than 70 times per week, with KATZ/St. Louis hitting it the most, at 87 spins ... Labelmate Luther Vandross' album will hit the streets June 10. Vandross has several guest performers on the album, including Foxy Brown, Queen Latifah and Busta Rhymes, and the disc includes a duet with Beyoncé Knowles on the classic "The Closer I Get to You" ... Speaking of Beyoncé, her solo single featuring Jay-Z, "Crazy In Love" (Columbia), jumps into the top 10 at No. 9 after just three weeks, increasing by 699 spins this week alone ... Leading the most added this week are Pharrell featuring Jay-Z (Star Trak/Arista) at Urban and Deitrick Haddon (Verity) at Urban AC.



— Anthony Acampora, Director/Charts

In today's world of large companies consolidating to create even larger companies, Rochester, NY's radio market appears like any other at first glance. The super-cloned radio chains have set up shop along Rochester's radio dial until you reach the frequency 103.9. A refreshing, nonsyndicated voice hits you! A real live human voice is actually shouting out a local street, giving props to a grass-roots community leader. • The live voice invites listeners to call in with their requests. You don't have to dial 1-800 or 1-888 or 1-866 or 1-anything — just a local number! The drop comes in, "Rochester's community station,

PHUNDAMENTALLY phat

ARTIST: **Javier**
LABEL: **Capitol**

By **MIKE TRIAS**/ ASSISTANT EDITOR



R&B singer-songwriter Javier is ready to take on the world with "Crazy," the lead single from his self-titled debut. On "Crazy," Javier's silky voice rings clearly and confidently (as it does throughout the entire album), and he displays an impressive vocal range and accuracy in his stylings that is on par with the best. "Crazy" is also the classic smooth song, and the subject matter is one of Javier's favorites. "I've always been a love-song kind of guy," he confesses. "I've gotta admit that when I first picked up the guitar, my real goal was to write songs and sing 'em to my girlfriends."

The 25-year-old has always been a talented fellow — he is a multi-instrumentalist as well as a songwriter. Like many of today's aspiring artists, he counts Donnie Hathaway, Stevie Wonder, Marvin Gaye and Sam Cooke among his influences. Javier took his love of music to the University of Hartford's Hartt School of Music, where he not only earned a degree in music education, but also founded an a cappella quintet that performed at Harlem's Apollo Theater.

After college Javier became the vocalist for a neo-funk group. It was through this band that he was discovered by Soulive guitarist Eric Krasno. Krasno introduced him to Allman Brothers guitarist Derek Trucks, who has his own jam band. Subsequently, Javier spent the next 18 months cutting his teeth as the lead singer of The Derek Trucks Band.

Javier's CD will hit stores on Aug. 5 and will include production by The Underdogs (B2K, Brandy, Tyrese) and Syndicated Rhythm ('N Sync, Christina Aguilera, Britney Spears). Instrumentalists on the project include Ahmir from The Roots and jazz standouts Roy Hargrove, Peter Washington, Mulgrew Miller and Kerriem Riggins. String arrangements were provided by Larry Gold. The album touches on social consciousness with "She'll Never Know" and spirituality with "In Your Hands." "The music swirling around in my head has finally found an outlet in this album," says Javier. "It's a really honest chronicle of me as a singer, a musician and a person with a lot of ideas who feels confident to speak them freely."

Upon first listen, Javier comes off as neo-soul on "Crazy," but listening to all the tracks on the album brings to light influences ranging from R&B to pop to Latin music. "I wanted to include so many different styles of music on this album, because variety is what I'm all about," says Javier. "The album is a collection of my musical thoughts. It really represents me not just as a singer, but also as a musician who is into all kinds of music." Javier reveals his taste for Spanish-flavored music on "She Spoke to Me." He admits that the Latin influence on his musical background was strong: His father owned a Spanish-language radio station.

Though the album is a blend of many different styles, the thing that binds the project is Javier's voice. The result is a seamless CD you can listen to from beginning to end.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WVIM/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher RUBEN STUDDARD "Separate"	WZAK/Cleveland, OH * PD: Stan Johnson MD: Bobby Reich 1 TAMIA "Music"	WZZJ/Flint, MI * PD: Janet Jackson 11 TYRESE "Sexy" JAVIER "Crazy"	WSOL/Jacksonville, FL * PD: Andre Hessel MD: J.A. Williams 23 LUTHER VANDROSS "Father"	KJLH/Los Angeles, CA * PD/MD: Andrew Hessel MD: J.A. Williams 3 DEITRICK HADDON "Sexy" LSD "She's" WYB/C New Haven, CT * PD/MD: Jesse Costello TYRESE "Sexy" WYB/C New Haven, CT * PD/MD: Jesse Costello No Adds	WQQK/Nashville, TN * PD/MD: D.C. No Adds	WDAS/Philadelphia, PA * Sib: Hip; PD: Joe Tamborero MD: Jesse Gamble No Adds	WLWH/Savannah, GA PD: Gary Young 11 TAMIA "Music"
KDXL/Baton Rouge, LA * OM: Don Gonzalez PD/MD: Nya Varon DEITRICK HADDON "Sexy" LSD "She's"	WLXC/Columbia, SC * No PD; Dave Williams MD: Tim Taylor DEITRICK HADDON "Sexy" TORY RICH PROJECT "Aaaa"	WFLM/Ft. Pierce, FL * OM: Mike Jones PD/MD: Tony Bear 11 WYB/C NEW HAVEN "Sexy" 1 RUBEN STUDDARD "Separate" KIM WATERS "Water"	KXMX/Kansas City, MO * PD: Greg Low MD: Trey Michaels No Adds	WYB/C New Haven, CT * PD/MD: Jesse Costello No Adds	WYBC/Raleigh-Durham, NC * OM/PO: Or Young AP/MD: Jodi Berry No Adds	WMMZ/Toledo, OH * OM/PO: Rocky Love MD: Deitrick Haddon "Sexy" RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"
WBHK/Birmingham, AL * PD: Jay Dixon AP/MD: Darryl Johnson RUBEN STUDDARD "Separate"	WAGH/Columbus, GA PD: Roseanda MD: Ed Lewis R KELLY "Sexy" STYLISHA JOHNSON "Sexy" TORY RICH PROJECT "Aaaa"	WOMG/Greensboro, NC * PD: Alvin Stone MD: MC Stone WYB/C "Houston 'Down"	KNEX/Lafayette, LA * PD/MD: John Klamb 5 STYLISHA JOHNSON "Sexy" BLU CARTELL "Sexy"	WRKS/New York, NY * PD: Tony Bentley MD: Jodie Getstine No Adds	WKJS/Richmond, VA * PD/MD: Kevin Gardner RUBEN STUDDARD "Separate"	WHWM/Washington, DC * PD: Kelly Brown MD: Mike Stone RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"
WMGL/Charleston, SC * PD: Terry Basa AP/MD: Belinda Parker DEITRICK HADDON "Sexy" LSD "She's"	KRNB/Dallas-Ft. Worth, TX * OM/PO: Sam Weaver MD: Rudy V SHARICE BOPPA "Sexy" WYB/C "Sexy"	KMJD/Houston-Galveston, TX * PD: Carl Coomer MD: Sam Chisler 11 RUBEN STUDDARD "Separate"	KVGS/Las Vegas, NV * PD/MD: Tony Pandit No Adds	WHOT/Miami, FL * PD: Derrick Brown AP/MD: Kamea Vaughn No Adds	WKJMS/Louis, MO * OM: Chad Alden PD: Eric Myles MD: Taylor J 2 RUBEN STUDDARD "Separate" WHITNEY HOUSTON "Sexy"	WHWM/Washington, DC * PD: Kelly Brown MD: Mike Stone RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"
WBVA/Charlotte, NC * OM/PO/MD: Tim Avery No Adds	WTKD/Detroit, MI * PD: Samirah Bakumamad AP/MD: David Stevens MD: Sheila Little No Adds	KMJA/Houston-Galveston, TX * PD: Carl Coomer MD: Sam Chisler 11 RUBEN STUDDARD "Separate"	KOKY/Little Rock, AR * PD: Mark Dylan MD: James Oates DEITRICK HADDON "Sexy"	WJMR/Milwaukee-Racine, WI * PD/MD: Louis Jones No Adds	WWSY/Norfolk, VA * PD/MD: Michael Monson 1 WHITNEY HOUSTON "Sexy" 1 JEFFREY OSBORNE "Sexy"	WHWM/Washington, DC * PD: Kelly Brown MD: Mike Stone RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"
WLVD/Chattanooga, TN * PD/MD: Sam Terry 4 RUBEN STUDDARD "Separate" 2 DEITRICK HADDON "Sexy" TORY RICH PROJECT "Aaaa"	WUWS/Fayetteville, NC * PD/MD: David Davis MD: Calvin Pua 32 GREG SMITH "Sexy" 3 DEITRICK HADDON "Sexy"	WTL/Cincinnati, OH * OM/PO: Brian Wallace AP/MD: Garth Adams RUBEN STUDDARD "Separate"	WNCN/Raleigh, NC * PD: Steve Cantor MD: James Oates DEITRICK HADDON "Sexy"	WVVC/Milwaukee, WI OM: Steve Scott PD/MD: Tyrese Jackson 8 WYB/C "Sexy"	WVVL/Norfolk, VA * OM: Dick Lines PD/MD: Don London 1 R KELLY "Sexy"	WHWM/Washington, DC * PD: Kelly Brown MD: Mike Stone RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"
WVAZ/Chicago, IL * PD: Eray Smith AP/MD: Armando Rivera No Adds	WUWS/Fayetteville, NC * PD/MD: David Davis MD: Calvin Pua 32 GREG SMITH "Sexy" 3 DEITRICK HADDON "Sexy"	WTKD/Detroit, MI * PD: Samirah Bakumamad AP/MD: David Stevens MD: Sheila Little No Adds	WVVC/Milwaukee, WI OM: Steve Scott PD/MD: Tyrese Jackson 8 WYB/C "Sexy"	WVVC/Milwaukee, WI OM: Steve Scott PD/MD: Tyrese Jackson 8 WYB/C "Sexy"	WVVL/Norfolk, VA * OM: Dick Lines PD/MD: Don London 1 R KELLY "Sexy"	WHWM/Washington, DC * PD: Kelly Brown MD: Mike Stone RUBEN STUDDARD "Separate"	WHUR/Washington, DC * TORY RICH PROJECT "Aaaa"

*Monitored Reporters

47 Total Reporters

43 Total Monitored

4 Total Indicator

Note: Due to technical difficulties, airplay for WVBE/Roanoke, VA was not used in this week's data. They will return next week.



URBAN AC TOP 30

Powered By

June 6, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1123	+82	156796	16	42/0
1	2	FLOETRY Say Yes (DreamWorks)	1123	-66	186616	18	42/0
3	3	HEATHER HEADLEY I Wish I Wasn't (J)	1024	+37	156448	12	41/0
5	4	JAHEIM Put That Woman First (Divine Mill/WB)	943	+59	138528	13	37/0
4	5	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	912	-25	117104	15	39/0
6	6	TYRESE How You Gonna Act Like That (J)	774	-46	118282	29	41/0
7	7	KEM Love Calls (Motown/Universal)	765	+22	111289	19	33/0
9	8	LUTHER VANDROSS Dance With My Father (J)	649	+25	103276	5	7/1
10	9	SYLEENA JOHNSON Guess What (Jive)	635	+23	88653	28	38/0
8	10	VIVIAN GREEN Emotional Rollercoaster (Columbia)	596	-52	98522	30	37/0
11	11	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	554	-33	81318	13	35/0
13	12	MUSIQ Dontchange (Def Soul/IDJMG)	468	+2	75335	39	37/0
14	13	R. KELLY I'll Never Leave (Jive)	464	+25	91424	6	31/1
12	14	JAHEIM Fabulous (Divine Mill/WB)	425	-45	73127	32	37/0
15	15	KELLY PRICE He Proposed (Def Soul/IDJMG)	407	-25	47941	12	28/0
16	16	TAMIA Officially Missing You (Elektra/EEG)	400	-1	57295	4	38/1
17	17	EARTH, WIND & FIRE All In The Way (Kalimba)	351	-9	38691	7	28/0
18	18	WHITNEY HOUSTON Try It On My Own (Arista)	349	+5	40114	7	35/4
20	19	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	335	+14	45171	6	31/2
19	20	GEORGE DUKE Guess You're Not The One (BPM)	304	-38	30212	8	26/0
22	21	CHICO DEBARGE Not Together (In The Paint/Koch)	280	-22	24345	13	24/0
21	22	GERALD LEVERT Closure (Elektra/EEG)	236	-77	28228	20	28/0
27	23	VIVIAN GREEN Fanatic (Columbia)	205	+24	31990	2	23/2
23	24	SMOKIE NORFUL I Need You Now (Priority)	204	-15	27230	9	18/1
25	25	R. KELLY Ignition (Jive)	180	-12	30413	15	1/0
26	26	JAVIER Crazy (Capitol)	178	-5	27690	3	24/2
24	27	DRU HILL I Love You (Def Soul/IDJMG)	162	-34	20586	5	19/0
-	28	R. KELLY Step In The Name Of Love (Jive)	160	+25	38882	5	1/0
Debut	29	SYLEENA JOHNSON Faithful To You (Jive)	153	+28	15492	1	20/2
28	30	WILLIE CLAYTON I Love Me Some You (Endzone)	152	+3	6470	3	2/0

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 5/25-5/31. 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

TYRESE Signs Of Love Makin' (J)
Total Plays: 96, Total Stations: 12, Adds: 2

LSG FILOON Just Friends (Elektra/EEG)
Total Plays: 87, Total Stations: 6, Adds: 0

BLU CANTRELL Sleep In The Middle (Arista)
Total Plays: 81, Total Stations: 14, Adds: 2

RUBEN STUDDARD Superstar (RCA)
Total Plays: 68, Total Stations: 9, Adds: 8

LSG Shake Down (Elektra/EEG)
Total Plays: 32, Total Stations: 10, Adds: 3

DEITRICK HADDON Sinner's Prayer (Verity)
Total Plays: 25, Total Stations: 11, Adds: 11

TONY RICH PROJECT Traveling Alone (Compedia)
Total Plays: 19, Total Stations: 11, Adds: 4

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
DEITRICK HADDON Sinner's Prayer (Verity)	11
RUBEN STUDDARD Superstar (RCA)	8
WHITNEY HOUSTON Try It On My Own (Arista)	4
TONY RICH PROJECT Traveling Alone (Compedia)	4
LSG Shake Down (Elektra/EEG)	3
JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	2
JAVIER Crazy (Capitol)	2
VIVIAN GREEN Fanatic (Columbia)	2
SYLEENA JOHNSON Faithful To You (Jive)	2
BLU CANTRELL Sleep In The Middle (Arista)	2
TYRESE Signs Of Love Makin' (J)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+82
GINUWINE Differences (Epic)	+69
JAHEIM Put That Woman First (Divine Mill/WB)	+59
BLU CANTRELL Sleep In The Middle (Arista)	+50
RUFF ENDZ Someone To Love You (Epic)	+49
MARY MARY In The Morning (Columbia)	+40
HEATHER HEADLEY I Wish I Wasn't (J)	+37
ALICIA KEYS Fallin' (J)	+28
SYLEENA JOHNSON Faithful To You (Jive)	+28
ANN NESBY FIAL GREEN Put It On Paper (Universal)	+27
HEATHER HEADLEY He Is (RCA)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	337
ERYKAH BADU COMMON Love Of My Life (Magic Johnson/MCA)	332
LUTHER VANDROSS I'd Rather (J)	269
RUFF ENDZ Someone To Love You (Epic)	268
GERALD LEVERT Funny (Elektra/EEG)	255
MAXWELL Lifetime (Columbia)	222
WHITNEY HOUSTON One Of Those Days (Arista)	222
HEATHER HEADLEY He Is (RCA)	199
GERALD LEVERT Made To Love Ya (EastWest/EEG)	188
YOLANDA ADAMS The Battle Is The Lords (Verity)	182
JAHEIM Just In Case (Divine Mill/WB)	175
GINUWINE Differences (Epic)	174
MARY MARY In The Morning (Columbia)	148
INDIA.ARIE Little Things (Motown)	147
AALIYAH Miss You (BlackGround/Universal)	145

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

rhian★benison

(pronounced ree-ann)

A new African/British artist with a unique blend of R&B, soul, jazz and reggae.
Receiving early love from: WHUR, KJLH, WQHT, KHHT and more.
the debut single "Say How I Feel"

"One of R&B's brightest new prospects"
-Steve Jones, USA Today

"Rhian is a breath of fresh air"
-Aundrea Russell PD/KJLH - Los Angeles



All songs on the upcoming debut album Gold Coast were written and co-produced by Rhian with Grammy Award-winning producers James Poyser (Lauryn Hill, Jill Scott) and Bob Power (D'Angelo, Erykah Badu)



rhian benison
gold coast



In Search Of St. Louis' Next Big Star

WIL's radio reality show seeks new air talent

Move over, *Nashville Star*, *American Idol* and *Star Search*. There's a new talent-search reality game in town, and this one's on the radio! WIL/St. Louis is in the early stages of its WIL Big Star Search, which officially begins June 16 and runs through Aug. 15, when the winner will receive a contract and a permanent gig as WIL's new nighttime personality.

WIL OM Greg Mozingo says the concept grew from a brainstorming session after the decision was made to drop the station's syndicated nighttime show in favor of an on-site host. Explaining why being live and local is so important to him, even in a day-part that so many others in all formats are handing over to national shows, Mozingo says, "A live and local evening personality — something that is becoming a novelty in most markets — is always going to relate more to the audience than a nationally syndicated program."

"Plus, we wanted more control of content, music and imaging. The content issue speaks for itself. As for music, a syndicated show does not match the music we give our listeners throughout the day. With regard to imaging, our 12-in-a-row stance is extremely positive with our audience and is one of the key benefits of the

radio station, and we're unable to take advantage of that with national programming.

"While you can do some imaging with evenings, it's a lot harder when that five hours is very different from what you do during the daytime. Evenings are important to the overall station. Even if folks just listen for a short time on their way to 7-Eleven for milk and bread, I want something that is representative of the station they hear all day long."

"I also think there's the added benefit of the evening shift's being a good entry point to the radio station. It's a good training ground for air talent who can move to other dayparts as the need arises. Plus, it gives us another person as part of the arsenal to hit the streets."

A Big Splash

Describing the thought process behind the Big Star concept, Mozingo



"I love the fact that the audience, which is never a part of choosing who they're going to get to listen to, is a huge, interactive part of this."

says, "We wanted to make a big splash with the new night show and decided the best way to do it was to take a page from the talent-search reality shows on TV. We figured that since we were going to have a new person, why not make it big, full of drama, interactive and, most of all, fun?"

"I love the fact that the audience, which is never a part of choosing who they're going to get to listen to, is a huge, interactive part of this. It will really help listeners buy in to the new person. A night jock might spend years on a station and no one knows who they are. The Big Star event will give this person a huge running start. They'll be well known the day they hit the air."

To some degree, the contest is already in motion. Mozingo has been running trade ads for the last few weeks and soliciting tapes and resumes from radio professionals. On May 30 WIL began running promos featuring WIL's air talent touting the Big Star Search and asking listeners to send in their tapes. The background music on the promos is, of course, Kenny Chesney's recent hit "Big Star."

The finalists will be announced the week of June 16 — Mozingo hopes at least a couple of the finalists will come from the listener ranks — and their photos and bios will go up on the WIL website at www.wil92.com. The winner will be named in mid-August.

How It Works

Some of the details of the contest are still being worked out, but here are



WILLIE IS ON THE ROAD AGAIN Lost Highway recording artist Willie Nelson parked the bus at Sirius satellite radio in New York City to do an exclusive interview with host Lee Arnold. Willie is currently touring to promote his new CD, *The Essential Willie Nelson*. Seen here (l-r) are Nelson and Arnold.

the basics of how the WIL Big Star Search will work.

- From the initial nationwide search going on now, WIL will choose five finalists. These personalities will go to St. Louis — expenses paid by WIL — where they will compete for the night shift during a six-week period beginning July 7. Each finalist will perform a one-week on-air audition.

- Each morning the would-be Big Star will bring in highlights of the previous night's show to play for the listeners. They will also face a panel of judges, who just coincidentally happen to be WIL morning personalities David Craig, Monica Adams and Elaine Everett. The Big Star wannabe will then be critiqued by the panel and by callers. The hopeful's audition week will be promoted during the wakeup show and other dayparts via promos featuring excerpts of their shows.

- Each Friday night that week's auditioner will hit the remote trail and broadcast from a high-traffic local spot, which might be a retailer or a nightclub. Mozingo notes that it's important that the eventual winner be able to shake hands and kiss babies, since public interaction is an important part of every personality's job. The remote will give fans and the judges a chance to evaluate the contestant's performance in a live setting.

- During the sixth week all five finalists will return on a Monday night to do "mini-shows." Then all five will appear on the Tuesday-morning show, where they will once again be critiqued by the wakeup crew and callers, and, most important, one person will be voted out. That night the four remaining contestants will go head-to-head on the air. The process repeats itself throughout the week until only one person remains to be crowned WIL's "Big Star" and new night talent.

Mozingo is especially proud of the three-pronged voting procedure that involves lots of folks in the decision. The three elements to the voting process are 1) WIL listeners voting via the station's website; 2) the WIL airstaff; and 3) the WIL management team. "Each segment will have one-third of the vote," Mozingo says. "The person who wins the job will have the support of St. Louis, as well as the staff and management of WIL."

The Sales Angle

These days in radio, there's always a sales angle. Mozingo points to sales opportunities in the Big Star Search for hotels, travel agencies, "official transportation" companies, clothing retailers, etc. He says finalists will go on shopping sprees; visit a salon, where they'll get makeovers; make calls on cell phones that will be provided for them; and go to Six Flags St. Louis, a Cardinals game and the theater. "All part," Mozingo says, "of really experiencing St. Louis. We're going to roll out the red carpet for our five finalists."

And remember those remotes the contestants will be conducting on Friday nights? Those will, of course, be sold to clients looking to develop some Friday-night traffic.

As you might expect, Mozingo is hoping the Big Star Search attracts a lot of attention from the local print and TV media. To push that along, he has invited newspaper columnists and TV anchors to test-drive the talent search the week before the actual contest starts. He's asked a number of folks to do two-hour mini-shows to get a feel for what the contestants will be facing. This should also be a great attention-getting warm-up before the competition.

"We wanted to make a big splash and decided the best way to do it was to take a page from the talent-search reality shows on TV."

While a number of stations have done talent searches in the past, I can't recall anything this elaborate. It should be fun to watch. You can follow the action on WIL's website, and we'll also bring you selected highlights in the R&R Country Hotfax on Tuesday mornings.



MCBRIDE IN THE LIGHT RCA recording artist Martina McBride recently stopped by the Nashville studios of Crook & Chase's nationally distributed program for an interview. Seen here (l-r) are Charlie Chase, McBride and Lorianne Crook.



ANGELA KING

aking@radioandrecords.com

Going For A Broader Audience

The Music in Movies Luncheon builds a bridge between Nashville and Hollywood

Anastasia Brown is on a mission to strengthen the ties between Nashville and Hollywood by educating songwriters about how to get their music into television and movies. For that reason, each year she organizes the Music in Movies luncheon, where a panel of entertainment professionals talks to songwriters.

The first two years of the event were quite productive, but this year Brown almost bowed out. Her husband, Universal South Sr. Partner Tony Brown, suffered a severe head injury in a fall in April, and Anastasia came close to canceling her involvement with the luncheon. In the end, though, the show went on. "It's like my baby," Brown says. "I just love this thing."



Anastasia Brown

Nashville Screenwriters Conference takes place each year.

"I fought for it," Brown says. "They said their conference was about screenwriting, not music. I said, 'Yeah, in any city except Nashville.' I told them, 'If you cannot share this information with people in the music industry, what a tragedy.'" Brown feels that Nashville songwriters are akin to screenwriters, especially in the linear structure of their songs and in the amount of co-writing that goes on. "These people are writing mini-screenplays," she says. "They need to know how to do this."

The Nashville Screenwriters Conference draws many Hollywood executives who teach the community how to write screenplays, get an agent and pitch and sell a screenplay. "I wanted to have a separate event utilizing these people," Brown says. "If a songwriter flew to L.A., he or she could not get in the door. My luncheon is only \$25, and you

Untapped Talent

She hosted the luncheon again this year and is excited about the outcome. "I've always felt that there was so much untapped musical and creative talent for movies and television in Nashville," she says. "This is a perfect way to build a bridge between the two cities."

Brown, a music supervisor who most recently worked on Steven Spielberg's sci-fi series *Taken*, started to build that bridge three years ago. The idea was to hold the luncheon at the same time that the

"Television and movie professionals tell me they are always excited when a Nashville songwriter comes to them in L.A., because they never know what they are going to hear, but it is always a well-crafted song."

really get to speak with these people and ask questions."

Here Comes Santa Clause

In previous years Brown's goal was simply to let songwriters know about the opportunities in Hollywood. She hosted the luncheon with a panel of music supervisors and, she says, "people like Bill Green, who hires music for all the Disney films."

And the idea has paid off. "Last year Steve Diamond came to the lunch and met with the music supervisor for *Santa Clause 2*," Brown says. "He asked what she was looking for, and, directly from that luncheon, he got a song in *Santa Clause 2*."

About that movie, the music supervisor told the crowd, "Everyone thinks I'm looking for Christmas songs, but I'm looking for love songs." Brown says that's just the kind of insider information she wants Nashville to have. "There was no way the Nashville songwriters



A BUNCH OF WINNERS The RCA Label Group gang celebrated big wins at the Academy of Country Music Awards in Las Vegas recently. Pictured here are (back, l-r) Kellie Coffey; Lonestar's Keech Rainwater, Michael Britt, Dean Sams and Richie McDonald; Alabama's Mark Herndon and (middle, l-r) and Randy Dwen; Ronnie Dunn and Kix Brooks; (front, l-r) Martina McBride; RLG Chairman Joe Galante; Kenny Chesney; and RLG Exec. VP Butch Waugh.

could know that if we hadn't had people fly in and share their knowledge," she says.

The luncheon is also known for the candor of its panelists. "These people reveal what they are looking for," Brown says. "They are either looking for music or they will tell you exactly how they do their deals. It's an open, honest panel, and they love Nashville songwriters."

This year's luncheon included guest speaker P.J. Bloom, who works with HBO Films. Brown believes that he put to rest the stereotypical idea that Hollywood is only seeking chart-topping songs. "P.J. Bloom finds music from all different areas and places, and he likes a range of music," she says. "I love the fact that he doesn't take the easy way out. He doesn't just look at the charts."

New Opportunities

"I believe you can create opportunities to include your music in movies and TV," Brown says. For example, she says that entertainment mogul Miles Copeland, who was a panelist this year, is planning five music-based films to expose music on his label.

"Independent labels can utilize his knowledge and learn to do the same thing from Nashville," Brown says. "If I can be a music supervisor from Nashville, they can do that from Nashville."

"It's not just getting music into films, but creating music-based films so that you don't have to wait for someone else to find your song. If someone has an amazing idea for a feature film or a feature documentary, there are people who come to this conference who are looking for properties to turn into documentaries or films or series. You never know where you are going to get the next great idea."

One great example of this is another panelist from this year's event, Les Bohem, who, Brown says, is a songwriter first and a screenwriter second. "He's a songwriter, and it's

an important part of his passion for what he does," she explains. "Because he's a screenwriter, he can write his own songs that are perfect for the scene he is writing. It's brilliant and amazing."

Important To The Industry

Brown believes that the Hollywood community is eager to hear more from Nashville. She says, "Television and movie professionals tell me they are always excited when a Nashville songwriter comes to them in L.A., because they never know what they are going to hear, but it is always a well-crafted song."

"I've always felt that there was so much untapped musical and creative talent for movies and television in Nashville."

While this luncheon can be an incredible career boon for songwriters and the creative community of Nashville, Brown also sees it as important to the entire industry. "We all know the struggle that is happening in the area of record sales," she says. "This is an untapped area for growth. I believe in the next few years this will be the biggest opportunity for economic growth for our industry in Nashville."

Brown says that the event has helped build the bridge she hoped for between Nashville and Hollywood. "It's not as strong as I want it to be yet," she says, "but I'm committed."



BENSON GOES SOLO Ray Benson, longtime leader of *Asleep At The Wheel*, recently became an ASCAP member. Here ASCAP Assistant VP Herky Williams (l) and Benson hang out in the studio, where Benson's currently completing his first-ever solo album for Audium, *Beyond Time*.



COUNTRY TOP 50

June 6, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	16361	+1634	5987	+586	23	155/8
5	2	LONESTAR My Front Porch Looking In (<i>BNA</i>)	15769	+1707	5693	+704	14	155/8
4	3	RASCAL FLATTS Love You Out Loud (<i>Lyric Street</i>)	15049	+691	5561	+241	20	153/7
1	4	DIAMOND RIO I Believe (<i>Arista</i>)	14358	-516	5365	-113	26	152/8
2	5	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)	14180	-523	5293	-182	25	151/7
7	6	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)	12774	-881	4834	-399	28	155/8
8	7	JIMMY WAYNE Stay Gone (<i>DreamWorks</i>)	12063	+662	4244	+235	17	155/9
6	8	KEITH URBAN Raining On Sunday (<i>Capitol</i>)	11422	-2330	4297	-789	25	155/8
11	9	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	10494	+1063	4092	+401	31	143/9
10	10	MONTGOMERY GENTRY Speed (<i>Columbia</i>)	10464	+568	3987	+215	22	154/8
13	11	BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	10354	+1226	3817	+559	8	154/8
12	12	JEFF BATES The Love Song (<i>RCA</i>)	9741	+366	3785	+182	22	153/8
17	13	SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	8810	+1261	3213	+460	9	150/10
14	14	BRAD PAISLEY Celebrity (<i>Arista</i>)	8677	+608	3147	+298	12	150/8
16	15	TRACY BYRD The Truth About Men (<i>RCA</i>)	8379	+454	3201	+162	13	148/8
15	16	GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)	8321	+266	3200	+174	10	151/9
18	17	BRIAN MCCOMAS 99.9% Sure (Never...) (<i>Lyric Street</i>)	7906	+398	2904	+155	14	146/11
19	18	JO DEE MESSINA Was That My Life (<i>Curb</i>)	6615	-343	2520	-170	21	147/8
24	19	WYNONNA What The World Needs (<i>Asylum/Curb</i>)	6362	+1347	2196	+493	6	138/17
23	20	TRACE ADKINS Then They Do (<i>Capitol</i>)	6184	+885	2397	+326	13	146/12
22	21	SARA EVANS Backseat Of A Greyhound Bus (<i>RCA</i>)	5910	+543	2155	+174	14	147/8
29	22	KENNY CHESNEY No Shoes, No Shirt, No... (<i>BNA</i>)	4928	+1846	1701	+636	4	130/26
25	23	CLAY WALKER A Few Questions (<i>RCA</i>)	4671	+758	1723	+288	7	130/10
28	24	DIERKS BENTLEY What Was I Thinkin' (<i>Capitol</i>)	3890	+705	1232	+182	8	109/14
26	25	DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)	3881	+585	1560	+240	13	111/12
Breaker	26	TIM MCGRAW Real Good Man (<i>Curb</i>)	3757	+1146	1287	+482	4	111/33
27	27	AMY DALLEY Love's Got An Attitude (It...) (<i>Curb</i>)	3589	+276	1475	+130	14	117/4
Breaker	28	BUDDY JEWELL Help Pour Out The Rain... (<i>Columbia</i>)	3441	+851	1202	+280	4	93/14
Breaker	29	JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>)	3224	+329	1142	+103	6	104/17
30	30	MARK WILLIS When You Think Of Me (<i>Mercury</i>)	3060	+140	1227	+62	15	100/5
32	31	VINCE GILL Someday (<i>MCA</i>)	2747	+75	1087	+32	11	105/6
35	32	TERRI CLARK Three Mississippi (<i>Mercury</i>)	2541	+144	1037	+59	12	98/6
37	33	FAITH HILL You're Still Here (<i>Warner Bros.</i>)	2032	+159	741	+79	6	88/5
Breaker	34	EMERSON DRIVE Only God (<i>DreamWorks</i>)	1962	+67	768	+39	10	94/8
38	35	BLAKE SHELTON Heavy Lifting (<i>Warner Bros.</i>)	1883	+163	826	+75	7	88/5
39	36	JENNIFER HANSON This Far Gone (<i>Capitol</i>)	1562	+209	553	+50	7	76/3
41	37	BILLY CURRINGTON Walk A Little Straighter (<i>Mercury</i>)	1517	+248	587	+61	6	73/7
40	38	AARON LINES Love Changes Everything (<i>RCA</i>)	1474	+187	623	+79	8	77/4
45	39	DEANA CARTER I'm Just A Girl (<i>Arista</i>)	1459	+396	613	+168	3	74/5
47	40	PAT GREEN Wave On Wave (<i>Republic/Universal South</i>)	1358	+507	393	+132	3	39/7
43	41	RACHEL PROCTOR Days Like This (<i>BNA</i>)	1261	+155	532	+64	4	81/8
42	42	RUSHLOW I Can't Be Your Friend (<i>Lyric Street</i>)	1249	+103	537	+38	5	72/10
46	43	MCHAYES It Doesn't Mean I Don't... (<i>Universal South</i>)	1228	+169	490	+54	8	72/5
48	44	JAMIE O'NEAL Every Little Thing (<i>Mercury</i>)	997	+304	395	+101	2	49/6
44	45	LEANN RIMES Suddenly (<i>Asylum/Curb</i>)	921	-166	354	-93	11	41/0
Debut	46	KENNY ROGERS I'm Missing You (<i>Dreamcatcher</i>)	565	+123	213	+33	1	27/3
Debut	47	JOSH TURNER Long Black Train (<i>MCA</i>)	510	+186	216	+80	1	36/6
Debut	48	DIXIE CHICKS Godspeed (Sweet Dreams) (<i>Open Wide/Monument/Epic</i>)	488	+229	180	+87	1	33/24
Debut	49	PATTY LOVELESS Lovin' All Night (<i>Epic</i>)	478	+346	102	+58	1	9/6
Debut	50	RHETT AKINS In Your Love (<i>Audium</i>)	466	-18	104	+17	2	10/0

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ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Real Good Man (<i>Curb</i>)	33
SHERRIE AUSTIN Streets Of Heaven (<i>C4/BBR</i>)	30
KENNY CHESNEY No Shoes, No Shirt, No... (<i>BNA</i>)	26
DIXIE CHICKS Godspeed... (<i>Open Wide/Monument/Epic</i>)	24
WYNONNA What The World Needs (<i>Asylum/Curb</i>)	17
JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>)	17
KEITH URBAN Who Wouldn't Wanna Be Me (<i>Capitol</i>)	15
DIERKS BENTLEY What Was I Thinkin' (<i>Capitol</i>)	14
BUDDY JEWELL Help Pour Out The Rain... (<i>Columbia</i>)	14
COLT PRATHER The Dash (<i>Columbia</i>)	14
TRACE ADKINS Then They Do (<i>Capitol</i>)	12
DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)	12

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY No Shoes, No Shirt, No... (<i>BNA</i>)	+1846
LONESTAR My Front Porch Looking In (<i>BNA</i>)	+1707
TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	+1634
WYNONNA What The World Needs (<i>Asylum/Curb</i>)	+1347
SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	+1261
BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	+1226
TIM MCGRAW Real Good Man (<i>Curb</i>)	+1146
CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	+1063
TRACE ADKINS Then They Do (<i>Capitol</i>)	+885
BUDDY JEWELL Help Pour Out The Rain... (<i>Columbia</i>)	+851

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LONESTAR My Front Porch Looking In (<i>BNA</i>)	+704
KENNY CHESNEY No Shoes, No Shirt, No... (<i>BNA</i>)	+636
TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)	+586
BROOKS & DUNN Red Dirt Road (<i>Arista</i>)	+559
WYNONNA What The World Needs (<i>Asylum/Curb</i>)	+493
TIM MCGRAW Real Good Man (<i>Curb</i>)	+482
SHANIA TWAIN Forever And For Always (<i>Mercury</i>)	+460
CRAIG MORGAN Almost Home (<i>Broken Bow</i>)	+401
TRACE ADKINS Then They Do (<i>Capitol</i>)	+326
BRAD PAISLEY Celebrity (<i>Arista</i>)	+298

Breakers

TIM MCGRAW Real Good Man (<i>Curb</i>) 33 Adds • Moves 33-26
BUDDY JEWELL Help Pour Out The Rain... (<i>Columbia</i>) 14 Adds • Moves 34-28
JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>) 17 Adds • Moves 31-29
EMERSON DRIVE Only God (<i>DreamWorks</i>) 8 Adds • Moves 36-34

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
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155 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 5/25-5/31. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons × (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company). © 2003, R&R, Inc.

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COUNTRY TOP 50 INDICATOR

June 6, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W/ POINTS	TOTAL PLAYS	W/ PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TOBY KEITH Beer For My Horses (DreamWorks)	3567	+186	2831	+150	12	75/0
6	2	LONESTAR My Front Porch Looking In (BNA)	3383	+211	2684	+151	16	74/0
5	3	RASCAL FLATTS Love You Out Loud (Lyric Street)	3268	+48	2596	+25	22	75/0
1	4	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3123	-277	2451	-218	28	68/0
8	5	JIMMY WAYNE Stay Gone (DreamWorks)	2981	+182	2402	+157	19	75/0
4	6	DIAMOND RIO I Believe (Arista)	2866	-361	2241	-308	31	67/0
9	7	MONTGOMERY GENTRY Speed (Columbia)	2856	+264	2248	+222	24	71/0
10	8	JEFF BATES The Love Song (RCA)	2660	+165	2103	+128	23	73/0
11	9	BROOKS & DUNN Red Dirt Road (Arista)	2594	+266	2050	+208	9	75/1
3	10	CHRIS CAGLE What A Beautiful Day (Capitol)	2526	-720	1938	-638	30	62/0
13	11	TRACY BYRD The Truth About Men (RCA)	2420	+133	1923	+96	15	73/0
12	12	GEORGE STRAIT Tell Me Something Bad About... (MCA)	2414	+110	1912	+88	11	75/0
16	13	BRAD PAISLEY Celebrity (Arista)	2351	+315	1852	+212	14	75/2
15	14	SHANIA TWAIN Forever And For Always (Mercury)	2340	+265	1863	+212	10	75/0
14	15	CRAIG MORGAN Almost Home (Broken Bow)	2319	+220	1890	+194	25	61/2
7	16	KEITH URBAN Raining On Sunday (Capitol)	2203	-600	1669	-510	29	63/0
20	17	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	2123	+280	1704	+211	15	75/2
18	18	TRACE ADKINS Then They Do (Capitol)	2040	+157	1590	+121	15	72/0
17	19	JO DEE MESSINA Was That My Life (Curb)	1848	-102	1453	-92	23	69/1
22	20	WYNONNA What The World Needs (Asylum/Curb)	1694	+340	1342	+260	5	71/7
23	21	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1583	+230	1254	+170	17	65/2
26	22	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	1512	+400	1202	+311	4	70/12
25	23	CLAY WALKER A Few Questions (RCA)	1408	+194	1126	+152	6	67/2
24	24	JOE NICHOLS She Only Smokes When She... (Universal South)	1402	+78	1130	+72	8	62/2
28	25	DIERKS BENTLEY What Was I Thinkin' (Capitol)	1282	+241	1024	+189	8	56/3
37	26	TIM MCGRAW Real Good Man (Curb)	1231	+645	991	+504	3	61/18
27	27	DUSTY DRAKE One Last Time (Warner Bros.)	1169	+90	932	+69	13	48/0
31	28	BUDDY JEWELL Help Pour Out The Rain... (Columbia)	1145	+318	904	+226	3	54/7
30	29	EMERSON DRIVE Only God (DreamWorks)	984	+94	791	+65	13	47/1
29	30	MARK WILLS When You Think Of Me (Mercury)	950	+1	806	+4	17	52/0
34	31	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	842	+68	663	+41	8	48/2
36	32	TERRI CLARK Three Mississippi (Mercury)	740	+108	638	+87	12	43/6
35	33	AMY DALLEY Love's Got An Attitude (It...) (Curb)	717	+56	580	+46	14	37/0
33	34	VINCE GILL Someday (MCA)	660	-120	522	-104	11	37/0
38	35	DEANA CARTER I'm Just A Girl (Arista)	624	+92	480	+73	4	42/8
39	36	JENNIFER HANSON This Far Gone (Capitol)	472	+46	411	+50	9	33/4
41	37	FAITH HILL You're Still Here (Warner Bros.)	440	+60	355	+49	4	27/0
40	38	MCHAYES It Doesn't Mean I Don't... (Universal South)	427	+25	384	+25	10	25/1
44	39	RUSHLOW I Can't Be Your Friend (Lyric Street)	421	+93	363	+65	6	28/3
42	40	AARON LINES Love Changes Everything (RCA)	393	+39	329	+28	6	26/0
43	41	KENNY ROGERS I'm Missing You (Dreamcatcher)	372	+29	321	+30	5	32/4
48	42	JAMIE O'NEAL Every Little Thing (Mercury)	357	+120	310	+110	3	29/8
45	43	BILLY CURRINGTON Walk A Little Straighter (Mercury)	352	+30	308	+24	6	28/3
49	44	PAT GREEN Wave On Wave (Republic/Universal South)	332	+105	271	+96	2	26/10
Debut	45	RACHEL PROCTOR Days Like This (BNA)	283	+80	234	+71	1	23/6
Debut	46	JOHN MICHAEL MONTGOMERY Four-Wheel Drive (Warner Bros.)	250	+76	193	+67	1	16/2
47	47	JILL KING One Mississippi (Blue Diamond)	181	-104	143	-84	11	9/0
Debut	48	DIXIE CHICKS Godspeed (Sweet Dreams) (Open Wide/Monument/Epic)	172	+133	141	+110	1	18/13
-	49	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	141	-49	125	-53	22	5/0
50	50	LEANN RIMES Suddenly (Asylum/Curb)	137	-66	116	-50	3	9/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Real Good Man (Curb)	18
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	14
DIXIE CHICKS Godspeed... (Open Wide/Monument/Epic)	13
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	12
PAT GREEN Wave On Wave (Republic/Universal South)	10
DEANA CARTER I'm Just A Girl (Arista)	8
JAMIE O'NEAL Every Little Thing (Mercury)	8
PATTY LOVELESS Lovin' All Night (Epic)	8
WYNONNA What The World Needs (Asylum/Curb)	7
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	7
TERRI CLARK Three Mississippi (Mercury)	6
RACHEL PROCTOR Days Like This (BNA)	6
JENNIFER HANSON This Far Gone (Capitol)	4
KENNY ROGERS I'm Missing You (Dreamcatcher)	4
SHERRIE' AUSTIN Streets Of Heaven (C4/BBR)	4
DIERKS BENTLEY What Was I Thinkin' (Capitol)	3
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3
RUSHLOW I Can't Be Your Friend (Lyric Street)	3
JOSH TURNER Long Black Train (MCA)	3
DARRYL WORLEY I Need A Breather (DreamWorks)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Real Good Man (Curb)	+645
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+400
WYNONNA What The World Needs (Asylum/Curb)	+340
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+318
BRAD PAISLEY Celebrity (Arista)	+315
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+280
BROOKS & DUNN Red Dirt Road (Arista)	+266
SHANIA TWAIN Forever And For Always (Mercury)	+265
MONTGOMERY GENTRY Speed (Columbia)	+264
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+241

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Real Good Man (Curb)	+504
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+311
WYNONNA What The World Needs (Asylum/Curb)	+260
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+226
MONTGOMERY GENTRY Speed (Columbia)	+222
BRAD PAISLEY Celebrity (Arista)	+212
SHANIA TWAIN Forever And For Always (Mercury)	+212
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+211
BROOKS & DUNN Red Dirt Road (Arista)	+208
CRAIG MORGAN Almost Home (Broken Bow)	+194
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+189
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+170
JIMMY WAYNE Stay Gone (DreamWorks)	+157
CLAY WALKER A Few Questions (RCA)	+152
LONESTAR My Front Porch Looking In (BNA)	+151
Toby Keith Beer For My Horses (DreamWorks)	+150
JEFF BATES The Love Song (RCA)	+128
TRACE ADKINS Then They Do (Capitol)	+121
JAMIE O'NEAL Every Little Thing (Mercury)	+110
DIXIE CHICKS Godspeed... (Open Wide/Monument/Epic)	+110
TRACY BYRD The Truth About Men (RCA)	+96
PAT GREEN Wave On Wave (Republic/Universal South)	+96
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+88
TERRI CLARK Three Mississippi (Mercury)	+87

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 6, 2003

CALLOUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of May 11-17.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	44.0%	73.1%	13.4%	98.3%	6.9%	4.9%
KEITH URBAN Raining On Sunday (Capitol)	34.9%	70.3%	21.1%	96.9%	3.1%	2.3%
TRACY BYRD The Truth About Men (RCA)	37.4%	65.7%	16.9%	97.7%	10.9%	4.3%
CRAIG MORGAN Almost Home (Broken Bow)	29.4%	63.1%	25.4%	93.7%	3.7%	1.4%
DIAMOND RIO I Believe (Arista)	32.3%	62.0%	19.7%	94.6%	9.1%	3.7%
MONTGOMERY GENTRY Speed (Columbia)	22.3%	62.0%	29.4%	97.1%	3.7%	2.0%
KID ROCK/SHERYL CROW Picture (Lava/Atlantic)	35.4%	61.7%	20.9%	94.3%	6.0%	5.7%
BRAD PAISLEY Celebrity (Arista)	25.1%	61.1%	24.9%	96.6%	8.3%	2.3%
TDBY KEITH Beer For My Horses (DreamWorks)	35.7%	60.9%	16.6%	93.1%	10.0%	5.7%
LONESTAR My Front Porch Looking In (BNA)	27.7%	60.6%	28.9%	97.1%	6.3%	1.4%
JIMMY WAYNE Stay Gone (DreamWorks)	24.0%	60.0%	26.9%	93.7%	4.9%	2.0%
SHANIA TWAIN Forever And For Always (Mercury)	28.0%	56.3%	23.7%	92.6%	10.3%	2.3%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	19.4%	54.3%	23.7%	92.3%	12.3%	2.0%
MARK WILLS When You Think Of Me (Mercury)	18.6%	54.3%	27.4%	91.1%	7.7%	1.7%
BUDDY JEWEL Help Pour Out The Rain (Columbia)	23.4%	51.7%	24.6%	85.1%	7.7%	1.1%
CLAY WALKER A Few Questions (RCA)	23.1%	50.9%	27.1%	86.6%	7.4%	1.1%
JEFF BATES The Love Song (RCA)	19.1%	50.6%	29.7%	91.1%	7.4%	3.4%
RASCAL FLATTS Love You Out Loud (Lyric Street)	20.9%	50.3%	23.4%	91.7%	14.3%	3.7%
JD DEE MESSINA Was That My Life (Curb)	14.9%	50.3%	27.1%	91.4%	10.0%	4.0%
CHRIS CAGLE What A Beautiful Day (Capitol)	20.0%	49.4%	28.9%	94.9%	12.6%	4.0%
JOE NICHOLS She Only Smokes When She Drinks (Universal/South)	14.3%	49.4%	30.0%	92.3%	11.1%	1.7%
DIERKS BENTLEY What Was I Thinkin' (Capitol)	13.4%	48.3%	30.0%	90.0%	10.9%	0.9%
EMERSON DRIVE Only God (DreamWorks)	15.1%	47.7%	28.6%	84.3%	6.6%	1.4%
KENNY CHESNEY No Shirt No Shoes No Problem (BNA)	16.3%	47.4%	27.7%	87.4%	11.1%	1.1%
BROOKS & DUNN Red Dirt Road (Arista)	14.0%	46.0%	37.1%	91.7%	8.3%	0.3%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	18.9%	45.4%	34.0%	91.1%	9.7%	2.0%
TRACE ADKINS Then They Do (Capitol)	16.3%	45.4%	30.6%	90.3%	12.0%	2.3%
DUSTY DRAKE One Last Time (Warner Bros.)	14.3%	41.4%	29.4%	88.6%	13.4%	4.3%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	15.1%	41.1%	30.9%	94.0%	18.6%	3.4%
TERRI CLARK Three Mississippi (Mercury)	11.1%	39.7%	33.1%	87.7%	13.1%	1.7%
WYONONNA What The World Needs (Asylum / Curb)	14.9%	39.1%	32.6%	89.1%	14.6%	2.9%
AMY DALLEY Loves Got An Attitude (Curb)	9.4%	38.3%	30.6%	88.6%	16.6%	3.1%
VINCE GILL Someday (MCA)	11.7%	33.7%	27.7%	82.6%	17.4%	3.7%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	8.9%	32.6%	31.1%	88.0%	20.6%	3.7%
TIM MCGRAW Real Good Man (Curb)	10.9%	30.9%	34.9%	79.4%	13.1%	0.6%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Steele
Question of the Week: Did you watch the ACMs or American Idol recently on TV?

Total
Did not watch either: 48%
Watched both: 20%
Watched only ACM Awards: 15%
Watched only American Idol: 17%

P1
Did not watch either: 46%
Watched both: 21%
Watched only ACM Awards: 19%
Watched only American Idol: 14%

P2
Did not watch either: 52%
Watched both: 18%
Watched only ACM Awards: 8%
Watched only American Idol: 22%

Male
Did not watch either: 48%
Watched both: 17%
Watched only ACM Awards: 18%
Watched only American Idol: 17%

Female
Did not watch either: 49%
Watched both: 23%
Watched only ACM Awards: 11%
Watched only American Idol: 17%

25-34
Did not watch either: 48%
Watched both: 20%
Watched only ACM Awards: 11%
Watched only American Idol: 21%

35-44
Did not watch either: 44%
Watched both: 20%
Watched only ACM Awards: 18%
Watched only American Idol: 18%

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.

After MidNite
WITH
BLAIR GARNER

Country Radio's #1 Overnight Program

PREMIERE



BLAIR GETS WILD WITH BROOKS & DUNN

Blair Garner backstage with Kix Brooks and Ronnie Dunn of Brooks & Dunn as After MidNite broadcasts from Las Vegas for the May 25th leg of the Brooks & Dunn Neon Circus & Wild West Show

• June 6, 2003



America's Best Testing Country Songs 12 +
For The Week Ending 6/6/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
CHRIS CAGLE What A Beautiful Day (Capitol)	4.29	4.30	99%	24%	4.28	4.30	4.20
DIAMOND RIO I Believe (Arista)	4.24	4.16	99%	24%	4.44	4.52	4.20
TOBY KEITH Beer For My Horses (DreamWorks)	4.23	4.18	99%	20%	4.32	4.33	4.29
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.22	4.21	98%	20%	4.18	4.23	4.01
BRAD PAISLEY Celebrity (Arista)	4.21	4.24	94%	15%	4.14	4.12	4.18
LONESTAR My Front Porch Looking In (BNA)	4.16	4.21	97%	18%	4.16	4.23	3.93
CLAY WALKER A Few Questions (RCA)	4.15	4.11	46%	3%	4.31	4.33	4.25
MARK WILLIS When You Think Of Me (Mercury)	4.13	4.12	58%	6%	4.15	4.17	4.10
JIMMY WAYNE Stay Gone (DreamWorks)	4.12	4.02	86%	11%	4.21	4.30	3.91
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.10	4.12	99%	42%	4.41	4.47	4.24
BROOKS & DUNN Red Dirt Road (Arista)	4.08	3.98	87%	9%	4.05	4.03	4.13
TRACY BYRD The Truth About Men (RCA)	4.07	4.04	90%	16%	4.19	4.21	4.12
KEITH URBAN Raining On Sunday (Capitol)	4.04	4.04	99%	32%	4.17	4.22	3.99
CRAIG MORGAN Almost Home (BBR)	4.02	3.93	79%	18%	4.24	4.23	4.26
TRACE ADKINS Then They Do (Capitol)	4.01	4.01	76%	11%	4.15	4.22	3.92
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	4.00	4.06	97%	31%	4.22	4.22	4.20
MONTGOMERY GENTRY Speed (Columbia)	3.98	4.05	94%	21%	3.99	3.98	4.01
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.97	4.03	92%	21%	3.94	3.91	4.04
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	3.97	3.98	82%	15%	3.91	3.98	3.70
DUSTY DRAKE One Last Time (Warner Bros.)	3.95	3.94	55%	9%	4.08	4.09	4.06
TIM MCGRAW She's My Kind Of Rain (Curb)	3.89	3.82	99%	40%	3.93	3.96	3.82
GARTH BROOKS Why Ain't I Running (Capitol)	3.82	3.60	78%	16%	3.83	3.83	3.80
JO DEE MESSINA Was That My Life (Curb)	3.81	3.77	86%	18%	3.97	3.95	4.02
JEFF BATES The Love Song (RCA)	3.78	3.85	84%	23%	3.89	3.93	3.77
KID ROCK/ SHERYL CROW Picture (Atlantic)	3.72	3.72	96%	47%	3.97	4.04	3.73
SHANIA TWAIN Forever And For Always (Mercury)	3.69	3.67	93%	25%	3.72	3.66	3.89
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.68	3.71	80%	16%	3.74	3.73	3.76
WYNONNA What The World Needs (Asylum/Curb)	3.67	3.56	64%	11%	3.82	3.85	3.71
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.66	3.62	78%	19%	3.83	3.82	3.86
AMY DALLEY Love's Got An Attitude (It Is What It Is) (Curb)	3.62	3.60	46%	11%	3.73	3.71	3.77

Total sample size is 633 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The ATM 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

JOHN MICHAEL MONTGOMERY Four-Wheel Drive (Warner Bros.)
Total Plays: 172, Total Stations: 19, Adds: 4

SHERRIE' AUSTIN Streets Of Heaven (C4/BBR)
Total Plays: 115, Total Stations: 38, Adds: 30

JEFF CARSON I Can Only Imagine (Asylum/Curb)
Total Plays: 106, Total Stations: 14, Adds: 9

KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
Total Plays: 82, Total Stations: 15, Adds: 15

RODNEY ATKINS Honesty (Write Me A List) (Curb)
Total Plays: 69, Total Stations: 10, Adds: 5

DWIGHT YOAKAM The Back Of Your Hand (Audiom)
Total Plays: 52, Total Stations: 19, Adds: 11

COLT PRATHER The Dash (Columbia)
Total Plays: 45, Total Stations: 14, Adds: 14

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: "Drive (For Daddy Gene)" — Alan Jackson (fifth week)

5 YEARS AGO

• No. 1: "I Just Want To Dance With You" — George Strait

10 YEARS AGO

• No. 1: "Hometown Honeymoon" — Alabama

15 YEARS AGO

• No. 1: "If It Don't Come Easy" — Tanya Tucker

20 YEARS AGO

• No. 1: "Our Love Is On The Faultline" — Crystal Gayle

25 YEARS AGO

• No. 1: "Night Time Magic" — Larry Gatlin

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DARRYL WORLEY Have You Forgotten (DreamWorks)	3872
TIM MCGRAW She's My Kind Of Rain (Curb)	2983
KENNY CHESNEY Big Star (BNA)	2809
ALAN JACKSON That'd Be Alright (Arista)	2668
JOE NICHOLS Brokenheartsville (Universal South)	2653
MARK WILLIS 19 Somethin' (Mercury)	2349
MARTINA MCBRIDE Concrete Angel (RCA)	2111
KEITH URBAN Somebody Like You (Capitol)	1949
DIAMOND RIO Beautiful Mess (Arista)	1745
GARY ALLAN Man To Man (MCA)	1698
RASCAL FLATTS These Days (Lyric Street)	1697
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1669
TOBY KEITH Who's Your Daddy? (DreamWorks)	1558
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1524
EMERSON DRIVE Fall Into Me (DreamWorks)	1485
TERRI CLARK I Just Wanna Be Mad (Mercury)	1445
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1312
KENNY CHESNEY The Good Stuff (BNA)	1266
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1260
BLAKE SHELTON The Baby (Warner Bros.)	1180

KEAN/Abilene, TX
MP/D: Maria Bailey
 21 KETH URBAN "News"
 22 WENDY "News"
 23 GARY ALBERT "News"
 24 JEFF NICHOLS "News"
 25 JIMMYE "News"
 26 JIMMYE "News"
 27 RUSHDON "News"

WQM/Kron, OH
MP/D: Kevin Mason
 1 WYBORA "News"
 2 WYBORA "News"

WGNA/Albany, NY
MP/D: Barry Brindle
MD: Bill Ecker
 3 CLAY WALKER "News"

KXOI/Albuquerque, NM
MP/D: Tommy Carrera
MD: Sammy Cune
 10 ROEY ATKINS "News"

KRST/Albuquerque, NM
MP/D: John Richards
MD: Paul Bailey
 2 BUDDY JEWELL "News"

KRRV/Alexandria, LA
MP/D: Steve Casady
 12 TRACY BRIND "News"

WCTO/Allentown, PA
MP/D: Chuck Geiger
AP/D: Sam Malone
 10 GREG "News"

KGNC/Amariillo, TX
MP/D: Tim Butler
AP/D: Patrick Clark
 11 JOHN TURNER "News"

WWWV/Ann Arbor, MI
MP/D: Barry Ward
MD: Tom Baker
 5 TIM MCCRAW "News"

WNCY/Appleton, WI
MP/D: Jeff McCarthy
MD: Randy Shannon
 1 KETH URBAN "News"

WZZC/Birmingham, AL
MP/D: Brian Driver
 1 KETH URBAN "News"

WPSK/Blacksburg, VA
MP/D: Jack Douglas
AP/D: Nicole Williams
 10 JERRY CHESEY "News"

WVWA/Asheville, NC
MP/D: Andy Woods
 10 JERRY CHESEY "News"

WKH/Atlanta, GA
MP/D: Mark Richards
MD: Johnny Gray
 10 TRACY BRIND "News"

WPRU/Atlantic City, NJ
MP/D: Joe Kelly
 1 DWIGHT YANKEE "News"

WQOC/Augusta, GA
MP/D: T.G. Tenby
AP/D: Zach Taylor
 1 SHERIE ALSTIN "News"

KASE/Austin, TX
MP/D: Jason Kane
AP/D: Bob Paccini
 1 WYBORA "News"

KUZZ/Bakersfield, CA
MP/D: Evan Bridwell
MD: Adam Jeffries
 1 PATTY LOVELESS "News"

WPCD/Baltimore, MD
MD: Michael J. Fozz
 No Adds

WYFY/Banbury, LA
MP/D: Randy Chase
MD: Jay Bernt
 No Adds

WYK/Baton Rouge, LA
MP/D: Paul Orr
AP/D: Austin James
 1 KETH URBAN "News"

WNNW/Battle Creek, MI
MP/D: P.J. Lacey
MD: Phil O'Reilly
 15 PATTY LOVELESS "News"

KYKR/Beaumont, TX
MP/D: Mickey Ashworth
 1 WYBORA "News"

WYK/Baton Rouge, LA
MP/D: Paul Orr
AP/D: Austin James
 1 KETH URBAN "News"

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WZCQ/Bioli, MS
MP/D: Bryan Rhodes
MD: Gwyn Wilson
 41 TONY KETH "News"

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WKKT/Charlotte, NC
MP/D: Jim Roberts
MD: Mike James
 16 DOZE CHOCES "News"

WZCQ/Charlotte, NC
MP/D: Jeff Cropper
AP/D: Rick McRae
 16 DOZE CHOCES "News"

WWSY/Chattanooga, TN
MP/D: Clay Hunnicutt
MD: Bill Poindexter
 3 JEFF NICHOLS "News"

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 41 TONY KETH "News"

WZCQ/Bioli, MS
MP/D: Bryan Rhodes
MD: Gwyn Wilson
 41 TONY KETH "News"

WZCQ/Bioli, MS
MP/D: Bryan Rhodes
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 41 TONY KETH "News"

WZCQ/Bioli, MS
MP/D: Bryan Rhodes
MD: Gwyn Wilson
 41 TONY KETH "News"

KOOL/Eugene-Springfield, OR
MP/D: Jim Davis
MD: Matt James
 16 DOZE CHOCES "News"

KOOL/Eugene-Springfield, OR
MP/D: Jim Davis
MD: Matt James
 16 DOZE CHOCES "News"

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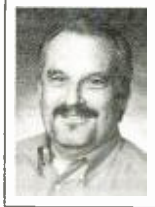
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KOOL/Eugene-Springfield



How To Score With Chicks

Learn to brand with the best at R&R Convention '03

When ja get in? Where ya staying? When are ya leaving? Go to any panels? Get any sleep last night? What dinners have you been invited to? There you have it — a sample of the deep, meaningful convention conversations in store for you in just a few short weeks.

At least that's the type of shorthand communication you can expect during R&R Convention 2003, the kind of stuff you'll hear in the hallways and lobby of Merv Griffin's fabulous Beverly Hilton Hotel (although we're not contractually obligated to say that, it just sounds so ... Hollywood that we can't resist) as you attempt to navigate a sea of humanity, stealing a furtive glance at the name tag of the mullet-sporting



Rick Haskins

audience who engages you in conversation on your way into a session. Ah, yes, the sessions — that age-old exercise where we gather together in one room and attempt to solve all of the industry's problems in one nice, neat, 90-minute package, complete with a front-loaded artist performance for your dining and dancing pleasure. This year in particular, given the current precarious state of our industry, the majority of the sessions at the convention will address specific needs and concerns. But fear not, there will be plenty of built-in time for extracurricular fun. To better address univer-

"I am my target audience. I have mammary glands."

Delilah

sal needs, the traditionally separate AC and Hot AC sessions will be combined into two multiformat sessions. The goal is to be inclusive, rather than exclusive.

Caution: Name-Dropping Ahead

I was having a conversation recently with Clear Channel AC guru Jim Ryan during the planning stages of

these sessions, and I remarked that we needed to find someone — other than him — who could speak intelligently about the process of branding your adult-targeted radio station with women.

On paper it sounds like a no-brainer. Hey, you program to women anyway — you're playing all the right Matchbox Twenty cuts — isn't everything else automatic? Not really, Ryan replied, before pointing me in the direction of market-

ing expert Rick Haskins, Exec. VP of the Lifetime brand. Yes, Lifetime Television — chick central. Ryan couldn't stop raving about Haskins' extensive knowledge and intrinsic understanding of estrogen-based life forms. "Did you know that Lifetime is the strongest-testing brand in America with women 18+?" Ryan asked. No, I did not, I confessed. "Hershey's is No. 2." OK, that I knew.

Haskins is also the co-author of *Brand Yourself — How to Create an Identity for a Brilliant Career*, which gives common-sense, real-world advice to people to help them essentially brand themselves in order to create the maximum number of career advancement opportunities.

I contacted Haskins and gave him a brief recap of my conversation with Ryan, making sure to include all the complimentary remarks that Ryan had made about him. He was hooked. Within five minutes we had come up with the basis for our Friday multiformat session, "Go Brand Yourself! Making Your Station Attractive to Women."

With Mr. Ryan also on board to discuss the ridiculous level of success he's had reaching women through his ratings monster known as WLTW/New York, Haskins will discuss how his network has been so successful in its efforts to brand with women and then show simple ways that today's adult programmer can apply some of his strategies to radio.

Also, one year after her very first industry appearance at last year's convention — when she was introduced by Robbie Robertson — DreamWorks' lovely and talented Dana Glover will be our special musical guest at this session.

No Beating Around The Bush

Also inked for the session: Jones Radio Networks syndicated air personality Delilah, whose nighttime AC show can be heard on some 220 radio stations covering 93% of the country,

"It's not a scientific formula, and it's not marketing. It's understanding your audience — and not from a research perspective."

Delilah

reaching about 8.5 million listeners. Who better to understand women than another woman — who happens to be the mother of seven?

I spoke with Delilah recently, and she was, how shall we say ... painfully candid about her belief that men are simply genetically unable to communicate effectively with the opposite sex, especially when it comes to dishing up female-targeted AC radio.

"I'm on 220 AC stations in America, and I believe only two of them are programmed by women," she said. "I wonder what would happen to the sports industry if every Sports radio station in America were suddenly programmed by a woman. What would happen to the male audience if women were put in charge of 100% of all sports broadcasting and all sports writing in newspapers?"

"As a woman, I would be talking about the football player's ass and how it looks in his tight pants, not



HITTING THE ROAD Recording legend James Taylor recently previewed his upcoming October Road concert tour by performing a private concert for some lucky WLTW (Lite-FM)/New York listeners at the Tanglewood Resort in the Berkshire Mountains of Massachusetts. The event was broadcast live on over 125 stations via Premiere Radio Networks. Pictured basking in the afterglow are (l-r) Premiere VP/Affiliate Relations Aissa Pollack, Columbia VP/Ops Jim Burruss, Taylor, Clear Channel VP/AC Programming Jim Ryan and Sr. VP/Programming Tom Poleman, Columbia Sr. VP/Promo Charlie Walk and Premiere Sr. VP Gary Krantz.

whether he can run. That's how 90% of women watch football. My point is, until men have to get up at 3am to drive to the all-night store to buy tampons, they really don't know what a woman wants."

In other words, anyone who thinks that just by playing that carefully researched mix of music the whole office can agree on he will have the ladies flocking to his station clearly hasn't thought this thing through.

The Emotional Connection

Delilah continued, saying, "I've been on the air for 30 years, and I've met maybe two or three women who would have been damn good PDs for Sports stations: The Fabulous Sports Babe and a couple of others who truly understood the nuances and the rules of sports, instead of just how good the guys' butts look."

"Most women don't really get the sports thing. We may pretend that we do, but we really don't. To pretend that I could walk into a Sports station tomorrow and program it just because I was married to the Sports Director of King Broadcasting for five years would be absurd."

"And yet, for some reason, the 220 AC stations that I'm on are programmed by men. They could argue 'I was married to a woman; I have a sister.' Guess what? They lack mammary glands! They lack emotional connection to flowers and poetry and love songs."

I tactfully pointed out that there are hundreds of women successfully broadcasting across the country — OK, maybe no others I can think of who have successful syndicated shows on over 220 radio stations, but still....

"That's because they're doing their radio shows the way men tell them to," Delilah said. "Because they have families to support and don't want to have to pull their kids out of school and move to another market. Because consolidation has taken away a lot of the job opportunities, they're willing to do the show the way that men tell them to — and a lot of them suck."

No Magic Bullet

So let's review: There is no magic

bullet, no scientific explanation other than this painfully simple reason why Delilah works with women: "I am my target audience," she said. "I have mammary glands. I lost a grandmother to breast cancer. My producer is a woman who has two sisters who have been diagnosed with breast cancer just this year. We are single parents. We shop at Safeway and Target."

"We cry when our hearts are broken. We cry when somebody we love is sick. We understand the heartache of losing our parents. We understand the frustration of having to get up at 3am because your child is puking their guts out; plus you have to fix breakfast at 7 for the other kids, get them to school, take care of the pets and get yourself to work. I am my audience."

Bottom line: "It's not a scientific formula, and it's not marketing," Delilah explained. "It's understanding your audience — and not from a research perspective. Our research says that women don't want to hear Whitney Houston back to back with

J.Lo. That's bull!"

I decided to really get her going by tossing out that other old research chestnut: Women don't like to listen to other women on the radio. Delilah's response: "Tell that to my 8.8 million listeners."

"Until a guy gives birth, they will never get it; until you're obsessed about the wrinkles under your eyes and the cellulite on your thighs, you will never understand how to connect with a woman."

The joint AC & Hot AC session "Go Brand Yourself! Making Your Station Attractive to Women" is scheduled for Saturday, June 21 at 11:30am. Expect other guests to be announced soon.

TALK BACK TO R&R!

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

Call me at 310-788-1659

or e-mail:

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ITALY	HOME	#1 (GOLD)
	SUNRISE	TOP 3, #1 AIRPLAY
GERMANY	HOME	#4 (GOLD)
	SUNRISE	TOP 10, TOP 5 AIRPLAY
HOLLAND	HOME	#2 (GOLD)
	SUNRISE	TOP 5, #1 AIRPLAY
SWITZERLAND	HOME	TOP 10 (GOLD)
	SUNRISE	TOP 10, #2 AIRPLAY

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sowhatarts@aol.com 212 877 9631

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June 6, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	2344	+165	322584	14	106/5
1	2	SANTANA F/MIHELLE BRANCH The Game Of Love (Arista)	2275	-22	308862	34	113/0
6	3	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2181	+262	276338	9	116/5
2	4	CHRISTINA AGUILERA Beautiful (RCA)	2136	-48	250922	24	110/0
4	5	PHIL COLLINS Can't Stop Loving You (Atlantic)	1997	-52	234209	35	116/0
5	6	CELINE DION Have You Ever Been In Love? (Epic)	1987	+27	278204	7	116/1
7	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	1782	-31	208462	34	102/0
8	8	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1664	+7	195732	56	112/0
9	9	FAITH HILL Cry (Warner Bros.)	1476	-175	174477	38	113/0
10	10	FLEETWOOD MAC Peacekeeper (Reprise)	1338	-28	132601	12	106/0
11	11	FAITH HILL One (Warner Bros.)	1314	+53	178212	9	104/3
14	12	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1201	+195	135392	6	95/4
12	13	WHITNEY HOUSTON Try It On My Own (Arista)	1132	-127	166548	16	98/0
13	14	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1096	-11	98581	30	95/0
20	15	EAGLES Hole In The World (ERC)	820	+303	107889	2	85/11
15	16	DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	804	+28	80979	4	79/5
16	17	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	749	-2	145943	19	40/1
19	18	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	674	+92	137673	5	49/12
17	19	CELINE DION I Drove All Night (Epic)	581	-82	72811	20	77/0
18	20	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	556	-87	66813	15	65/0
21	21	AVRIL LAVIGNE I'm With You (Arista)	528	+16	61569	18	28/1
22	22	NATALIE GRANT No Sign Of It (Curb)	463	-29	36768	13	61/0
23	23	MERCYME I Can Only Imagine (INO/Curb)	460	+2	30984	5	52/5
25	24	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	436	+80	93894	4	31/6
24	25	JOSH GROBAN You're Still You (143/Reprise)	360	-12	32898	19	37/0
26	26	ROD STEWART They Can't Take That Away... (J)	341	-11	50446	7	56/0
30	27	FRANKIE J. Don't Wanna Try (Columbia)	245	+36	58973	2	36/5
29	28	LAURA PAUSINI If That's Love (Atlantic)	231	+12	18536	4	38/1
27	29	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	223	-120	28414	13	39/0
28	30	SUZU K Teaching (Vellum)	201	-28	18844	4	39/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD I Heard It Through... (Motown)	18
MICHAEL BUBLE Kissing A Fool (Reprise)	16
MARIAH CAREY Bringin' On The Heartbreak (Monarc/IDJMG)	16
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	12
EAGLES Hole In The World (ERC)	11
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	6
LUTHER VANDROSS Dance With My Father (J)	6
JDAN ARMATRADING Lover's Speak (Denon)	6
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	5
DARYL HALL & JOHN OATES Man On A Mission (U-Watch)	5
MERCYME I Can Only Imagine (INO/Curb)	5
STYX Yes I Can (CMC/SRG)	5
FRANKIE J. Don't Wanna Try (Columbia)	5
CLAY AIKEN Bridge Over Troubled Water (RCA)	5
RUBEN STUDDARD Flying Without Wings (RCA)	5

MARIAH CAREY

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EAGLES Hole In The World (ERC)	+303
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+262
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+195
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+165
LONESTAR I'm Already There (BNA)	+103
FAITH HILL There You'll Be (Warner Bros.)	+95
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+92
DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	+82
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+80
MICHAEL MCDONALD I Heard It Through... (Motown)	+71

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

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs between No. 11 and No. 15 are moved to recurrent after 50 weeks. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

STYX Yes I Can (CMC/SRG)

Total Plays: 196, Total Stations: 40, Adds: 5

EARTH, WIND & FIRE All In The Way (Kalimba)

Total Plays: 149, Total Stations: 30, Adds: 3

ANNIE LENNOX Pavement Cracks (J)

Total Plays: 99, Total Stations: 22, Adds: 2

DAN GARDNER More Than Life (DGP)

Total Plays: 96, Total Stations: 25, Adds: 3

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)

Total Plays: 92, Total Stations: 23, Adds: 4

MICHAEL MCDONALD I Heard It Through... (Motown)

Total Plays: 78, Total Stations: 32, Adds: 18

SIEDAH What I Know (Omtown)

Total Plays: 68, Total Stations: 17, Adds: 3

MICHAEL BUBLE Kissing A Fool (Reprise)

Total Plays: 19, Total Stations: 17, Adds: 16

MARIAH CAREY Bringin' On The Heartbreak (Monarc/IDJMG)

Total Plays: 6, Total Stations: 17, Adds: 16

Songs ranked by total plays

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ON THE RECORD

with **Ken Evans**
Asst. PD, WVTI/Grand Rapids



Grand Rapids — the basis for the *American Pie* movies and our home market. WVTI (I-96) is the station for the MILTFs (Mothers I'd Like TSL From): Women who are on the go, hip and have to get the kids to daycare and soccer. We like to call our sound "Upbeat variety of the '80s, '90s and now." • Hot AC is a great format to

be in right now if you're in programming. Labels, on the other hand, know that we're gonna keep the playlist tight to keep the audience happy. • Our listeners love the proven artists who are back in the game with new stuff. Jewel has dropped the guitar and gotten a producer, and "Intuition" is huge for us. Michelle Branch has the closest thing to a sure record that I've seen this year. Getting on "Are You Happy Now" out of the box was easy once I got past its overuse in *Dawson's Creek* promos. I also think that Third Eye Blind and Live have some of the best-sounding material on the market today; can't wait to hear those on the station. • There's also a ton of great new artists vying for space, like Jason Mraz, Josh Kelley and Evanescence. Even though the station will always rely heavily on familiar music, we've still got Kid Rock featuring Sheryl Crow's "Picture" in power. Will it ever burn? Having good new stuff makes it very easy for my PD, John Patrick, and me to get good songs on the air and keep the station sounding balanced.

Thirty years after the original went top five, **Uncle Kracker** (Lava) teams with the original performer of "Drift Away," **Dobie Gray**, and takes the song to No. 1 on R&R's AC chart. Meanwhile, the song holds steady at No. 2 at Hot AC and closes in on the top spot ... Also at Hot AC, **Train** head into the top five with "Calling All Angels" (Columbia) ... In just three weeks **Michelle Branch** is top 15 with "Are You Happy Now?" (Maverick/WB) ... **Liz Phair** is poised to have her biggest hit ever as "Why Can't I" (Capitol) moves 32-29* ... A slow add week at Hot AC yields a tie for the top between **Third Eye Blind** (Elektra/EEG) and **Pete Dinklage** (Columbia) ... Back to AC: **Daniel Bedingfield** vaults 6-3* with "If You're Not the One" (Island/IDJMG) ... In just two weeks **The Eagles** are already in the top 15 with "Hole in the World" (ERC).



— Anthony Acampora, Director/Charts

artist **activity**

ARTIST: **Liz Phair**

LABEL: **Capitol**

By **MIKE TRIAS**/ASSISTANT EDITOR



It's been a while, but Liz Phair is back with some brand-new music and, at 36 years old, is looking to take on her younger peers. "Why Can't I?" is the lead single from her self-titled fourth album, and this time around Phair is aiming for mainstream success.

Elizabeth Clark Phair was born and raised in Chicago by supportive adoptive parents. At a young age she was drawn to the visual arts and also began to write songs on the piano. Art continued to be her primary passion. She graduated from Oberlin College in Ohio with an art history degree, then moved to San Francisco to pursue her career. However, she ended up spending more time writing music than working on art and eventually moved back to Chicago. There, Phair recorded a home-made album, *Girlsound*, on a four-track, and the demo landed her a deal with Matador Records.

Exile in Guyville. Phair's 1993 debut album, was an answer to The Rolling Stones' *Exile on Main Street*. The album earned much critical acclaim for its provocative, intelligent lyrics — uncommon at the time for female singer-songwriters. *Exile* sold over 200,000 copies as an indie release, and not only did Phair become one of the hottest acts in town, she also ended up paving the way for forthright female singer-songwriters like Alanis Morissette.

After she landed on the covers of *Rolling Stone*, *Elle* and *Vogue* and released her sophomore effort, *Whip Smart*, in 1994, things slowed down for Phair. Though she released another album in 1998, music took a backseat to other priorities in her life.

With "Why Can't I?" Phair is declaring her triumphant return. Although she has

built a reputation as an indie artist, this time Phair is looking for pop stardom. The track was produced by The Matrix, the people behind Avril Lavigne's success. Though there are definite pop stylings in "Why Can't I?" the content of the song is what sets Phair apart from her younger peers. Sings Phair about infidelity, "Got a girlfriend, you say it isn't right/And I've got someone waiting too." Phair also works in the sexual-yet-clever lines that have been the hallmark of her writing style: "We're already wet, and we're gonna go swimming."

Liz Phair hits stores June 24, almost exactly 10 years after the release of *Exile in Guyville*. The album is self-titled because it's what Phair believes she's all about. "This is me — take it or leave it," she says. Many of the tracks are suggestive, yet often in a playful way: "Oh, baby, you know what you're like?/You're like my favorite underwear/It just feels right," she sings on "Favorite." Though the CD has more pop appeal than previous projects, her songs still contain the witty, honest lyrics she has always been known for. "I am just your ordinary, average, everyday, sane/psycho super-goddess," she declares on "Extraordinary."

Phair is going to be on tour most of the summer to support the project. Currently, she is finishing up dates with The Flaming Lips, performing her material acoustically. A full-band summer tour is also in the works for late July through August.



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June 6, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3983	+113	365351	17	94/2
2	2	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3495	+63	320173	20	89/2
3	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	3232	+134	306102	26	78/2
5	4	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2758	+85	255146	26	83/2
7	5	TRAIN Calling All Angels (Columbia)	2736	+198	250209	9	93/2
4	6	AVRIL LAVIGNE I'm With You (Arista)	2730	-29	227317	27	88/2
6	7	COLDPLAY Clocks (Capitol)	2635	+25	242954	21	83/2
8	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2542	+104	241981	16	89/2
9	9	JOHN MAYER Why Georgia (Aware/Columbia)	2376	+71	213339	19	84/2
10	10	EVANESCENCE Bring Me To Life (Wind-up)	2360	+203	240096	12	73/5
11	11	GOO GOO DOLLS Sympathy (Warner Bros.)	2097	+50	207912	15	80/2
13	12	JEWEL Intuition (Atlantic)	1977	+144	186616	8	82/4
12	13	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1818	-148	149696	28	76/2
14	14	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1660	-66	167947	41	72/1
19	15	MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	1594	+585	162011	3	85/6
17	16	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1075	+34	94437	10	44/1
18	17	MAROON 5 Harder To Breathe (Octone/J)	1055	+26	87912	12	53/3
16	18	FLEETWOOD MAC Peacekeeper (Reprise)	984	-130	75609	12	60/1
21	19	JOSH KELLEY Amazing (Hollywood)	973	+106	94635	9	61/4
20	20	CHANTAL KREVIASUK In This Life (Columbia)	937	-66	83653	14	62/1
23	21	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	931	+93	89458	8	56/9
22	22	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	911	+70	89405	6	57/3
24	23	NORAH JONES Come Away With Me (Blue Note/Virgin)	763	-55	107458	12	41/1
25	24	LIFEHOUSE Take Me Away (DreamWorks)	756	+14	56135	11	46/3
26	25	FRANKY PEREZ Something Crazy (Lava)	725	+87	57351	8	50/3
28	26	JUSTIN TIMBERLAKE Rock Your Body (Jive)	627	+66	66175	6	24/1
29	27	LIVE Heaven (Radioactive/MCA)	626	+78	59237	4	41/5
31	28	AUDIOSLAVE Like A Stone (Interscope/Epic)	582	+97	43242	6	37/6
32	29	LIZ PHAIR Why Can't I (Capitol)	539	+144	80310	3	47/6
30	30	DANA GLOVER Rain (DreamWorks)	523	+29	28354	10	35/1
34	31	KELLY CLARKSON Miss Independent (RCA)	490	+127	47771	3	22/4
27	32	LISA MARIE PRESLEY Lights Out (Capitol)	388	-204	38613	15	39/1
33	33	AVRIL LAVIGNE Losing Grip (Arista)	377	-4	33527	5	14/0
35	34	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	356	-4	40132	5	31/2
37	35	PLUMB Real (Curb)	304	+15	16314	4	25/2
36	36	PHIL COLLINS Can't Stop Loving You (Atlantic)	285	-10	23453	19	10/0
39	37	SISTER HAZEL Your Mistake (Sixth Man)	243	-14	26818	16	13/0
40	38	FAITH HILL One (Warner Bros.)	221	-32	12943	3	20/0
38	39	HOOTIE & THE BLOWFISH Innocence (Atlantic)	221	-44	20023	14	17/0
-	40	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	206	-14	16329	17	5/0

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. 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
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	9
PETE YORN Crystal Village (Columbia)	9
CRAIG DAVID FISTING Rise & Fall (Wildstar/Atlantic)	9
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	6
LIZ PHAIR Why Can't I (Capitol)	6
AUDIOSLAVE Like A Stone (Interscope/Epic)	6
SANTANA FJALEX BAND Why Don't You & I (Arista)	6
EVANESCENCE Bring Me To Life (Wind-up)	5
LIVE Heaven (Radioactive/MCA)	5
MADONNA Hollywood (Maverick/WB)	5
DAVE GAHAN Dirty Sticky Floors (Reprise)	5

PALOALTO
 "breathe in"
 KLLC/San Francisco,
 WSSR/Tampa, KAMX/Austin,
 WRMF/W. Palm Beach
 Top 5 Phones
 WSSR/Tampa!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHELLE BRANCH Are You Happy Now? (Maverick/WB)	+585
EVANESCENCE Bring Me To Life (Wind-up)	+203
TRAIN Calling All Angels (Columbia)	+198
JEWEL Intuition (Atlantic)	+144
LIZ PHAIR Why Can't I (Capitol)	+144
3 DOORS DOWN When I'm Gone (Republic/Universal)	+134
KELLY CLARKSON Miss Independent (RCA)	+127
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+113
JOSH KELLEY Amazing (Hollywood)	+106
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+104

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

SOUTH FM
 "dear claudia"
 MORE EARLY COMMITMENTS:
 KAMX/Austin
 KPEK/Albuquerque

"20,000 people heard South FM perform 'Dear Claudia' last weekend at Starfest and they sang every word. It gets in your head and won't go away. It's #1 phones and it's in power rotation. That's the sign of a hit!"
 -RICK SCHMIDT, WSSR/TAMPA

M-C-A MUSIC CORP AMERICA



America's Best Testing Hot AC Songs 12+ For The Week Ending 6/6/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like MATCHBOX TWENTY, Goo Goo Dolls, Evanescence, etc.

Total sample size is 564 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- MICHELLE BRANCH Are You Happy Now? (Maverick/WB)
TRAIN Calling All Angels (Columbia)
KELLY CLARKSON Miss Independent (RCA)
KID ROCK WISHERYL CROW Picture (Lava/Atlantic)

New & Active

- MADONNA Hollywood (Maverick/WB)
Total Plays: 194, Total Stations: 19, Adds: 5
BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)
Total Plays: 171, Total Stations: 13, Adds: 1

Songs ranked by total plays

Reporters

Grid of reporter information including names, stations, and contact details for various markets like WOOD/Cape Cod, MA; WZZM/Grand Rapids, MI; WYZZ/Des Moines, IA, etc.

Monitored Reporters 105 Total Reporters 95 Total Monitored 10 Total Indicator. Includes logo for Monitored Reporters.



CAROL ARCHER
carcher@radioandrecords.com

Wine, Records & Ratings

The many reasons we like what we like

We Americans love putting numbers on things. We rank women on a scale of one to 10, we rank movies by a couple of thumbs, and we rank customer satisfaction by percentages provided by J.D. Power & Associates. But how do you put a number on pleasure?

When the kids on Dick Clark's *American Bandstand* played "Rate-a-Record," they were judging first impressions on things like the beat and whether it was a catchy tune or offered a memorable sentiment. As those in the marketing departments of music companies know, first impressions are important. But they don't make hits. Saturation airplay makes hits.

Acquired Tastes

Songs, like wine, are acquired tastes. Something new and strange becomes comforting and familiar with repeated listens. First impressions don't always tell the full story.

For those accustomed to the fresh, sweet fruit of a ripe California Merlot, for example, the tart, relatively austere, leathery taste of Chianti may seem like a bit of a shock. But put a bowl of pasta *putanesca* in front of you and wash it down with the same Chianti, and your glass empties far faster than the glass of oaky Merlot.

With the food wine, each sip tastes better than the last. Your first impression is turned on its head as you begin to understand what an authentic food and wine lifestyle is all about. Familiarity, in this case, breeds adoration.

Rating a wine takes into account none of the changes that make up real life. The most fun you can have with wine is sharing it with friends at a screaming dinner party where the food and conversation are great and punctuated by sniffs and sips of a fantastic wine. That's what I mean by an authentic wine and food experience.

Most wine writers, on the other hand, evaluate wine as an entity unto itself. Sitting on a wine-tasting panel and rating a wine is a little like sitting in a kissing booth and rating sex. That's what people do where wine is not indigenous to the culture, as in America and England. People don't think much about wine in places where it is widely grown, like Italy, France and Spain. People there just

drink it.

But they never drink wine alone — it is meant for food. Wine is only part of the meal, only part of the dining experience. Most European wine doesn't even show its stuff until the food at the table unlocks its secrets. Rating points aren't adjustable. You don't get a 92 with steak and a 70 with sushi; a 95 by itself, but a 65 with vinaigrette dressing.



Randy Kemner

By Randy Kemner

Evaluating Criteria

So how do we tell whether a record is good or not good? Is there any objective criteria, such as singing in tune or keeping time, that tells you whether a record is going to work or not? "Louie, Louie" is a technical nightmare, but it's a great record.

Technical flaws are obviously objective criteria for rejecting wine. Refermenting in the bottle, too much volatile acidity or funky aromas and flavors that come from dirty barrels are all disqualifying criteria. But personal taste is another matter — as are time and place, which also affect a wine's performance.

White Zinfandel may be considered unsophisticated by some, but I'd rather drink a cold white Zin with Mexican food than waste the nuances of an aged La Tâche on the numbing effects of hot peppers and enchilada sauce. A \$15 Beaujolais may taste thin next to a \$1,500 Screaming Eagle Cabernet, but I'd rather drink the Beaujolais with a savory pork roast.

There is another issue involved when evaluating wine, music or anything else subjective: Do you give something a high score because you admire it, or because it affects you in a profound way? I admire *Citizen Kane*, but I cried all over *My Dog Skip*. Sondheim makes you think, but Rodgers and Hammerstein make you fall in love.

How does a rating number tell you anything at all about wine or music in real life? How do you rate "I'm So Lonesome I Could Cry"? It's a waltz, for crying out loud, and the lyrics are primitive. But when you allow the songwriter's raw, unfettered, unsophisticated emotion to return you to the primal longings of your youth, you cry right along with the poor guy singing his song. A record that does that to you is perfect.

Prestige & Power

Wine in America is not merely about food at the table; it's often about prestige and power. When you are buying a present for a client or taking him or her out to dinner, is your choice of wine saying something other than harmony and balance?

Is there something to be said about ordering the wine with the highest price on the list, even if it makes no sense with your meal? Do you order the \$80 Patz & Hall Chardonnay



MORE AMIGOS R&R Smooth Jazz Editor Carol Archer recently spent an afternoon sittin' on the dock of the bay in lovely Tiburon, CA with guitarist J. Thompson and KKSJ/San Francisco PD Steve Williams. Seen here (l-r) are Thompson, Archer and Williams. Don't miss Thompson and a superstar band when he plays at the R&R Convention Smooth Jazz radio session "They Keep Moving My Cheese" on June 19.

(which tastes lousy with everything on a fusion menu) or a \$35 German Riesling (which tastes great) in order to make a good impression? Money doesn't buy common sense.

It has been reported that Wynona Judd loves Château Margaux. Is it because she can afford it and somebody told her it's the best? Or is it because she is a connoisseur of Bordeaux, and Margaux pleases her more than all the others? Or is it because, *gol darn*, it tastes *purty* good with biscuits and gravy?

Songs, like wine, are acquired tastes. Something new and strange becomes comforting and familiar with repeated listens. First impressions don't always tell the full story.

In a grain-beverage culture, wine appreciation is also about our nation's cocktail drinking habits. Are we rating a wine for the pleasure it gives alone — consumed as a cocktail — or as it performs in harmony with the food on the table? In short, do you evaluate wine as a supporting player or the star of the show? Is it Gladys Knight or a really good Pip?

Importer and writer Kermit Lynch was once asked what the best wine in his Berkeley store was. His answer: "Best for what?" We had a staff dinner party recently where we created a *provençale* feast known as a Grand Aioli. There was roast chicken and leg of lamb, as well as roasted red potatoes, beets, onions, sweet potatoes, green beans and cauliflower. We slathered it all with loads of the garlicky mayonnaise known as *aioli*.

We had some great aged Hermitage

and Bandol wines pulled from the cellar, but the staff preferred drinking *provençale* rosé best of all. No wine writer working today will give a high score to a still rosé, even though, in this context, it was the best wine of the day.

The Pleasure Of Serendipity

At our Signal Hill, CA store, the Wine Country, we recently had two evening classes on Italian wine. The first focused on the glamour wines of Tuscany — Chianti and Brunello — and the second featured the country wines of Southern Italy, Sicily and Sardinia.

Steve Tualemoso, our resident Italian wine expert, asked the Tuscan group, "How many of you have been to Italy?" One hand went up. At the second tasting he asked the same question, and all but one raised their hands.

That little exercise spoke volumes about our culture's obsession with the accessories to wealth and prestige. People who knew a bit about authentic Italian lifestyles were more interested in drinking Southern Italian wines, while people who haven't been there are focusing solely on expensive and highly rated brands.

What does this all mean? In the end there is no way for someone else to tell you how you should feel when you hear a piece of music, just as there is no way for a *Wine Spectator* score to predict how or even if you will enjoy a particular wine. Pleasure is all about serendipity, and no score can predict that outcome.

Randy Kemner is proprietor of the Wine Country. He has not only donated wine for this year's Smooth Jazz "Rate-a-Record, Rate-a-Wine" session on Saturday, June 21 at R&R Convention 2003, he has also agreed to act as co-moderator of the session with noted oenophile Bob Kaake of WNUA/Chicago.

TALK BACK TO R&R!

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

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E-mail:

carcher@radioandrecords.com

Fax: 310-203-9763



AMIGOS KJCD/Denver PD Mike Fischer and KTNW/Los Angeles VP/Programming Paul Goldstein recently cut jingle packages at Jeff Koz's Santa Monica recording studio with a numbers of smooth jazz superstars, including keyboardist Brian Culbertson and vocalist Al Jarreau. Seen here (l-r) are Fischer, Culbertson, Jarreau and Goldstein.

• June 6, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KIM WATERS Waterfall (Shanachie)	974	-14	131944	19	43/0
2	2	MINDI ABAIR Lucy's (GRP/VMG)	883	-36	115153	20	42/0
3	3	EUGE GROOVE Rewind (Warner Bros.)	851	+47	100673	14	43/0
4	4	BOB BALDWIN The Way She Looked At Me (Narada)	807	+9	98165	23	40/0
5	5	SPYRO GYRA Getaway (Heads Up)	760	+44	92493	17	42/0
6	6	DAVID SANBORN Comin' Home Baby (GRP/VMG)	697	+56	99965	4	46/1
7	7	CHIELI MINUCCI Kickin' It Hard (Shanachie)	643	+17	75675	18	39/0
8	8	JEFF LORBER Gigabyte (Narada)	578	+13	83799	11	43/1
9	9	CRUSADERS Viva De Funk (Verve/VMG)	558	-9	64028	14	41/0
11	10	BRIAN CULBERTSON Say What? (Warner Bros.)	553	+22	70564	8	42/1
14	11	RICHARD ELLIOT Corner Pocket (GRP/VMG)	482	+39	64269	9	39/2
12	12	J. THOMPSON Tell Me The Truth (AMH)	464	-3	60701	12	34/0
13	13	PIECES OF A DREAM Loves Silhouette (Heads Up)	458	+5	61958	16	35/0
10	14	KENNY G Paradise (Arista)	441	-95	47565	29	31/0
16	15	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	421	+16	38897	5	31/3
21	16	URBAN KNIGHTS Got To Give It Up (Narada)	366	+42	42861	3	34/3
19	17	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	366	+7	39690	7	27/2
20	18	RICK DERRINGER Hot And Cool (Big3)	347	+21	42418	10	33/2
17	19	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	346	-17	20845	9	26/0
Debut	20	MICHAEL MCDONALD I Heard It Through... (Motown)	271	+206	32034	1	29/12
22	21	PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)	261	-7	45680	13	18/0
25	22	PAUL JACKSON JR. It's A Shame (Blue Note)	259	+25	36622	3	27/5
24	23	NELSON RANGELL Look Again (A440 Music Group)	254	+10	25765	10	20/0
28	24	LUTHER VANDROSS Dance With My Father (J)	249	+56	40424	2	20/3
26	25	STEELY DAN The Last Mall (Reprise)	247	+23	14042	3	19/0
23	26	WALTER BEASLEY Precious Moments (N-Coded)	247	-6	33281	7	26/2
29	27	FATBURGER Sizzlin' (Shanachie)	208	+20	23216	5	20/0
Debut	28	RIPPINGTONS Stingray (Peak)	192	+27	10051	1	17/0
27	29	NATALIE COLE FDIANA KRALL Better Than Anything (GRP/VMG)	178	-39	11763	15	14/0
Debut	30	NORMAN BROWN The Feeling I Get (Warner Bros.)	169	+4	18224	1	14/0

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 5/25-5/31. 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 TAYLOR On The Move (Peak)
Total Plays: 159, Total Stations: 18, Adds: 4
CANDY DULFER Finsbury Park (Eagle)
Total Plays: 140, Total Stations: 18, Adds: 4
LARRY CARLTON Put It Where You Want It (Warner Bros.)
Total Plays: 131, Total Stations: 10, Adds: 0
JEFF KASHIWA Voices (Native Language)
Total Plays: 118, Total Stations: 12, Adds: 2
STEVE COLE NY-LA (Warner Bros.)
Total Plays: 97, Total Stations: 11, Adds: 2

RONNY JORDAN At Last (N-Coded)
Total Plays: 93, Total Stations: 10, Adds: 1

CHRIS BOTTI Miami Overnight (Columbia)
Total Plays: 79, Total Stations: 7, Adds: 0

BOZ SCAGGS What's New (Gray Cat)
Total Plays: 41, Total Stations: 5, Adds: 0

ACOUSTIC ALCHEMY No Messin' (Higher Octave)
Total Plays: 10, Total Stations: 7, Adds: 7

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD I Heard It Through... (Motown)	12
ACOUSTIC ALCHEMY No Messin' (Higher Octave)	7
PAUL JACKSON JR. It's A Shame (Blue Note)	5
CANDY DULFER Finsbury Park (Eagle)	4
PAUL TAYLOR On The Move (Peak)	4
BOB JAMES Just One Thing (Warner Bros.)	4
URBAN KNIGHTS Got To Give It Up (Narada)	3
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	3
LUTHER VANDROSS Dance With My Father (J)	3
BERNIE WILLIAMS/O. BENOIT Just Because (GRP/VMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL MCDONALD I Heard It Through... (Motown)	+206
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+56
LUTHER VANDROSS Dance With My Father (J)	+56
EUGE GROOVE Rewind (Warner Bros.)	+47
SPYRO GYRA Getaway (Heads Up)	+44
CANDY DULFER Finsbury Park (Eagle)	+44
URBAN KNIGHTS Got To Give It Up (Narada)	+42
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+39
RIPPINGTONS Stingray (Peak)	+27
PAUL JACKSON JR. It's A Shame (Blue Note)	+25

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GREG ADAMS 'Sup With That (Ripa/Blue Note)	382
JOAN OSBORNE I'll Be Around (Compendia)	340
NORAH JONES Come Away With Me (Blue Note/Virgin)	329
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	303
MICHAEL LINGTON Still Thinking Of You (3 Keys)	203
BONEY JAMES Grand Central (Warner Bros.)	197
PETER WHITE Who's That Lady? (Columbia)	190
GREGG KARUKAS Your Sweet Smile (N-Coded)	139
MARION MEADOWS Tales Of A Gypsy (Heads Up)	133
BOB JAMES Morning, Noon & Night (Warner Bros.)	125
STEVE OLIVER High Noon (Native Language)	121
NESTOR TORRES Watermelon Man (Shanachie)	99
BWB Groovin' (Warner Bros.)	97
STEVE COLE Diff Broadway (Warner Bros.)	89
OIANA KRALL Just The Way You Are (Verve/VMG)	87
JEFF GOLUB Cold Duck Time (GRP/VMG)	67
NORAH JONES Don't Know Why (Blue Note/Virgin)	63
CRAIG CHAQUICO Luminosa (Higher Octave)	60
JEFF LORBER Chopsticks (GRP/VMG)	56
JONATHAN BUTLER Pata Pata (Warner Bros.)	54

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June 19-21

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ON THE RECORD

With
Rob Singleton
Asst. PD/MD, KJZY/
Santa Rosa, CA



never been a staple of our format, but most of us have done pretty well with Diana Krall, so open up your ears and minds for a minute and check out Scaggs. • He's never been in better voice, the arrangements are oh-so-tasty, and the songs are all well-known classics that don't fit into the cover category. Here in Northern California, Boz, like Santana, can do no wrong, but I think other markets should give him a shot. If nothing else the tracks on the album are perfect for nights. We're playing the tune with the most energy, "What's New," in a current rotation, and listeners love it. • Speaking of Santana, if your station played the Dido vocal "Thankyou," you might try "Feels Like Fire" from Santana's *Shaman*. • Michael Buble has a great voice reminiscent at times of Sinatra, Bobby Caldwell or Harry Connick Jr. He puts a lot of emotion into his sincere readings of well-known tunes, and he pulls it off thanks, in part, to some very jazzy arrangements and outstanding backup musicians.

In the never-ending search for compatible vocals for the Smooth Jazz format, there are some obvious choices out right now — Michael McDonald, Luther Vandross' poignant tribute to dads — but I'd like to throw out some less obvious possibilities. • One is the new Boz Scaggs album *But Beautiful: Standards Volume One*. This is a straight-ahead jazz vocal album of romantic ballads recorded by Boz and a Bay Area jazz quartet. Yes, I realize jazz vocals have

Another phenomenal week for Michael McDonald, whose cover of Marvin Gaye's cover of Gladys Knight's "I Heard It Through the Grapevine" (Mo-town/Universal) explodes onto the chart with a debut at 20* and is far and away Most Increased with a 206-play gain. McDonald earns 12 new adds for No. 1 Most Added for the second consecutive week, including WVMV/Detroit, KIFM/San Diego, KYOT/Phoenix, WJZZ/Atlanta and WLOQ/Orlando. McDonald was born to sing this classic tune ... Every station on the Smooth Jazz reporting panel is playing David Sanborn's "Comin' Home Baby" (GRP/VMG), as well they should be. It's getting saturation airplay — 28 plays — at KTWW (The Wave)/Los Angeles. At 6*, the track's on fire. And now that Sanborn's *timeagain* is in your hands, don't wait to listen to the whole CD. KKSF/San Francisco is PD Steve Williams calls the project "Pearls 2"; I call it simply one of the very best records in ages. Sanborn is a national treasure and, straight up, this is a great record. In addition to the single, I especially love "Cristo Redentor," "Harlem Nocturne," "Isn't She Lovely," Joni Mitchell's "Man From Mars" and "Spider B..." It's wonderful to have a new release from format veterans Acoustic Alchemy. The lads have made a fine record with *Radio Contact*, and they represent themselves well on the lead track, "No Messin'" (Higher Octave), which is No. 2 Most Added with seven new adds that include KWJZ/Seattle, KYOT and WNWV/Cleveland.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
ACUSTIC ALCHEMY "Messin"
STEVE COLE "NY"

KAJZ/Albuquerque, NM
PD: Paul Lavoie
MD: Jeff Young
4 URBAN NIGHTS "Gee"

KNIK/Anchorage, AK
OM/PD: Aaron Wallender
MICHAEL McDONALD "Heart"

WJZZ/Atlanta, GA
PD/MD: Nick Francis
2 MICHAEL McDONALD "Heart"
1 RICHARD ELLIOT "Come"
1 URBAN NIGHTS "Gee"

KSMJ/Bakersfield, CA
PD/MD: Chris Townshend
LARRY GITTENS/REDIA "Love"

WNJA/Chicago, IL
OM: Bob Kaake
PD: Steve Stiles
No Adds

WNWV/Cleveland, OH
PD/MD: Bernie Kimble
12 FATFINGER "Eat"
3 ACUSTIC ALCHEMY "Messin"
BRIAN HUGHES "Hang"

WJZA/Columbus, OH
OM/PD/MD: Bill Harman
APD: Gary Wolter
No Adds

KJCD/Denver-Boulder, CO
PD/MD: Michael Fischer
PAUL TAYLOR "Wave"
RICK DERINGER "Cool"

WVMV/Detroit, MI
PD: Tom Sleeter
MD: Sandy Kovach
6 MICHAEL McDONALD "Heart"

KSEC/Fayetteville, AR
PD: Ken Couch
13 MICHAEL McDONALD "Heart"

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
1 DARYL HALL "Cool"
1 PAUL JACKSON JR "Shame"

WDRR/Fl. Myers, FL
PD: Phil Beckman
12 DARYL HALL "Cool"
1 BRIAN CULBERTSON "What"
11 MICHAEL McDONALD "Heart"

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
12 DAVID SANBORN "Come"
10 CANDY DULFER "Pats"

WYJZ/Indianapolis, IN
PD/MD: Carl Frye
MICHAEL McDONALD "Heart"
PAUL COLLINS "Come"

KCIY/Kansas City, MO
PD: Mark Edwards
MD: Michelle Chase
MICHAEL McDONALD "Heart"

KOAS/Las Vegas, NV
PD/MD: Erik Fox
PAUL JACKSON JR "Shame"

WELV/Macon, GA
PD: Rick Smith
11 GERALD WEASLEY "Do"

WCJZ/Madison, WI
PD: Ray Sherman
No Adds

WJZN/Memphis, TN
PD: Norm Miller
WILLIAMS F-BENNETT "Just"
BOB JAMES "Just"
KIRK WHALUM "Day"

WLVE/Miami, FL
PD: Rich McMillan
No Adds

WJZI/Milwaukee, WI
OM/PD: Steve Scott
5 MICHAEL McDONALD "Heart"

KSBR/Mission Viejo, CA
OM/PD: Terry Wedel
MD: Susan Koshbay
1 ACUSTIC ALCHEMY "Messin"
BOB JAMES "Just"

KRVR/Modesto, CA
PD: Jim Bryan
MD: Doug Wulff
1 CANDY DULFER "Pats"
1 MICHAEL McDONALD "Heart"
3 URBAN NIGHTS "Gee"

WOCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
PAUL JACKSON JR "Shame"
WILLIAMS F-BENNETT "Just"

WJCD/Norfolk, VA
OM: Daisy Davis
APD/MD: Larry Hollowell
2 ACUSTIC ALCHEMY "Messin"
2 DARYL HALL "Cool"
2 PAUL TAYLOR "Wave"

WLOQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
6 MICHAEL McDONALD "Heart"
4 LUTHER VANDROSS "Father"
1 CANDY DULFER "Pats"
1 JEFF KASPERA "Sweet"

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
11 RICHARD ELLIOT "Come"
ACUSTIC ALCHEMY "Messin"
MICHAEL McDONALD "Heart"

KJZS/Reno, NV
APD/MD: Doug Thomas
3 PAUL JACKSON JR "Shame"
3 PAUL TAYLOR "Wave"

WJZV/Richmond, VA
PD: Reid Snider
No Adds

KSSJ/Sacramento, CA
PD: Les Hanson
APD: Ken Jones
A C DERINGER "Cool"

WSSM/St. Louis, MO
PD: David Myers
12 LUTHER VANDROSS "Father"
2 MIKE POLLIPS "Sammamra"

KBZN/Salt Lake City, UT
PD/MD: Rob Riesen
WILLIAMS F-BENNETT "Just"
BOB JAMES "Just"
PAUL TAYLOR "Wave"
STEVE COLE "NY"

KIFM/San Diego, CA
PD: Mike Vasquez
APD/MD: Kelly Cole
1 CANDY DULFER "Pats"
1 JEFF KASPERA "Sweet"
1 MICHAEL McDONALD "Heart"
1 ROBBY JORDAN "Last"

KKSF/San Francisco, CA
PD: Steve Williams
No Adds

KMGQ/Santa Barbara, CA
PD: Mark De Anda
LUTHER VANDROSS "Father"
PAUL JACKSON JR "Shame"

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
No Adds

KWJZ/Seattle-Tacoma, WA
PD: Carol Handley
MD: Dianna Rose
9 STEVE COLE "NY"
ACUSTIC ALCHEMY "Messin"

WSJT/Tampa, FL
OM/PD: Ross Block
MD: Kathy Curtis
JEFF DIBBE "Siggibye"
PHIL COLLINS "Come"
WALTER BEASLEY "Mamma"

WJWZ/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee DePay
No Adds

JRN/Jones NAC/National
PD: Steve Hibbard
MD: Cheri Marquart
7 ACUSTIC ALCHEMY "Messin"
WALTER BEASLEY "Mamma"
BOB JAMES "Just"

46 Total Reporters

41 Current Playlists

Reported Frozen Playlist (1):

WEIB/Springfield, MA

Did Not Report, Playlist Frozen (4):

KOAJ/Dallas-Ft. Worth, TX

KVJZ/Des Moines, IA

KTWW/Los Angeles, CA

WJZZ/Philadelphia, PA

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CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

What I've Learned

Thoughts from a 25-year career

By Keith Hastings

When Cyndee Maxwell contacted me to see if I'd be interested in writing a guest column during her vacation, we batted a few topics back and forth and decided that I had a few things worth discussing. It was also then that I realized I've been drawing paychecks from radio stations for 25 years.

The first time I cracked a mike, Jimmy Carter was drawing heat for admitting he'd lusted in his heart. I've learned a thing or two (and Bill Clinton has made Carter's revelation seem trivial) since then, and perhaps trying to squeeze it all into a column won't do it justice. But then again, it's not often we deal with content that couldn't be improved by a dose of brevity.

With the thought that perhaps some of you just getting started in Rock radio could benefit from the lessons of some of my travels, here goes.

- **Start small or start big, but start!** So many times I've seen students with grand ideas in their heads about a radio career that would take off if someone would just give them their big break. If you're thinking anything remotely like that, stop right now. Stop flapping your gums to your friends, and put your energy toward getting a job flapping your gums for hire!

There is a critical mass that occurs in radio when you've put together a plan for the development of your own career that includes the flexibility to accept jobs that aren't exactly what you were looking for. The key is to stay focused on your ultimate goal while remaining flexible and taking advantage of the learning opportunities that pop up along the journey.

- **People are the power.** I've never gotten a job in radio without first knowing someone who worked at the station or company before I got there — not even my very first board-op job in high school. Networking is the single most important thing you can do to invest in your radio career.

The beauty of it is that, as time goes by, it gets easier, because the Palm Pilot gets filled with people you've met and worked with. Simple logic tells you that when it's time to make a change — or you become the victim of a change you didn't plan for —

you'll reach out to the people in your personal network, just as they'll reach out to you.

Get With The Program

- **Common sense vs. outrageousness.** While our business has a deserved reputation for shock value at times, I am of the opinion that too many of our interns are brought up through our stations without being schooled in the fact that there is indeed a line between edgy entertainment and shock for shock's sake.

I'm not saying that we shouldn't smartly challenge the borders — within the parameters of the target audience — but a PD won't want to hire a young up-and-comer who doesn't acknowledge that forethought is necessary.

- **Things change.** And the rate at which they change gets faster every year. This is an absolute fact, and there are many people sitting in unemployment lines right now who either refused to see change coming or, worse yet, rejected it when it happened.

At the beginning of my career, in 1978, a large company could own seven FMs and seven AMs nationwide. In 2003 there are mom-and-pop operators larger than that. Economies of scale have changed nearly every facet of what we do, and they will continue to do so for some time to come. If you don't like the evolution of the business, you have a tough choice to make: Either get with the program and figure out how you'll harness the changes for your benefit, or get out. But decide quickly, or someone else will decide for you.

- **Things stay the same.** Wait a minute! Didn't I just spend a whole paragraph spouting off about change? Yep. But the key to success over time is to know what changes and what stays the same. There is a basic tenet of our business that will never change: If we provide compelling content in a

memorable fashion, people will listen, and our success will grow.

If we push the consumer aside in our quest for financial success, we will have eroded the very foundation on which we built our house. Focus on a compelling, memorable product as the foundation of your business efforts, and don't spend more time worrying about the competition than you do about your own product.

- **Keep an eye on the future.** This is especially important given the increasing rate of change around us. Instead of thinking that we can't be affected, or even improved, by competing

If there's one continuing concern I have in my career, it's that we sometimes don't have the time and resources to think past the next 90 days. We have to do better.

services and products, we should study what those products mean to consumers and spend time thinking about how cultural evolutions can challenge us to improve our own medium.

This is especially tough to do in a soft economy, but if there's one continuing concern I have in my career, it's that we sometimes don't have the time and resources to think past the next 90 days. We have to do better.

The 'I-Word'

- **Don't get fired for what you don't do.** At a very crucial point in my career I underwent an ownership change and allowed myself to freeze up. I was convinced that the new owners were analyzing every single thing I did, finding fault with it and



STILLBORN, BUT NOT STILL Zakk Wyld's Black Label Society are running around the country before Ozzfest kicks off. They hit New England recently, and here are (l-r) Wyld; WPXC/Cape Cod, MA PD Suzanne Tonaire; the band's Nick Catonese; and Eagle Rock VP/Marketing & Promotions Rob Gill.

building a file with which to get rid of me.

The reality was that while I was sitting frozen to the same spot and fearful of being analyzed, the owners were, in fact, giving me room to breathe and waiting for me to take action. One morning I woke from what little sleep I could muster and told myself that if I was going to get fired, it might as well be for something I did instead of something I didn't do.

I put together some new systems and strategic methods for the station — and I was met with instant praise. All of a sudden, my ideas were being paraded in front of PDs who had been with the company for years. It just took a bit of belief in myself and the will to move forward and show the new guys I had initiative. That's the "I-word" all great companies seek in their best people.

- **Understand that it's a business.** Do I want to run more spots? No. Do I understand that if my sales department doesn't meet its goals, I won't get a raise? You bet. The lines that were once drawn firmly between sales and programming have blurred, softened and, in some cases, disappeared altogether in the new world order. A soft economy has added urgency to the equation.

If you don't go into the programming side of this business with a firm understanding that the owners of our stations have profit goals that need to be met, you won't last long. That doesn't mean that we can't have a blast creating great radio, but it does mean that we have to be creative and sensitive to the financial constraints of the organization. There is no other business in the world that doesn't operate in that manner. Why should we be different?

So Many Choices

- **Education matters.** I will be the first to say that I don't think you need a college education to be able to run a board or crack open a mike. But I will also be the first to say that I don't think it stops there.

If your goal is to become a true professional in this business, a memorable personality with unduplicatable appeal to a wide audience, you should have something to say and know how to say it. I've never met anyone in this business who couldn't benefit from higher education.

So much of the learning that occurs in the college experience happens between classes, in interactions with interesting members of the human race. To deny yourself this experience by using the cop-out that you don't have anything more to learn is to deny yourself the opportunity to become the very best at what you do.

- **We used to be "it."** Now we're part of "it." When I was a kid I spent a lot of time worshiping my transistor radio and the magic that came out of its speaker. That, along with three channels of network TV and a record player, summed up my entertainment choices. No MTV, no PlayStation, no VCRs or DVDs, no HBO, no CDs, no Internet, no MP3 players. But a whole lot more time to spend listening to the radio.

As much as I hate to admit it, we are competing more fiercely with a lot more choices for the consumer's time. If we act too much like a foreground medium, we are taking too much for granted. Simultaneously, it's never been more important to be as memorable as possible within the confines of a background medium. This is the new challenge for an old-timer like me and a fresh challenge for those of you just coming into your own in the wonderful world of radio.

Join The Party

All that said, I can tell you that it's been a career that never ceases to amaze me, and I still feel like I'm only getting warmed up. I've seen bands touted as the next big thing flash and disappear (Asia come to mind), I've seen more than one band do more than one farewell tour, and I've seen musical revolutions come and go. Bon Jovi were dangerous in 1986 when they were an opening act for '38 Special. A lot of us scratched our heads at Nirvana in 1991.

Time and time again, I've read that the format, and rock in general, was dead, and all I can say is that for someone who's spent his adult life refusing to become an adult in many ways by enjoying what I do for a living in Rock radio, I'm havin' way too much fun.

If you're just getting into the business, welcome aboard! The party's just getting started.

Keith Hastings is Program Director of WAAF/Boston.



Table with 7 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 rock songs.

32 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. Bullets appear on songs gaining plays or remaining flat from previous week.

New & Active

- MARILYN MANSON Mobsane (Nothing/Interscope)
RA Rectifier (Republic/Universal)
LED ZEPPELIN Black Dog (Atlantic)
RED HOT CHILI PEPPERS Dosed (Warner Bros.)
MANMADE GOD Safe Passage (American/IDJMG)

- INDIGENOUS C'mon Suzie (Silvertone)
MEMENTO Nothing Sacred (Columbia)
TYPE D NEGATIVE I Don't Wanna Be Me (Roadrunner/IDJMG)
MUDVAYNE World So Cold (Epic)
CAVE IN Anchor (RCA)

Songs ranked by total plays

Most Added

www.rradds.com

Table with 3 columns: ARTIST TITLE LABEL(S), AODS, TOTAL PLAY INCREASE. Lists newly added songs.

Most Increased Plays

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases.

Most Played Recurrents

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs with high total play counts.

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

Reporters

Grid of reporter information including station names (e.g., KZRR/Albuquerque, NM), reporter names, and contact details for various markets across the US.

Monitored Reporters 52 Total Reporters 32 Total Monitored 20 Total Indicator





America's Best Testing Active Rock Songs 12+
For The Week Ending 6/6/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
MUDVAYNE Not Falling (Epic)	4.15	4.21	89%	20%	4.15	4.15	4.16
DISTURBED Remember (Reprise)	4.14	4.18	96%	22%	4.05	4.09	4.00
TRAPT Headstrong (Warner Bros.)	4.09	4.04	95%	29%	4.02	4.06	3.97
GODSMACK Straight Out Of Line (Republic/Universal)	4.06	4.05	97%	27%	4.08	4.03	4.14
AUDIOSLAVE Like A Stone (Interscope/Epic)	4.02	3.97	97%	30%	4.04	3.96	4.12
MUDVAYNE World So Cold (Epic)	3.97	-	56%	8%	3.95	4.10	3.80
POWERMAN 5000 Free (DreamWorks)	3.94	3.96	75%	10%	3.99	4.16	3.79
SEETHER Fine Again (Wind-up)	3.92	3.99	90%	31%	3.85	3.92	3.76
EVANESCENCE Bring Me To Life (Wind-up)	3.90	4.01	94%	37%	3.97	3.89	4.08
BLACK LABEL SOCIETY Stillborn (Spitfire)	3.90	3.95	71%	11%	4.04	4.03	4.05
COLD Stupid Girl (Geffen/Interscope)	3.89	3.79	91%	21%	3.88	4.12	3.62
SEETHER Driven Under (Wind-up)	3.88	3.86	81%	15%	3.78	3.89	3.64
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.87	3.85	98%	34%	3.78	3.82	3.75
CHEVELLE Send The Pain Below (Epic)	3.87	3.90	92%	27%	3.75	3.83	3.66
STAINED PRICE To Play (Elektra/EEG)	3.84	3.91	92%	19%	3.82	3.88	3.77
SHINEDOWN Fly From The Inside (Atlantic)	3.80	3.70	46%	8%	3.79	3.86	3.67
TAPROOT Mine (Velvet Hammer/Atlantic)	3.77	3.80	78%	15%	3.60	3.53	3.68
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	3.75	3.72	45%	8%	3.84	3.85	3.83
UNLOCO Failure (Maverick/Reprise)	3.73	3.69	50%	8%	3.62	3.72	3.48
DEFTONES Minerva (Maverick/Reprise)	3.72	3.68	71%	14%	3.71	3.96	3.36
REVIS Caught In The Rain (Epic)	3.71	3.74	62%	12%	3.64	3.56	3.75
SALIVA Rest In Pieces (Island/IDJMG)	3.66	3.68	89%	25%	3.45	3.30	3.61
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.65	3.75	44%	8%	3.68	3.91	3.43
FOO FIGHTERS Times Like These (Roswell/RCA)	3.64	3.60	95%	35%	3.76	3.77	3.74
MARILYN MANSON Mobsome (Nothing/Interscope)	3.60	3.60	81%	19%	3.52	3.63	3.40
P.O.D. Sleeping Awake (Maverick/Reprise)	3.60	3.54	78%	19%	3.47	3.50	3.44
MEMOTO Nothing Sacred (Columbia)	3.60	-	32%	6%	3.54	3.63	3.43
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.55	3.49	73%	20%	3.57	3.67	3.45
3 DOORS DOWN The Road I'm On (Republic/Universal)	3.48	3.53	80%	26%	3.38	3.26	3.51
PRESENCE Tonz Of Fun (Curb)	3.28	3.19	32%	9%	3.40	3.42	3.37

Total sample size is 556 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- ECHO 7 One Step Away (In De Goot)**
Total Plays: 92, Total Stations: 16, Adds: 4
- MANMADE GOD Safe Passage (American/IDJMG)**
Total Plays: 85, Total Stations: 23, Adds: 9
- ANTHRAX Safe Home (Sanctuary/SRG)**
Total Plays: 80, Total Stations: 9, Adds: 0
- PULSE ULTRA Build Your Cages (Velvet Hammer/Atlantic)**
Total Plays: 77, Total Stations: 10, Adds: 0
- EXIES Kickout (Virgin)**
Total Plays: 73, Total Stations: 9, Adds: 0
- REACH 454 New Scar (Won't Be Like You) (Lava)**
Total Plays: 66, Total Stations: 12, Adds: 2
- BDY SETS FIRE Last Year's Nest (Wind-up)**
Total Plays: 61, Total Stations: 10, Adds: 2
- THEORY OF A DEADMAN The Last Song (Roadrunner/IDJMG)**
Total Plays: 20, Total Stations: 9, Adds: 8
- AFI The Leaving Song Part II (DreamWorks)**
Total Plays: 9, Total Stations: 9, Adds: 9

Songs ranked by total plays

Indicator

Most Added*

- DISTURBED Liberate (Reprise)**
- JANE'S ADDICTION Just Because (Capitol)**
- LINKIN PARK Faint (Warner Bros.)**
- THEORY OF A DEADMAN The Last Song (Roadrunner/IDJMG)**
- AFI The Leaving Song Part II (DreamWorks)**
- MANMADE GOD Safe Passage (American/IDJMG)**
- METALLICA St. Anger (Elektra/EEG)**
- AUDIOSLAVE Show Me How To Live (Interscope/Epic)**
- TYPE O NEGATIVE I Don't Wanna Be Me (Roadrunner/IDJMG)**
- QUEENS OF THE STONE AGE Go With The Flow (Interscope)**
- SMILE EMPTY SOUL Bottom Of A Bottle (Lava)**
- MUDVAYNE World So Cold (Epic)**
- DIE TRYING Oxygen's Gone (Island/IDJMG)**
- ECHO 7 One Step Away (In De Goot)**
- BROOKS BUFORD Trailer Fabulous (So So Def/Arista)**

Reporters

WQRX/Albany, NY *
PD/M: Chris Walker
Asst. MD: Jeff Levack
1. AUDIOSLAVE "Like A Stone"
2. DIE TRYING "Vice"
3. DISTURBED "Liberate"
4. JANE'S ADDICTION "Just Because"
5. MANMADE GOD "Passage"

KZRH/Amario, TX
PD/M: Eric Staylor
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. LINKIN PARK "Faint"

WMMR/Altoona, PA
PD/M: Guy Clark
1. JANE'S ADDICTION "Just Because"
2. LINKIN PARK "Faint"
3. DISTURBED "Liberate"

WCHZ/Augusta, GA *
MD: Harley Drew
PD/M: Chuck Williams
1. METALLICA "St. Anger"
2. DISTURBED "Liberate"
3. LINKIN PARK "Faint"
4. JANE'S ADDICTION "Just Because"

KRAB/Bakersfield, CA *
PD/M: Danny Spania
1. METALLICA "St. Anger"
2. JANE'S ADDICTION "Just Because"
3. DISTURBED "Liberate"

KRRR/Bakersfield, CA *
MD: Bob Lewis
PD/M: Mike Quigley
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"

WYF/Baltimore, MD *
MD: Kerry Palomares
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"

WCPR/Balto-Gulport, MS *
MD: Wayne Watkins
PD: Scott For
MD: Mitch Cry
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"

WAAF/Boston, MA *
PD: Keith Hastings
MD: Melissa Carris
1. STAINED PRICE "To Play"
2. SEETHER "Driven Under"
3. DISTURBED "Liberate"
4. ECHO 7 "One Step Away"
5. LINKIN PARK "Faint"
6. READ "54 "Scar"

WRXR/Cattanooga, TN *
PD: Boner
MD: Dave Spain
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. LINKIN PARK "Faint"
4. ECHO 7 "One Step Away"

KROR/Chico, CA
PD/M: Dean Sandoval
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. LINKIN PARK "Faint"

WMMS/Cleveland, OH *
PD: Jim Tripp
MD: Steve
1. 3 DOORS DOWN "Road"
2. JANE'S ADDICTION "Just Because"
3. SOCIAL BURN "Tweener"

KILO/Colorado Springs, CO *
PD: Ross Ford
APD: Matt Gentry
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"
3. DISTURBED "Liberate"

WBZZ/Columbus, OH *
PD: Hal Fish
APD/M: Ronni Hunter
2. DISTURBED "Liberate"

KCCS/Corpus Christi, TX *
PD/M: Dave Roca
1. STAINED PRICE "To Play"
2. DISTURBED "Liberate"
3. JANE'S ADDICTION "Just Because"
4. SEETHER "Under"

WYLF/Dallas-Ft. Worth, TX *
PD: Max Dugan
APD: Chris Ryan
MD: Cindy Scoll
1. JANE'S ADDICTION "Just Because"
2. AUDIOSLAVE "Like A Stone"
3. SEETHER "Under"

KRPI/Denver-Boulder, CO *
PD: Bob Richards
APD/M: Willie B.
1. DIE TRYING "Vice"
2. SOCIAL BURN "Tweener"
3. JANE'S ADDICTION "Just Because"

KAZR/Des Moines, IA *
PD: Sean Elliott
MD: Jo Michaels
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. LINKIN PARK "Faint"

WRIF/Detroit, MI *
MD: Doug Pottell
APD/M: Mark Pennington
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. THEORY OF A DEADMAN "Last"

WGSR/Evanville, IN
PD: Fatboy
APD/M: Stick Nick
1. DISTURBED "Liberate"
2. THEORY OF A DEADMAN "Last"

WWRN/Fint, MI *
MD: Brian Bedow
APD/M: Tony LaBrie
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"
3. THEORY OF A DEADMAN "Last"

KRZZ/Fresno, CA *
MD: E. Curtis Johnson
MD: Rick Roddam
21. AUDIOSLAVE "Like A Stone"
22. DISTURBED "Liberate"
23. BOY SETS FIRE "The"

WROC/Ft. Myers, FL *
PD: Fritz
MD: Tim Savage
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"

WBYR/Ft. Wayne, IN *
MD: Jim Fox
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. LINKIN PARK "Faint"

WRUF/Gainesville-Ocala, FL *
MD: Harry Guscott
MD: Ryan North
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"

WJLD/Grand Rapids, MI *
PD: Hunter Scott
APD/M: Sean Kelly
1. JANE'S ADDICTION "Just Because"
2. AUDIOSLAVE "Like A Stone"
3. SALMA "The"

WZDR/Grand Bay, WI
PD/M: Rozanne Steele
1. AUDIOSLAVE "Like A Stone"
2. DISTURBED "Liberate"
3. JANE'S ADDICTION "Just Because"

WXRQ/Greenville, NC *
PD: Brian Richman
APD/M: Lu Valeriano
1. JANE'S ADDICTION "Just Because"
2. AUDIOSLAVE "Like A Stone"
3. DISTURBED "Liberate"

WTPT/Greenville, SC *
PD: Mark Hendrix
MD: Smack Taylor
No Adds

WQXA/Harrisburg, PA *
PD: Claudine Delorenzo
MD: Nison
1. JANE'S ADDICTION "Just Because"
2. REACH 454 "Scar"
3. DISTURBED "Liberate"
4. THEORY OF A DEADMAN "Last"

WCCC/Hartford, CT *
PD: Michael Picozzi
APD/M: Mike Karolyt
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. AUDIOSLAVE "Like A Stone"
4. ECHO 7 "One Step Away"
5. THEORY OF A DEADMAN "Last"

KPOI/Honolulu, HI *
PD: J.J. Michaels
APD: Ft. Slash
21. JANE'S ADDICTION "Just Because"
22. BOY SETS FIRE "The"

WAMX/Huntington, WV
PD/M: Paul Ostlund
1. METALLICA "Anger"
2. AUDIOSLAVE "Like A Stone"
3. JANE'S ADDICTION "Just Because"
4. THEORY OF A DEADMAN "Last"

WRTT/Huntsville, AL *
MD: Rob Harder
PD/M: Jim Wood
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"
3. LINKIN PARK "Faint"

WRUF/Kansas City, MO *
MD: Bob Edwards
APD/M: Don Jantzen
No Adds

KLFX/Klein-Temple, TX
PD/M: Bob Fonda
1. METALLICA "Anger"
2. DISTURBED "Liberate"
3. LINKIN PARK "Faint"
4. THEORY OF A DEADMAN "Last"

WJXL/Lansing, MI *
MD: Bob Olson
MD: Kevin Conrad
1. JANE'S ADDICTION "Just Because"
2. LINKIN PARK "Faint"
3. DISTURBED "Liberate"
4. THEORY OF A DEADMAN "Last"

WXRQ/Lenoir, NC *
PD: Brian Richman
APD/M: Lu Valeriano
1. JANE'S ADDICTION "Just Because"
2. AUDIOSLAVE "Like A Stone"
3. DISTURBED "Liberate"

KOMP/Las Vegas, NV *
MD: John Griffin
MD: Big Henry
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. AUDIOSLAVE "Like A Stone"

WZZJ/Lexington-Fayette, KY *
PD: Dale O'Brian
MD: Suzy Boe
1. LINKIN PARK "Faint"
2. REACH 454 "Scar"
3. DISTURBED "Liberate"
4. THEORY OF A DEADMAN "Last"

KRZL/Lincoln, NE
MD: Julie Gade
PD: E.L. Marshall
APD: Sparty
MD: Samantha Knight
1. LINKIN PARK "Faint"
2. AUDIOSLAVE "Like A Stone"
3. MANMADE GOD "Passage"

WTFX/Louisville, KY *
MD: Michael Lee
MD: Frank Webb
1. METALLICA "St. Anger"
2. JANE'S ADDICTION "Just Because"

KFMD/Lubbock, TX
MD: Wes Neumann
1. SMILE EMPTY SOUL "Bottom"
2. JANE'S ADDICTION "Just Because"

WJJO/Madison, WI *
PD: Randy Havelka
APD/M: Steve Patton
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"
3. DISTURBED "Liberate"
4. THEORY OF A DEADMAN "Last"

WGR/Manchester, NH
PD: Valerie Knight
MD: Jason Russell
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. ECHO 7 "One Step Away"
4. THEORY OF A DEADMAN "Last"

KFRQ/Milwaukee, WI *
MD: Steve Stern
APD: Stacy Taylor
1. METALLICA "Anger"
2. DISTURBED "Liberate"
3. MANMADE GOD "Passage"
4. THEORY OF A DEADMAN "Last"

WLZR/Milwaukee, WI *
MD: Mike Stern
MD: Marilyn Miles
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. MANMADE GOD "Passage"

KOCR/Minnneapolis, MN *
MD: Dave Hamilton
PD: Wade Linde
MD: Pablo
1. AUDIOSLAVE "Like A Stone"
2. LINKIN PARK "Faint"
3. SMILE EMPTY SOUL "Bottom"
4. SALMA "The"
5. MANMADE GOD "Passage"

KMRQ/Moosdo, CA *
PD/M: Jack Paper
APD: Matt Foley
1. LINKIN PARK "Faint"
2. AUDIOSLAVE "Like A Stone"
3. DISTURBED "Liberate"
4. JANE'S ADDICTION "Just Because"

WRAT/Morristown-Ocean, NJ *
APD/M: Carl Craft
APD/M: Robyn Lane
1. JANE'S ADDICTION "Just Because"

WQZJ/Myrtle Beach, SC
PD: Brian Rickman
APD/M: Charley
17. JANE'S ADDICTION "Just Because"
18. SEETHER "Driven Under"
19. BOY SETS FIRE "The"

WNRQ/Norfolk, VA *
MD: Steve Patterson
APD/M: Tim Parton
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. ECHO 7 "One Step Away"
4. THEORY OF A DEADMAN "Last"

KATT/Oakdale, GA *
MD: Chris Baker
MD: Mike Daniels
1. JANE'S ADDICTION "Just Because"
2. THEORY OF A DEADMAN "Last"

KROC/Ocala, FL *
MD: Tim Sheridan
MD: Jon Terry
3. JANE'S ADDICTION "Just Because"

WTRQ/Ocala, FL *
MD: Joel Sampson
APD/M: Mark "The Shark" Dylbe
1. JANE'S ADDICTION "Just Because"
2. LINKIN PARK "Faint"
3. AUDIOSLAVE "Like A Stone"
4. DISTURBED "Liberate"

WIKD/Ocala, FL *
PD/M: Matt Bahan
APD/M: Jay Randall
5. DISTURBED "Liberate"
6. THEORY OF A DEADMAN "Last"
7. DISTURBED "Liberate"

WYSP/Philadelphia, PA *
APD/M: Tim Sabean
APD/M: Rich DeGiusto
1. DISTURBED "Liberate"

KUPD/Phoenix, AZ *
PD: J.J. Jeffries
MD: Larry McFarlane
1. JANE'S ADDICTION "Just Because"
2. TYPE O NEGATIVE "Blasphemy"
3. JANE'S ADDICTION "Just Because"
4. PULSAR "Forever"
5. DISTURBED "Liberate"
6. TRUMP "Scar"

KIUF/Portland, OR *
PD/M: Al Scott
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. DISTURBED "Liberate"
4. PULSE ULTRA "Build Your Cages"

KORR/Quad Cities, IA-IL *
MD: Dave Levora
MD: Dave Levora
1. DISTURBED "Liberate"
2. BOY SETS FIRE "The"

WBRB/Raleigh-Durham, NC *
PD: Jay Nachts
1. JANE'S ADDICTION "Just Because"

KDOT/Reno, NV *
MD: Don Vincent
1. LINKIN PARK "Faint"
2. AUDIOSLAVE "Like A Stone"
3. DISTURBED "Liberate"
4. ECHO 7 "One Step Away"

WNRQ/Rochester, NY *
PD: Erik Anderson
MD: Don Vincent
1. METALLICA "St. Anger"
2. JANE'S ADDICTION "Just Because"
3. THEORY OF A DEADMAN "Last"
4. THEORY OF A DEADMAN "Last"

KRXQ/Sacramento, CA *
MD: Curtiss Johnson
MD: Paul Martin
1. METALLICA "St. Anger"
2. JANE'S ADDICTION "Just Because"
3. THEORY OF A DEADMAN "Last"

WTRQ/Saginaw, MI *
MD: Jay Randall
4. DISTURBED "Liberate"
5. JANE'S ADDICTION "Just Because"
6. THEORY OF A DEADMAN "Last"

WZBI/Salisbury, MO
PD: Shawn Murphy
APD/M: Matt Hunter
1. STAINED PRICE "To Play"
2. DISTURBED "Liberate"
3. LINKIN PARK "Faint"
4. THEORY OF A DEADMAN "Last"
5. TYPE O NEGATIVE "Blasphemy"

KSSS/San Antonio, TX *
PD: Kevin Vargas
MD: C.J. Cruz
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. AUDIOSLAVE "Like A Stone"
4. TYPE O NEGATIVE "Blasphemy"

KIOZ/San Diego, CA *
MD: Dave DeFranco
PD/M: Shauna Moran-Brown
1. DISTURBED "Liberate"
2. JANE'S ADDICTION "Just Because"
3. MANMADE GOD "Passage"
4. LINKIN PARK "Faint"

KIRO/San Luis Obispo, CA
PD/M: Adam Burns
No Adds

WRBR/South Bend, IN
MD: Eric Hester
1. AUDIOSLAVE "Like A Stone"
2. JANE'S ADDICTION "Just Because"

KITD/Spokane, WA *
MD: Drew Michaels
MD: Ken Richards
MD: Barry Bernstein
1. METALLICA "St. Anger"
2. DISTURBED "Liberate"
3. JANE'S ADDICTION "Just Because"
4. THEORY OF A DEADMAN "Last"
5. MANMADE GOD "Passage"
6. AUDIOSLAVE "Like A Stone"

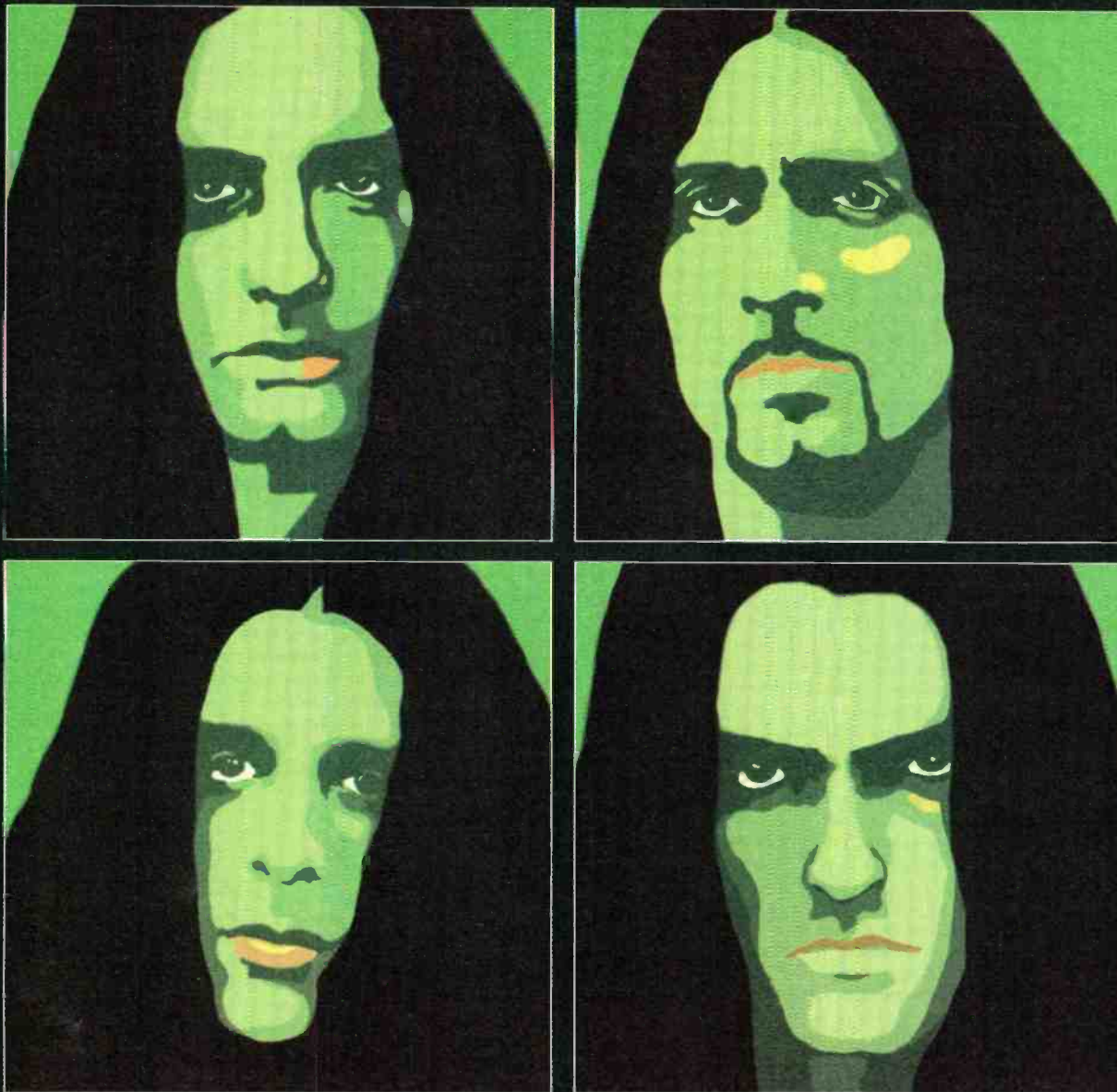
KRTD/Tulsa, OK *
PD: Chris Kelly
APD: Kelly Garrett
1. LINKIN PARK "Faint"
2. BLACK LABEL SOCIETY "Stillborn"
3. JANE'S ADDICTION "Just Because"

KICT/Wichita, KS *
MD: Rick Thomas
MD: Rick Thomas
1. JANE'S ADDICTION "Just Because"
2. SOCIAL BURN "Tweener"

WBSX/Wilkes-Barre, PA
MD: Chris Lyles
MD: Chris Lyles
MD: Freddie
1. JANE'S ADDICTION "Just Because"
2. DISTURBED "Liberate"
3. SEETHER "Under"
4. SMILE EMPTY SOUL "Bottom"
5. SMILE EMPTY SOUL "Bottom"

*** Qualified Reporters**
78 Total Reporters
62 Total Monitored
16 Total Indicator

TYPE O NEGATIVE



I DON'T WANNA BE ME

R&R Active Rock **43** - **38**

New this week: KISS, KUPD, WZBH, WQLZ

THE NEW ALBUM
LIFE IS KILLING ME



IN STORES JUNE 17TH

Produced by Silver/Steel

Worldwide Representation: Mike Renault for TBA Art s: Management

Over 45 stations on including:

WAAF, KQRC, WCCC, WKLQ, WAQX, WJJO, WTPT, KAZR, WTFX
KILO, KNCN, KOOJ and many more

6 discs – every one over 100,000 units scanned

One Platinum disc – One Gold disc

Over 2 million units sold in the US

No new band gamble just a properly developed artist

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ACTIVE ROCK TOP 50

June 6, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LINKIN PARK Somewhere I Belong (Warner Bros.)	1858	-47	150937	14	60/0
1	2	AUDIOSLAVE Like A Stone (Interscope/Epic)	1844	-74	136331	21	62/0
3	3	GODSMACK Straight Out Of Line (Republic/Universal)	1761	-98	132326	18	62/0
4	4	STAIN'D Price To Play (Flip/Elektra/EEG)	1693	-30	137750	9	61/0
6	5	CHEVELLE Send The Pain Below (Epic)	1608	+33	133798	20	59/0
5	6	TRAPT Headstrong (Warner Bros.)	1599	-100	134149	34	60/0
Debut	7	METALLICA St. Anger (Elektra/EEG)	1586	+1585	141073	1	62/5
8	8	COLD Stupid Girl (Flip/Geffen/Interscope)	1291	+20	101166	15	58/0
7	9	DISTURBED Remember (Reprise)	1261	-83	102783	27	55/0
9	10	EVANESCENCE Bring Me To Life (Wind-up)	1172	-15	86373	18	46/0
10	11	POWERMAN 5000 Free (DreamWorks)	1103	+36	78578	12	59/1
11	12	REVIS Caught In The Rain (Epic)	1008	+16	77131	16	58/1
13	13	3 DOORS DOWN The Road I'm On (Republic/Universal)	1004	+41	73247	13	55/1
14	14	SEETHER Driven Under (Wind-up)	998	+67	77011	18	55/1
15	15	DEFTONES Minerva (Maverick/Reprise)	882	+3	60693	7	54/2
17	16	MARILYN MANSON Mobsome (Nothing/Interscope)	877	+38	73066	8	55/1
12	17	SALIVA Rest In Pieces (Island/IDJMG)	821	-167	54360	15	48/0
16	18	SEETHER Fine Again (Wind-up)	781	-90	61481	46	56/0
19	19	BLACK LABEL SOCIETY Stillborn (Spitfire)	777	-2	61700	11	42/2
18	20	P.O.D. Sleeping Awake (Maverick/Reprise)	775	-52	61534	7	56/0
21	21	SHINEDOWN Fly From The Inside (Atlantic)	691	+41	58190	11	54/1
27	22	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	524	+44	43602	9	43/0
23	23	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	518	+4	37805	13	42/4
28	24	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	506	+53	37110	9	46/2
30	25	SOCIALBURN Everyone (Elektra/EEG)	498	+64	37212	4	49/4
25	26	PRESENCE Tonz Of Fun (Curb)	489	-18	33797	11	40/0
29	27	MUDVAYNE World So Cold (Epic)	486	+51	35013	4	43/1
31	28	MEMENTO Nothing Sacred (Columbia)	449	+33	34520	7	44/1
32	29	RA Rectifier (Republic/Universal)	429	+41	28856	5	41/1
26	30	UNLOCD Failure (Maverick/Reprise)	392	-105	26401	14	42/0
24	31	TAPROOT Mine (Velvet Hammer/Atlantic)	345	-166	26986	13	35/0
Debut	32	JANE'S ADDICTION Just Because (Capitol)	291	+290	25238	1	55/54
34	33	DIE TRYING Dxygen's Gone (Island/IDJMG)	264	+19	16622	5	34/3
39	34	PILLAR Fireproof (MCA)	194	+31	14780	4	23/2
37	35	WHITE STRIPES Seven Nation Army (Third Man/V2)	190	+14	20840	3	12/2
-	36	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	185	+87	18718	10	32/30
36	37	LIVE Heaven (Radioactive/MCA)	177	-21	10212	8	17/0
43	38	TYPE D NEGATIVE I Don't Wanna Be Me (Roadrunner/IDJMG)	176	+42	15550	3	19/2
35	39	CAVE IN Anchor (RCA)	174	-36	11419	8	25/0
41	40	CLOSURE Look Out Below (TVT)	166	+23	14952	7	21/1
44	41	LINKIN PARK Faint (Warner Bros.)	163	+38	8501	4	16/13
Debut	42	DISTURBED Liberate (Reprise)	154	+120	16091	1	41/37
Debut	43	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	148	+71	8530	1	13/1
46	44	THREE DAYS GRACE (I Hate) Everything About You (Jive)	138	+23	8830	2	20/3
38	45	ETHER SEEDS Save Your Own Life (Roadrunner/IDJMG)	138	-26	8287	5	17/0
42	46	ACROMA Sun Rises Down (Republic/Universal)	121	-17	8644	7	16/0
Debut	47	PACIFIER Comfort Me (Arista)	107	+25	7676	1	10/0
50	48	FINGER ELEVEN Good Times (Wind-up)	105	+6	5895	2	11/1
49	49	VENDETTA RED Shatterday (Epic)	103	+3	5755	3	15/1
45	50	SLUR Who I Am (Tarpit)	101	-16	6040	10	11/0

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company). © 2003. R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JANE'S ADDICTION Just Because (Capitol)	54
DISTURBED Liberate (Reprise)	37
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	30
LINKIN PARK Faint (Warner Bros.)	13
MANMADE GOD Safe Passage (American/IDJMG)	9
AFI The Leaving Song Part II (DreamWorks)	9
THEORY OF A DEADMAN The Last Song (Roadrunner/IDJMG)	8
METALLICA St. Anger (Elektra/EEG)	5
SOCIALBURN Everyone (Elektra/EEG)	4
DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	4
ECHO 7 One Step Away (In De Goot)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
METALLICA St. Anger (Elektra/EEG)	+1585
JANE'S ADDICTION Just Because (Capitol)	+290
DISTURBED Liberate (Reprise)	+120
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+87
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	+71
SEETHER Driven Under (Wind-up)	+67
SOCIALBURN Everyone (Elektra/EEG)	+64
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+53
MUDVAYNE World So Cold (Epic)	+51
MANMADE GOD Safe Passage (American/IDJMG)	+47

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	735
MUDVAYNE Not Falling (Epic)	686
CHEVELLE The Red (Epic)	669
3 DOORS DOWN When I'm Gone (Republic/Universal)	648
SALIVA Always (Island/IDJMG)	638
SYSTEM OF A DOWN Aerials (American/Columbia)	629
FOO FIGHTERS All My Life (Roswell/RCA)	591
FOO FIGHTERS Times Like These (Roswell/RCA)	478
TAPROOT Poem (Velvet Hammer/Atlantic)	442
STONE SOUR Bother (Roadrunner/IDJMG)	422
QUEENS OF THE STONE AGE No One Knows (Interscope)	417
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	389
GODSMACK I Stand Alone (Republic/Universal)	389
PUDDLE OF MUDD Driit & Die (Flawless/Geffen/Interscope)	369
RA Do You Call My Name (Republic/Universal)	358
SYSTEM OF A DOWN Toxicity (American/Columbia)	347
NICKELBACK Never Again (Roadrunner/IDJMG)	343
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	337
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	329
AUDIOSLAVE Cochise (Interscope/Epic)	328

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

No, you're not dreaming.

P.O.D.'s "Sleeping Awake" is #11 on the **Big Champagne.com** Online Active Rock national chart.



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ON THE RECORD

Chris Lloyd
PD/MD, WBSX/Wilkes Barre



It's spring in Pennsylvania. I cried uncle all winter long, and Mother Nature finally relented. That bright ball of fire is back in the sky, and a pair of those things called shorts is almost an option. Simple pleasures. • Congrats to the labels on keeping new releases under control. I can't tell you how surprised I was when the new Linkin Park was nowhere to be found online prior to its release. I searched and searched and wound up empty-handed, just like lots of people. You can't keep it off the Internet, but you can sure as hell keep it under lock and key before it's released. I know that this doesn't solve all of the record companies' problems, but how do you eat an elephant? I hope this is a start. • Thank you to everyone involved with providing us song snippets and band liners prior to a big release. Staid ain't dropping by to visit our station on a regular basis, if you know what I mean. Having Aaron Lewis or Chester introducing their new single or talking about their new album on our station helps all of us. The band gets to pimp the new record, we get to have someone from the band on the air, our retail friends hear the cash register ringing, and the listeners can actually hear what the bandmembers have to say! Sounds like good times.

Jane's Addiction come back with a vengeance "Just Because" they are so good. A cool 54 Actives and 14 Rockers opened their playlists to Perry and company, giving them No. 1 Added at both formats (plus Alternative) this week; the track debuts at 32 at Active ... **Disturbed's** "Liberate" grabs 37 Active adds and hits the chart at 42 ... **Audioslave** keep up the heavy add week with 30 Actives on "Show Me How to Live." (On a side note, Audioslave and Deftones were the only two American bands I heard on the radio while vacationing in Spain the last two weeks) ... **Linkin Park's** "Faint" grabs 13 early adds a week before the official add date. Meanwhile, "Somewhere I Belong" keeps flip-flopping in and out of the No. 1 spot on the Active chart as it *again* returns to the top this week. **MAX PIX: LINKIN PARK "Faint"** (Warner Bros.)

— Cyndee Maxwell, Active Rock/Rock Editor



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active INSIGHT

ARTIST: **Type O Negative**

LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



OK, I know we're delving into Halloween-ish topics a little early here, but I want you to picture all the vampires you know. No, not Dracula, Lestat or even Count Chocula — I'm talking about all those *Goth Talk* geeks sneering at you in the mall. You know, the Azrael Abysses of the world. How many of them could change their own tire, let alone appear as a centerfold?

See, that's what makes Peter Steele, the vampiric frontman for Brooklyn's Type O Negative, a higher breed of bloodsucker. Not only does his stature and musculature allow him to be his own bodyguard, it offered him a side gig as a *Playgirl* centerfold back in the mid-'90s. But Type O's temple wasn't built on looks alone. With their 1991 debut, *Slow, Deep and Hard*, and the following year's *The Origin of the Feces*, the four-piece made a name for themselves with a twisted blend of gothic soundscapes, straightforward metal, gloom 'n' doom grinding and theatrical antics, all while mixing their melancholy with a sense of humor that Glenn Danzig never had.

But it wasn't until 1993's *Bloody Kisses* that Type O Negative first drew blood, thanks to the ghoulish goth of "Christian Woman" and "Black No. 1." The album was the first in the Roadrunner catalog to achieve gold and platinum status. From there, the story built for the band with the gold-selling *October Rust*. But 1999's aptly

titled *World Coming Down* found both Steele and group in a bit of a rut.

"I knew I didn't want it to sound like *World Coming Down*, because I was having quite a few personal problems at the time that album was being recorded and mixed," says Steele of the new album. "Because I had distanced myself from the process, too many cooks spoiled the broth. No one was happy, and I am the least happy of all. However, failure is not failure if you learn from it, and I took an active part in this album. I was wrapped up in my old bullshit during the execution of *World Coming Down*. I feel that I owe not just the band, but our fans, some sort of an apology."

That apology comes through loud and clear with *Life Is Killing*, perhaps the group's most accomplished effort to date. The lead single, "I Don't Wanna Be Me," is one of the best rockers Type O have ever sunk their fangs into, and the group's forked-tongue-in-cheek approach remains intact with rockers like "I Like Goils." Add to that an amped-up cover of "Angry Inch" from the rock musical *Hedwig & the Angry Inch*, and it's clear this group ain't returning to their coffins anytime soon.

R TOP 20 SPECIALTY ARTISTS

1. **SOILWORK** (*Nuclear Blast*) "Rejection Role"
2. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
3. **DEFTONES** (*Reprise/Maverick*) "Bloody Cape"
4. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "Nettie"
5. **ANTHRAX** (*Sanctuary/SRG*) "Refuse To Be Denied"
6. **LAMB OF GOD** (*Prosthetic*) "As The Palaces Burn"
7. **BLACK LABEL SOCIETY** (*Spitfire*) "Stillborn"
8. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
9. **DARKEST HOUR** (*Victory*) "Hidden Hands Of A Sadist Nation"
10. **HELLOWEEN** (*Nuclear Blast*) "Just A Little Sign"
11. **MOTOGRAFTER** (*Elektra/EEG*) "Suffocate"
12. **POWERMAN 5000** (*DreamWorks*) "Action"
13. **SHAI HALUD** (*Revelation*) "Let Us At Last Praise..."
14. **SCARLET** (*Ferret*) "Revolver"
15. **FREYA** (*Victory*) "As The Last Light Drains"
16. **CALLENISH CIRCLE** (*Metal Blade*) "Soul Messiah"
17. **HOTWIRE** (*RCA*) "Invisible"
18. **HOODS** (*Victory*) "Bastard"
19. **HOUSE OF 1000 CORPSES** (*Geffen/Interscope*) "Run Rabbit Run"
20. **DOG FASHION DISCO** (*Spitfire*) "Love Song For A Witch"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: **Clutch**
TITLE: *Live at the Googolplex*
LABEL: **Megaforce**



Anyone who's seen a live Clutch show knows exactly why *Live at the Googolplex* is our Record of the Week. Culled from four different shows and spanning the Maryland group's decade-plus career, the 15-track *Googolplex* allows a brief glimpse into the majesty of this underrated band's onstage presence. Bassist Dan Maines and drummer J.P. Gaster form one of rock's better rhythm sections, twisting, turning and adapting to the sonic journeys guitarist Tim Sult takes time and again. Meanwhile, Neil Fallon rhymes, reasons and spits out some of the oddest stories this side of the Appalachians. Dance with "The Soapmakers," raise your hands to "Pure Rock Fury" or groove to "Brazenhead." As the opening track says, "Who Wants to Rock?"

— Frank Correia, Rock Specialty Editor



MAX TOLKOFF

mtolkoﬀ@radioandrecords.com

Yes, I Have An Agenda

And when I tell you what's in store, you'll want to arrive in L.A. tomorrow

Price of gas to drive to San Francisco: \$50. Two Arby's Beef 'n' Cheddars and a large Coke: \$5.49. Penthouse suite at the San Francisco Ritz-Carlton: \$1,500. Videotaping an exchange between Universal's Howard Leon and KITS (Live 105)/San Francisco MD Aaron Axelsen about Jack Johnson: priceless. And that's not the half of it. You're definitely going to witness history at the R&R Convention.

As I've mentioned before, the "Anatomy of a Music Meeting" session is a two-part affair. Part one is a condensed video chronicle of the days leading up to a music meeting and the music meeting itself. Part two is a Q&A with the programming team. All in one 90-minute panel. And, as you know by now, Live 105 is the brave station that allowed us to pull the curtain back on its inner workings.



Aaron Axelsen

thing like this is that it's hard for the participating station personnel to really feel relaxed and comfortable under the lights and the eyeballs of hundreds of witnesses. That's why I had the idea that, if I ever had the opportunity to do it again, I'd offer the host station the option of documenting the process on video, in the station itself, and then doing a live Q&A afterward. I think this is going to be amazing to watch. So far, the results are better than I'd hoped.

Day One

Last time I did this at a convention the subject station was — surprise — Live 105. That was two programming regimes ago (although, interestingly, Aaron carries over from that time). For that session, the programming team of then-Asst. PD Roland West, Aaron and Maridi Nalle conducted their weekly music meeting live onstage. For real.

What they decided at that meeting regarding rotation changes, drops and adds and test spins was actually implemented for that week. The best part was watching the slack-jawed expressions of record reps as they witnessed (some for the first time) how adds actually happen.

The only drawback to doing some-

video, in the station itself, and then doing a live Q&A afterward. I think this is going to be amazing to watch. So far, the results are better than I'd hoped.

I drove up to San Francisco last week to begin three days of taping at Live 105. I was definitely going to be the annoying fly on the wall as I followed PD Sean Demery, Aaron and P.O.D. Spud around with a camera all day. Who knew what I'd witness: wacky hallway conversations, meetings about ... stuff, and music calls from label reps. Ah, yes, who gets through, and who doesn't?

As I write this, I've just finished my first day of taping. I knew it was going to be juicy, but I wasn't prepared for what went down. I'm not going to spoil



the video for you by telling you everything that happened; you'll have to come and see for yourself.

Let's just say that it was a bit of everything I just described: Spud giving us the tour; general housekeeping matters; discussions about songs getting yanked; ex-MD Steve Masters on the air doing his daily *Rewind* show after Howard Stern, then playing me his new syndicated short-form feature on electronic gaming. (It's amazingly good and aimed right at the Alternative target audience. I'll have demos for you to hear at the convention.) And then there was the exchange — Howard Leon calling Aaron to discuss Jack Johnson. I shall say no more.



And that's just day one. I have no idea what tomorrow holds. But here's an update on what the R&R Convention holds for you.

Wednesday, June 18

7-8:30pm: "An Evening of Whine & Wine" This is a pre-convention venting session upstairs at the famous Roxy, sponsored by Island Def Jam. Rock Editor Cyndee Maxwell and I will host the whining, moaning and name-calling. Then, when we're all good and pissed off, we'll go downstairs and watch Die Trying and Hoobastank.

Thursday, June 19

Noon-1:30pm: The First Annual Alternative & Rock Anti-Awards Lunch Sponsored by Victory Records. The *real* Achievement Awards are on Friday, but Cyndee and I are going to hold the whining, moaning and name-calling awards in categories we made up. If you have a sense of humor, you will be very amused.

Jacobs Media Alternative & Rock Summit

1:30-2:30pm: "What Outsiders

The Incredible Importance Of Being There

Why, yes, there *are* other sessions you need to see

• **Rudy Giuliani. Friday, June 20, 4pm.** Frankly, he's made us forget all about the 106 New York City Mayors before him. (Well, I still have fond memories of Ed Koch). It goes without saying that this will be an SRO event.

• **Three Decades of Record Executives. Thursday, June 19, 4pm.** The question you have to ask yourself is "Can one stage hold all these personalities?" One thing is for sure: Label vet John Fagot is more than qualified to moderate this session. Ah, the tall tales, er, *anecdotes*. My brain quivers in anticipation.

• **Three Decades of Consultants/Researchers. Saturday, June 21, 10am.** The combined knowledge of broadcasting in one room? This lineup may never happen again. You'll get a free smack in the head if you miss this session. Icons so far include Mike McVay, Fred Jacobs, Alan Burns, Rusty Walker, Tony Gray, Walter Sabo and Caroline Gilbert. Moderated by Jaye Albright. Yes, you read correctly.

• **State of the Radio Industry. Friday, June 20, 9am.** My favorite boss of all time (you have no idea how fantastic a suck-up I am), R&R Publisher/CEO Erica Farber, has lassoed the big ones and will moderate/control/whip into shape Clear Channel's John Hogan, Cumulus' Lew Dickey and Entercom's David Field.

• **R&R Industry Achievement Awards. Friday, June 20, 6:30pm.** This year it's all formats in one awards ceremony. Do try to sit with other formats and make new friends. No? OK, fine, stay in your own cliquish little group. Personally, I'm sitting next to Tony Novia (until he notices me and has me dragged out back and beaten into unconsciousness).

Go online and check the agenda for more fun: www.radioandrecords.com

Think of Radio" Panelists include XM Satellite Radio's Lee Abrams, Columbia Sr. VP/Promotion Charlie Walk, Electronic Arts' Steve Schnur, National Public Radio Director/Programmer Jay Kernis and AOL First Listen's Evan Harrison. Early buzz has this session being one for the record books.

2:30-3:15pm: One-on-one with Entercom CEO David Field Is there a better year to climb into the head of the head of a radio group and see what's ticking? Especially with the recent decisions from the FCC on changes in the ownership rules?

3:15-4:30pm: Keynote speaker Matt Ragas, author of *The Power of Cult Branding* Paul Jacobs told me this week that programmers were calling him and saying that just from reading Cyndee's column two weeks ago on Matt, they'd decided to come to the convention.

4:30-5:30pm: "Alternative Vs. Active Rock: Is There Any Difference?" Much like Wednesday night, but more organized and without the booze. This session will include the results of Jacobs Media's Project ALT and Project ACT web polls, one-on-one focus groups with listeners of WRIF/Detroit and KNRK/Portland, OR and a panel discussion with WRIF PD Doug Podell; WNOR/Norfolk PD Harvey Kojan; WI.ZR/Milwaukee PD Mike Stern; KISW/Seattle PD Dave Richards; KQXR/Boise, ID PD Jacent Jackson; KBZT/San Diego PD Garret Michaels; KPNT/St. Louis PD Tommy Mattern; and WPBZ/West Palm Beach PD John O'Connell.

Friday, June 20

10:45am-noon: "Anatomy of a Music Meeting" See above.

9pm-midnight: "Rock the Roxy" This is the officially sanctioned, you-will-only-get-in-with-your-supersecret-decoder-ring showcase at the Roxy on Sunset Boulevard. You'll see Eve 6, Rumblefish, White Light Motorcade and Cauteize. Sponsored by In De Goat.

Saturday, June 21

11:30am-1pm: "Alternative Rate-a-Record" Sponsored by Astralwerks, with a performance by Caesars. The brave panelists so far: WNNX/Atlanta's Leslie Fram, WLDX/Pittsburgh's John Moschitta, KPNT/St. Louis' Tommy Mattern, WXTM/Cleveland's Kim Monroe, XTRA/San Diego's Bryan Schock and WEDG/Bufalo's Lenny Diana. With more to be announced. Do I really need to explain? You know what this is. Broadcast Architecture provides the groovy electronic boxes. I provide the music. You and the panelists vote.

But Wait, There's More

There are also some amazing general sessions not to be missed as we capitalize on the heritage of R&R during our 30th-anniversary year. Check the agenda for other panels featuring all-star casts.

Also, if you haven't heard by now, our convention keynote speaker is Rudy Giuliani. He appears Friday, June 20 at 4pm.

Next week: Convention Behavior 102.



SEETHER GO SOUTH Seether recently visited KKND/New Orleans. Seen here (l-r) are KKND PD Rob Summers, the band's Dale Stewart and Kevin Soffera, KKND Asst. PD/MD Sig and the band's Pat Callahan and Shaun Morgan.

June 6, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TRAPT Headströng (Warner Bros.)	3183	+40	327782	31	82/1
2	2	AUDIOSLAVE Like A Stone (Interscope/Epic)	2996	-91	291177	22	83/1
3	3	LINKIN PARK Somewhere I Belong (Warner Bros.)	2843	-120	273029	14	82/1
4	4	WHITE STRIPES Seven Nation Army (Third Man/V2)	2791	-2	301297	16	80/1
6	5	CHEVELLE Send The Pain Below (Epic)	2764	+176	253521	19	80/1
5	6	EVANESCENCE Bring Me To Life (Wind-up)	2581	-115	284176	22	80/1
7	7	STAIN'D Price To Play (Flip/Elektra/EEG)	2537	-3	225484	9	82/1
8	8	FOO FIGHTERS Times Like These (Roswell/RCA)	2214	-93	238000	21	75/1
9	9	DEFTONES Minerva (Maverick/Reprise)	1921	+43	191534	7	78/1
10	10	COLD Stupid Girl (Flip/Geffen/Interscope)	1871	+136	182573	14	74/1
12	11	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1715	+85	178742	11	77/2
11	12	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1602	-45	188542	26	82/1
13	13	SEETHER Driven Under (Wind-up)	1435	-18	111558	13	64/1
15	14	P.O.D. Sleeping Awake (Maverick/Reprise)	1343	-77	104891	7	72/2
17	15	RADIOHEAD There There (Capitol)	1283	+67	142739	7	67/2
20	16	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1216	+165	82214	8	68/6
14	17	SUM 41 The Hell Song (Island/DJMG)	1191	-256	111895	14	69/0
16	18	QUEENS OF THE STONE AGE No One Knows (Interscope)	1174	-61	146598	37	77/1
22	19	COLDPLAY The Scientist (Capitol)	1080	+41	117367	9	60/2
24	20	LINKIN PARK Faint (Warner Bros.)	1036	+81	142111	10	38/9
Debut	21	METALLICA St. Anger (Elektra/EEG)	1034	+1033	160925	1	57/7
18	22	AFI Girl's Not Grey (DreamWorks)	999	-185	115666	19	65/1
23	23	REVIS Caught In The Rain (Epic)	993	-6	59675	14	55/1
31	24	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	963	+280	109547	4	59/4
27	25	3 DOORS DOWN The Road I'm On (Republic/Universal)	932	+7	67014	11	51/2
28	26	VENETTA RED Shatterday (Epic)	889	+71	90474	5	63/2
26	27	MARILYN MANSON Mobscone (Nothing/Interscope)	884	-43	72253	7	55/1
19	28	GODSMACK Straight Out Of Line (Republic/Universal)	875	-167	87683	18	49/1
25	29	SALIVA Rest In Pieces (Island/DJMG)	805	-109	65407	13	42/1
Debut	30	JANE'S ADDICTION Just Because (Capitol)	785	+746	111248	1	81/81
30	31	HOT HOT HEAT Bandages (Sub Pop/Reprise)	750	+61	91438	10	47/1
43	32	ATARIS Boys Of Summer (Columbia)	701	+233	102980	3	44/17
35	33	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	690	+84	76138	12	38/3
44	34	USED Blue And Yellow (Reprise)	647	+180	73859	2	43/6
34	35	ALL-AMERICAN REJECTS The Last Song (DreamWorks)	628	+32	46634	5	45/1
38	36	SOCIALBURN Everyone (Elektra/EEG)	612	+56	44409	3	49/2
21	37	ATARIS In This Diary (Columbia)	592	-428	46036	17	50/1
41	38	GOOD CHARLOTTE The Young And The Hopeless (Epic)	589	+72	68039	3	46/2
29	39	TAPROOT Mine (Velvet Hammer/Atlantic)	588	-136	47170	12	33/1
32	40	LIVE Heaven (Radioactive/MCA)	584	-24	54160	8	32/1
48	41	EVE 6 Think Twice (RCA)	574	+283	41692	2	52/8
33	42	FINCH What It Is To Burn (Drive-Thru/MCA)	568	-35	83983	20	33/1
40	43	DIE TRYING Oxygen's Gone (Island/DJMG)	557	+19	42878	4	46/2
36	44	POWERMAN 5000 Free (DreamWorks)	554	-51	36845	9	36/0
42	45	SHINEDOWN Fly From The Inside (Atlantic)	541	+40	35225	7	39/1
39	46	PETE YORN Come Back Home (Columbia)	510	-40	59564	10	41/0
46	47	ROOTS Seed 2.0 (MCA)	480	+31	60460	5	23/0
47	48	LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	435	-12	32955	6	40/1
37	49	CAVE IN Anchor (RCA)	387	-170	18497	8	38/0
Debut	50	ALKALINE TRIO We've Had Enough (Vagrant/TVT)	370	+114	31321	1	29/2

95 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/25-5/31. 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
JANE'S ADDICTION Just Because (Capitol)	81
AFI The Leaving Song Part II (DreamWorks)	23
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	23
ATARIS Boys Of Summer (Columbia)	17
ROONEY Blue Side (Geffen/Interscope)	11
STAIN'D So Far Away (Flip/Elektra/EEG)	11
LINKIN PARK Faint (Warner Bros.)	9
EVE 6 Think Twice (RCA)	8
DISTURBED Liberate (Reprise)	8
METALLICA St. Anger (Elektra/EEG)	7
DIFFUSER I Wonder (Hollywood)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
METALLICA St. Anger (Elektra/EEG)	+1033
JANE'S ADDICTION Just Because (Capitol)	+746
EVE 6 Think Twice (RCA)	+283
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	+280
ATARIS Boys Of Summer (Columbia)	+233
USED Blue And Yellow (Reprise)	+180
CHEVELLE Send The Pain Below (Epic)	+176
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+165
COLD Stupid Girl (Flip/Geffen/Interscope)	+136
ALKALINE TRIO We've Had Enough (Vagrant/TVT)	+114

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	1094
SEETHER Fine Again (Wind-up)	920
3 DOORS DOWN When I'm Gone (Republic/Universal)	879
CHEVELLE The Rain (Epic)	848
SALIVA Always (Island/DJMG)	787
SUM 41 Still Waiting (Island/DJMG)	747
DISTURBED Remember (Reprise)	694
SYSTEM OF A DOWN Aerials (American/Columbia)	661
TAPROOT Poem (Velvet Hammer/Atlantic)	595
COLDPLAY Clocks (Capitol)	572
NIRVANA You Know You're Right (Geffen/Interscope)	564
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	545
DISTURBED Prayer (Reprise)	526
HOOBASTANK Crawling In The Dark (Island/DJMG)	487
STONE SOUR Bother (Roadrunner/DJMG)	477
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	470
INCUBUS I Wish You Were Here (Immortal/Epic)	466
PUDDLE OF MUDD She Hates Me (Flip/Geffen/Interscope)	464
SYSTEM OF A DOWN Chop Suey (American/Columbia)	446
HOOBASTANK Running Away (Island/DJMG)	417

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ON THE RECORD

Mike "Mud" Kennedy
MD, WSFM (Surf 107.5)/
Wilmington, NC



Summer is here and so are our 2003 Summer Survival Kits, stocked with tons of swag, including coupons, concert tickets, stickers and cozies. I'm happy to say that I am energized about the upcoming summer shows and the current state of the Alternative world. Bands like Staind, Deftones, Cold and Marilyn Manson are all rockin' the airwaves at WSFM (Surf 107.5)/Wilmington, NC. As far as new

flavor, Hot Action Cop, AFI, Sum 41 and The Ataris add an individual taste to the lineup. We are playing some fresh-sounding tunes like Queens Of The Stone Age, Shinedown and Finger-Eleven. Between these bands and all the other new rock and alternative that is out and will be coming out, we're finally

rid of songs that all sound the fucking same. Thank God! Phones have been lighting up for The White Stripes, Less Than Jake and Smile Empty Soul, whom I really dig. However, people have expressed mixed feelings about the new Metallica tune. Holding their own, Godsmack, Audioslave, Foo Fighters and Chevelle continue to find their way into regular rotation. We are getting ready to wrap up our latest promotion. The Big Bribe, and working on our next one. The only thing I can say about this one is "think box." That's it from Surf 107.5 and my first On the Record. Thanks for the assignment, Max.

Trapt are No. 1. The WB holds at first while waiting for a new Linkin Park to come up through the ranks. OK, Goldklang, this means war! Meanwhile it's the big No. 2 for Robbie with Audioslave. It's the 165th consecutive week for them in the second position ... Chevelle show staying power (and the power of Saturn) as they rise to No. 5 ... Bullets round out Nos. 9, 10 and 11 for Deftones, Cold and Queens Of The Stone Age ... Radiohead rise 17-15 ... Smile Empty Soul go 20-16 ... Coldplay continue to prove they are serious as "The Scientist" makes a calculated move 22-19 ... After the huge add week last week for Metallica, they jump onto the chart at No. 21. Due to the unprecedented level of anticipation and the prevalence of substandard versions of Metallica's upcoming *St. Anger* already in circulation, Elektra Records has moved up the release date of the new album from Tuesday, June 10 to Thursday, June 5 ... And guess who had a huge week this week? Jane's Addiction is Most Added at Alt, Rock, Active Rock, Classical, Country, Latin, Smooth Jazz and Talk. They jump onto the chart at No. 30 ... Most Added: Jane's Addiction, Audioslave, AFI, The Ataris, Staind and Rooney.



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: Jane's Addiction

LABEL: Capitol

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Jane's Addiction. The name alone will bring up fond memories for most people in this here Alternative format. Perhaps you were at the first Lollapalooza — the festival founded by Jane's frontman Perry Farrell — rocking out to Nine Inch Nails, Butthole Surfers, Siouxsie & The Banshees and, of course, Farrell and company. Maybe you were an adventurous programmer playing "Trip Away" at your old college station. Or, if you're a certain editor, you had a religious experience involving a three-foot Graffix bong and the *Nothing's Shocking* album.

Of course, MTV and the masses jumped on the bandwagon with 1990's *Ritual de lo Habitual*. Not with the first single, "Stop," mind you — it was the jangly, cheerful groove of "Been Caught Stealing" that became a classic for mall girls and frat boys alike. Then, standing on the very edge of mainstream acceptance, the group called it day. While inner tension caused the rift, it was almost like they became too popular to be cool anymore and went out in a credible blaze of glory.

Naturally, each musician went on to other projects. Farrell and drummer Steven Perkins enjoyed moderate success with Porno For Pyros, while guitarist Dave Navarro formed Deconstruction with bassist Eric Avery before hooking up with Red Hot Chili Peppers in 1993 for a four-year stint. Both Navarro and Farrell released solo albums in 2001. While each project had its own merits, none captured the energy that Jane's Addiction brought to the scene.

Fans got brief glimpses into the group's former greatness when Navarro, along with RHCP bassist Flea, hooked up with Farrell and Perkins on "Hard Charger" for

the *Howard Stern's Private Parts* soundtrack. The collaboration led to a reunion tour, with Flea filling in for Avery, during the fall of '97, and the odds 'n' sods collection *Kettle Whistle* helped whet appetites for more Jane's Addiction material. The group hit the road again in '01 for a North American tour, this time with former Porno For Pyros' bassist Matty LeNoble, and headlined that year's Coachella festival.

In March 2002 the band hit the studio with legendary producer Bob Ezrin (Alice Cooper, Pink Floyd) to work on a new album. LeNoble bailed early in the sessions, but Jane's Addiction found a new bassist in Chris Chaney, whose resume includes stints with everyone from Alanis Morissette to Rob Zombie. While reunion tours often lead to awful new albums, fans needn't worry about *Strays*, Jane's Addiction's first album in over a decade. Featuring Navarro's guitar wizardry, Farrell's trademark vocals and Perkins' punchy beats, the lead single, "Just Because," restores faith in the band who helped build the Alternative format. While the album remains under wraps, we got a sneak preview here at R&R, and, rest assured, this Addiction will be a welcome relapse.



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June 6, 2003



America's Best Testing Alternative Songs 12 +
For The Week Ending 6/6/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
CHEVELLE Send The Pain Below (Epic)	4.10	3.97	91%	24%	4.10	4.00	4.18
LINKIN PARK Faint (Warner Bros.)	4.05	3.97	75%	11%	4.01	3.91	4.10
TRAPT Headstrong (Warner Bros.)	4.02	4.08	94%	33%	3.94	3.68	4.14
ATARIS In This Diary (Columbia)	4.01	3.92	81%	16%	3.93	3.66	4.14
EVANESCENCE Bring Me To Life (Wind-up)	3.99	3.97	98%	43%	4.03	4.11	3.96
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.98	4.01	98%	34%	3.94	3.75	4.09
AFI Girl's Not Grey (DreamWorks)	3.98	3.91	96%	20%	3.85	3.78	3.91
FOO FIGHTERS Times Like These (Roswell/RCA)	3.95	3.82	93%	25%	3.93	3.96	3.90
REVIS Caught In The Rain (Epic)	3.93	3.86	50%	5%	3.88	3.73	4.00
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.90	3.82	94%	36%	3.96	3.94	3.99
SUM 41 The Hell Song (Island/DJMG)	3.89	3.74	90%	24%	3.85	3.74	3.95
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.87	3.64	41%	5%	3.75	3.64	3.85
COLD Stupid Girl (Flip/Geffen/Interscope)	3.84	3.71	87%	20%	3.81	3.91	3.72
VENOETTA REO Shatterday (Epic)	3.79	3.60	32%	4%	3.76	3.59	3.89
STAINED Price To Pay (Elektra/EEG)	3.78	3.72	83%	16%	3.72	3.71	3.72
SEETHER Driven Under (Wind-up)	3.78	3.70	69%	14%	3.69	3.46	3.89
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.77	3.69	95%	47%	3.78	3.82	3.75
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.71	3.57	73%	15%	3.65	3.65	3.65
REO HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.70	3.51	95%	41%	3.66	3.58	3.73
TAPROOT Mine (Velvet Hammer/Atlantic)	3.70	3.59	60%	11%	3.69	3.63	3.75
DEFTONES Minerva (Maverick/Reprise)	3.70	3.65	60%	8%	3.67	3.72	3.60
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.69	3.52	88%	26%	3.76	3.75	3.76
3 ODORS DOWN The Road I'm On (Republic/Universal)	3.69	3.69	67%	16%	3.62	3.37	3.82
SALIVA Rest In Pieces (Island/DJMG)	3.66	3.77	76%	19%	3.57	3.36	3.76
P.D.O. Sleeping Awake (Maverick/Reprise)	3.62	3.53	73%	15%	3.65	3.58	3.72
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.62		36%	7%	3.34	3.11	3.60
RAIOHEAD There There (Capitol)	3.54	3.31	49%	10%	3.66	3.50	3.80
GOOSMACK Straight Out Of Line (Republic/Universal)	3.47	3.45	84%	29%	3.38	3.39	3.38
COLOPLAY The Scientist (Capitol)	3.47	3.29	65%	18%	3.58	3.50	3.66
MARILYN MANSON Mobsence (Nothing/Interscope)	2.91	2.99	67%	24%	3.03	2.94	3.12

Total sample size is 483 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

1. FOUNTAINS OF WAYNE (S-Curve/Astralwerks) "Stacy's Mom"
2. YEAR OF THE RABBIT (Elektra/EEG) "Rabbit Hole"
3. BLUE MAN GROUP (Lava) "The Current"
4. AFI (DreamWorks) "The Leaving Song Pt. II"
5. SOUNDS (New Line) "Seven Days A Week"
6. ROONEY (Interscope) "Blueside"
7. AM RADIO (Elektra/EEG) "Taken For A Ride"
8. EXPLOSION (Tarantulas) "Sick Of Modern Art"
9. NOFX (Fat Wreck Chords) "Separation of Church & Skate"
10. SENSES FAIL (Drive-Thru) "Steven"
11. EVE 6 (RCA) "Think Twice"
12. VERBENA (Capitol) "Way Out West"
13. EELS (DreamWorks) "Saturday Morning"
14. CAESARS (Astralwerks) "Sort It Out"
15. SUPERSUCKERS (Mid-Fi) "Rock-N-Roll Records (Ain't Selling This Year)"
16. THE FIGHT (Fat Wreck Chords) "Home Is Where The Hate Is"
17. DEFTONES (Maverick/Reprise) "Hexagram"
18. SUPER FURRY ANIMALS (Beggars Group) "Golden Retriever"
19. ALKALINE TRIO (Vagrant) "We've Had Enough"
20. LESS THAN JAKE (Live) "She's Gonna Break Soon"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Calla
TITLE: *Televise*
LABEL: Arena Rock Recording Co./Ryko



Just because summertime has arrived doesn't mean it's all sunshine for the next three months. Thank God, then, for New York-by-way-of-Texas trio Calla, who deliver the perfect rainy day record with the adventurously ambient and atmospheric *Televise*. A ghostly mix of shadows and light, *Televise* is a 10-track journey that finds melancholy and hope sharing coffee while listening to Radiohead and the Velvet Underground on repeat. While many New York rockers are dirtying their designer jeans in the new garage movement, Calla are comfortable relaxing with jagged indie pop gems like "Strangler" or the beautiful and earnest instrumental revelations found in "As Quick As It Comes." Meanwhile, the title track proves Calla cooler than *Kid A* with winding rhythms and subtle, hazy vocals — the darker, more contemplative side of life played in slow motion.

— Frank Corraia, Rock Specialty Editor

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Reporters

Stations and their adds listed alphabetically by market

Table listing reporters by market and their associated stations and adds. Markets include Albany, NY; Burlington, VT; Denver-Boulder, CO; Greenville, NC; Las Vegas, NV; Little Rock, AR; Los Angeles, CA; Memphis, TN; Miami, FL; Philadelphia, PA; Phoenix, AZ; Richmond, VA; San Francisco, CA; Seattle-Tacoma, WA; Washington, DC; West Palm Beach, FL; Wilmington, NC; and many others. Each entry lists the reporter's name, station call letters, and a list of adds.

New & Active

- EVANESCENCE Going Under (Wind-up) Total Plays: 341, Total Stations: 14, Adds: 4
AUTHORITY ZERO Over Seasons (Lava) Total Plays: 296, Total Stations: 24, Adds: 2
EXIES Kickout (Virgin) Total Plays: 290, Total Stations: 32, Adds: 3
THREE DAYS GRACE (I Hate) Everything About You (Live) Total Plays: 249, Total Stations: 22, Adds: 1
AUDIOSLAVE Show Me How To Live (Interscope/Epic) Total Plays: 238, Total Stations: 30, Adds: 23

- SOUTH FM Dear Claudia (MCA) Total Plays: 232, Total Stations: 11, Adds: 0
BEN HARPER With My Own Two Hands (Virgin) Total Plays: 229, Total Stations: 21, Adds: 3
MUDVAYNE World So Cold (Epic) Total Plays: 220, Total Stations: 13, Adds: 3
AFI The Leaving Song Part II (DreamWorks) Total Plays: 182, Total Stations: 34, Adds: 23
TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory) Total Plays: 182, Total Stations: 8, Adds: 0

Indicator

- JANE'S ADDICTION Just Because (Capitol)
AFI The Leaving Song Part II (DreamWorks)
METALLICA St. Anger (Elektra/EEG)
ATARIS Boys Of Summer (Columbia)
AUDIOSLAVE Show Me How To Live (Interscope/Epic)
BOY SETS FIRE Last Year's Nest (Wind-up)
EVANESCENCE Going Under (Wind-up)
ROONEY Blue Side (Geffen/Interscope)
ALKALINE TRIO We've Had Enough (Vagrant/TVT)
GOOD CHARLOTTE The Young And The Hopeless (Epic)
LINKIN PARK Faint (Warner Bros.)
SHINEDOWN Fly From The Inside (Atlantic)
EVE 6 Think Twice (RCA)
JACK JOHNSON The Horizon Has Been Defeated (Moonshine Conspiracy/Universal)
AM RADIO Taken For A Ride (Elektra/EEG)
GUSTER Amsterdam (Palm Pictures/Reprise)
MEMENTO Nothing Sacred (Columbia)
PALOALTO Breathe In (American/IDJMG)
BLUE MAN GROUP The Current (Lava)
BROOKS BUFORD Trailer Fabulous (So So Def/Arista)

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



Honor The Past, Focus On The Future

A look at the Welk Music Group

The Welk Music Group, founded by recording and TV star Lawrence Welk, started out in music publishing but delved further into the music industry when it purchased Vanguard Records in 1986. In the late '90s WMG decided to expand and bought Sugar Hill Records. Since then, the group has aggressively repositioned itself by releasing current product, as well as selling a rich and diverse catalog.

Vanguard Records was formed in 1950 by Maynard and Seymour Solomon and, over time, became well respected for its roster of blues and folk artists. Over the decades it accrued an impressive catalog, which proved attractive to WMG, which bought the label. After the purchase WMG mined that catalog via their direct-response mail-order company, Heartland, and through independent distribution for many years.

But there came a time when the management of the company, under the guidance of CEO Larry Welk, decided to reinvent Vanguard as an active label and demonstrate the strong ties between music of the past and the sounds of today.



Kevin Welk

Vanguard's roster now boasts such artists as Patty Larkin, Peter Case, Sonny Landreth, Robert Bradley's Blackwater Surprise, Mark Selby, Julia Fordham, Peter Stuart and the newly signed Garrison Starr.

In 1998 WMG expanded its roster — and catalog — with the acquisition of Sugar Hill Records. Founded in 1978 by Barry Poss, that label has consistently been in the foreground of the roots music movement and now includes such successful artists as Nickel Creek, Dolly Parton, Acoustic Syndicate, Scott Miller and Reckless Kelly.

What sets WMG apart from many of its independent counterparts is the fact that it has a catalog that spans decades and provides reliable cash flow

for the company. In addition, the Welk family business has investments in many areas other than music, which gives it financial flexibility. Furthermore, WMG handles its own distribution and sells directly to music retail accounts across the country.

In 2002 WMG's efforts were acknowledged when it received a NARM award for Medium Entertainment Supplier of the Year, which gave the label a nod of recognition from the industry for the program of growth and reinvention it had embarked on six or seven years earlier.

A third generation of the Welk family joined the company when Kevin Welk became a part of the sales and marketing department after graduating from college. With his enthusiasm for music and desire to challenge himself, Welk played a large role in the company's transition to an active label dedicated to artist development.

Welk is currently President of the Welk Music Group, and recently he and I talked about the company's philosophy, its revitalization and the bullish attitude it has toward the future.

R&R: As a whole, the music industry seems to be shrinking, so how is your group on the rise?

KW: Our approach takes us out of the slam-dunk, all-or-nothing mode. We have very realistic expectations for each of the releases we put out, and we are definitely willing and ready to put out the money and the effort when the project warrants it.

Plus, we have a great catalog to rely on. Catalog allows you to take more risks. You still have to be calculated about those risks, but that's what this business is all about, isn't it?

In addition to 50 years of Vanguard releases to mine and repackage, picking up Sugar Hill was a nice addition for us. Buying that label provided such an upside. We certainly had to put money into the right places to increase the profile, but it has paid off for us in many ways.

R&R: After many years of releasing current product, Vanguard ultimately became a catalog-only label. Why did you decide in the mid-'90s to revive the label and develop an active artist roster again?

KW: It was not a small decision for us. We were cruising along nicely as a catalog label, but we all wanted more of a challenge — especially me. But when you go down that road, it means committing yourself in many new directions: a larger staff, budgets for radio promotion and marketing, tour support dollars, consumer advertising, an expanded relationship with the retail community and so on.

These areas needed to be in place before we made any moves. The last thing we needed to do was to sell an artist on the company before all the tools were in place. If we had burned our first couple of artists, we would have been dead in the water when we tried to entice others to come our way.

By no means can a label execute this overcautiously; you have to be aggressive and go for it. When you are not a major, you are only as good as your reputation, and we recognized that it takes time to build a good reputation — not only with the folks you have to deal with within the industry, but also on the streets.

R&R: What is your reputation now?

KW: Our reputation is that we do what we say we are going to do. This, we feel, is the most important element by far. Granted, we may not throw the big money around for signings and so on, but we do what we feel are the right things as a project develops.

We make sure the artist is involved every step of the way and understands what our goals are. Ultimately, all involved can make a nice profit if we're all a bit more realistic from the beginning.

We all know that there are certain aspects of the industry we can't control — the public's taste, for one thing. But there are many things we can control, like following a marketing plan, following a radio plan and sticking with our agenda for each artist. If it

makes a lot of sense. These days, our motto is "Control your own destiny."

R&R: Three generations of Welks are now involved in the company. Certainly, times have changed, but has a certain work ethic endured?

KW: We like to say that integrity is our most important product. We've always approached our artists and our clients in a respectful and above-board manner. We believe that honest business practices go a long way to ensure our future growth. That perspective goes all the way back to my grandfather.

"We like to say that integrity is our most important product. We believe that honest business practices go a long way to ensure our future growth."

R&R: You also have a realistic perspective when it comes to your artists. You understand that each may need to be marketed differently.

KW: Some of our artists are more traditionally driven by radio airplay and touring, while others may require a different marketing approach. The Internet has become very important to us. In fact, we even have our own Internet marketing company called Klew Media.

We used to use a guy who had his own Internet marketing company, and one day we decided to hire him and his staff and bring the whole thing in-house. Not only do we work on our own releases, we also make the service available

to outside companies.

There are a lot of these types of marketing companies, but not many of them focus on the adult market — most target the youth lifestyle. It has proven to be an important new dimension to our overall effort. We also feel that we have really just begun to scratch the surface in this area of reaching the public; we're very committed to it.

In this same spirit, we are beginning to make our distribution and sales operations available to the outside — not so much to labels, but rather to individual artists we believe in and whom we feel complement our efforts.

R&R: Did you feel that your efforts were recognized last year with your NARM Award?

KW: Yes, we won Medium Entertainment Supplier of the Year. Five years ago we would have never been considered for such an award, let alone nominated for it.

doesn't work, it doesn't work. At the end of the day, we all know we tried and did all the right things. So, we move on. There's very little finger-pointing here.

R&R: How did your distribution division evolve?

KW: By the nature of the music we specialize in, you might have thought that we had developed close relationships with smaller chains and tastemaker accounts over the years, but the fact is, for many years we relied on the key one-stops to cover those bases for us.

We also had a network of independent distributors at that time to deal with the major accounts. As many of them began to disappear, we were forced to develop direct relationships with the retail world.

We ultimately added more salespeople and decided that we were going direct with everyone, and every account that we developed a new relationship with has ended up buying more from us than they did before. Our position as a company right now



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eastmountainsouth you dance

**GOING FOR ADDS 6/9
COULDN'T WAIT:
WXPN/Philadelphia**

From: Bruce Warren [mailto:brucew@xpnonline.net]
Sent: Thursday, May 22, 2003 6:26 PM
To: Marc Ratner / Dreamworks Records
Subject: eastmountainsouth response

Hey. Yesterday we ran the EMS Artists to Watch feature and the response was incredible. I had one listener call me to tell me that she "hadn't gotten goosebumps like this since she first heard Peter Gabriel's 'In Your Eyes'. Just incredible." Another listener called me, hysterically crying and told me that she hadn't been "so moved by a band since Jeff Buckley."

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TRIPLE A TOP 30

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June 6, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (91)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	573	+12	34434	14	26/0
2	2	TRAIN Calling All Angels (Columbia)	545	+19	35440	9	23/0
6	3	BEN HARPER With My Own Two Hands (Virgin)	422	+7	24861	13	23/0
5	4	JOHN MAYER Why Georgia (Aware/Columbia)	415	-10	30492	18	23/0
3	5	COLDPLAY Clocks (Capitol)	412	-21	35197	27	26/0
8	6	COLDPLAY The Scientist (Capitol)	385	+33	22427	8	23/0
4	7	FLEETWOOD MAC Peacekeeper (Reprise)	385	-41	21548	13	22/0
7	8	PETE YORN Come Back Home (Columbia)	373	-28	27048	11	24/0
11	9	ZIGGY MARLEY True To Myself (Private Music/AAL)	323	+7	20958	10	21/0
10	10	LUCINDA WILLIAMS Righteously (Lost Highway)	320	+1	15738	14	21/0
9	11	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	318	-33	17779	18	21/0
12	12	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	289	-16	17032	15	20/0
13	13	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	281	-19	25922	21	20/0
16	14	NICKEL CREEK Smoothie Song (Sugar Hill)	249	+21	21434	4	21/3
17	15	STEELY DAN Blues Beach (Reprise)	237	+15	16582	4	19/0
26	16	GUSTER Amsterdam (Palm Pictures/Reprise)	227	+64	15229	2	21/2
14	17	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	227	-5	9216	12	16/0
18	18	JOHN HIATT My Baby Blue (New West)	223	+1	14510	8	20/0
22	19	DAVID GRAY Be Mine (ATO/RCA)	221	+13	17229	19	13/0
15	20	THORNS I Can't Remember (Aware/Columbia)	216	-13	14201	7	20/1
23	21	JACKSON BROWNE About My Imagination (Elektra/EEG)	214	+27	15313	4	19/2
19	22	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	212	-6	9299	8	18/0
21	23	LIVE Heaven (Radioactive/MCA)	200	-9	4707	5	9/0
24	24	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	196	+16	18392	16	6/0
25	25	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	179	+3	10573	7	11/0
20	26	JOHNNY MARR Down On The Corner (iMusic)	177	-38	10724	14	13/0
27	27	PSEUDOPOD All Over You (Interscope)	169	+8	4822	3	16/1
29	28	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	151	+6	7035	2	14/0
28	29	MAROON 5 Harder To Breathe (Octone/J)	144	-6	4622	18	7/0
30	30	BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)	142	-2	5460	4	10/0

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 5/25-5/31. 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

STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)
Total Plays: 140, Total Stations: 12, Adds: 1

ANNIE LENNOX Pavement Cracks (J)
Total Plays: 124, Total Stations: 13, Adds: 2

BRUCE COCKBURN Open (True North/Rounder)
Total Plays: 118, Total Stations: 11, Adds: 0

EAGLES Hole In The World (ERC)
Total Plays: 109, Total Stations: 12, Adds: 1

RADIOHEAD There There (Capitol)
Total Plays: 99, Total Stations: 7, Adds: 0

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 99, Total Stations: 4, Adds: 0

LIZ PHAIR Why Can't I (Capitol)
Total Plays: 96, Total Stations: 9, Adds: 2

DAVE GAHAN Dirty Sticky Floors (Reprise)
Total Plays: 96, Total Stations: 6, Adds: 0

RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)
Total Plays: 93, Total Stations: 10, Adds: 0

JDHN MELLENCAMP Teardrops Will Fall (Columbia)
Total Plays: 90, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
0AR WILLIAMS Closer To Me (Razor & Tiel)	6
NICKEL CREEK Smoothie Song (Sugar Hill)	3
O.A.R. Hey Girl (Lava)	3
BOYD TINSLEY Listen (Bama Rags/RCA)	3
GUSTER Amsterdam (Palm Pictures/Reprise)	2
JACKSON BROWNE About My Imagination (Elektra/EEG)	2
ANNIE LENNOX Pavement Cracks (J)	2
LIZ PHAIR Why Can't I (Capitol)	2
SUSAN TEDESCHI Don't Think Twice, It's All... (Tone-Cool/Artemis)	2
SCOTT MILLER & COMMONWEALTH Second Chance (Sugar Hill)	2
PETE YORN Crystal Village (Columbia)	2
CDLW BLADES Been Too Long (Independent)	2
GRANDDADDY Now It's On (Will/V2)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GUSTER Amsterdam (Palm Pictures/Reprise)	+64
ANNIE LENNOX Pavement Cracks (J)	+42
COLDPLAY The Scientist (Capitol)	+33
INDIGENOUS C'mon Suzie (Silvertone)	+32
NORAH JONES Come Away With Me (Blue Note/Virgin)	+30
JACKSON BROWNE About My Imagination (Elektra/EEG)	+27
NICKEL CREEK Smoothie Song (Sugar Hill)	+21
TRACY CHAPMAN Let It Rain (Elektra/EEG)	+21
TRAIN Calling All Angels (Columbia)	+19
TOM PETTY... Have Love Will Travel (Warner Bros.)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Grace Is Gone (RCA)	203
DAVE MATTHEWS BAND Grey Street (RCA)	188
TORI AMOS A Sorta Fairytale (Epic)	176
NORAH JONES Come Away With Me (Blue Note/Virgin)	173
BECK Lost Cause (Geffen/Interscope)	146
JACK JOHNSON Flake (Enjoy/Universal)	141
WALLFLOWERS How Good It Can Get (Interscope)	137
TRACY CHAPMAN You're The One (Elektra/EEG)	130
NORAH JONES Don't Know Why (Blue Note/Virgin)	129
JOHN MAYER No Such Thing (Aware/Columbia)	122
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	116
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	115
JACK JOHNSON Bubble Toes (Enjoy/Universal)	105
PAUL SIMON Father And Daughter (Nick/Live)	104

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R&R TRIPLE A TOP 30 INDICATOR

June 6, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	299	0	7847	12	18/0
1	2	BEN HARPER With My Own Two Hands (Virgin)	293	-12	7937	13	18/0
4	3	ZIGGY MARLEY True To Myself (Private Music/AAL)	236	-4	5758	11	17/0
3	4	LUCINDA WILLIAMS Righteously (Lost Highway)	230	-29	5348	14	16/0
6	5	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	227	+13	5508	8	17/0
5	6	JOHN HIATT My Baby Blue (New West)	221	-9	6697	9	18/0
10	7	PETE YORN Come Back Home (Columbia)	215	+17	3588	11	14/0
7	8	TRAIN Calling All Angels (Columbia)	209	-3	3257	7	11/0
9	9	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	195	-9	3919	15	14/0
15	10	STEELY DAN Blues Beach (Reprise)	191	+7	5414	5	16/0
14	11	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	185	+1	4587	9	16/0
17	12	BRUCE COCKBURN Open (True North/Rounder)	176	+8	4882	5	17/0
12	13	COLOPLAY The Scientist (Capitol)	172	-19	3501	8	14/0
16	14	THORNS I Can't Remember (Aware/Columbia)	169	-5	7163	12	14/0
8	15	FLEETWOOD MAC Peacekeeper (Reprise)	166	-40	2799	12	14/0
13	16	JOHN MAYER Why Georgia (Aware/Columbia)	161	-26	1279	18	8/0
18	17	RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	154	+4	6613	7	15/0
11	18	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	153	-40	3251	18	12/0
20	19	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	149	+37	5795	2	15/0
30	20	GUSTER Amsterdam (Palm Pictures/Reprise)	123	+37	2546	2	14/1
Debut	21	NICKEL CREEK Smoothie Song (Sugar Hill)	119	+60	1930	1	12/1
21	22	PHIL ROY Undeniably Human (Or)	112	0	4160	5	13/0
22	23	BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)	112	0	2798	4	10/0
Debut	24	JACKSON BROWNE About My Imagination (Elektra/EEG)	110	+29	1427	1	10/0
Debut	25	RHETT MILLER Our Love (Elektra/EEG)	107	+40	2124	1	12/0
Debut	26	ANNIE LENNOX Pavement Cracks (J)	106	+41	3080	1	11/1
25	27	RADIDHEAD There There (Capitol)	104	+5	4395	3	12/0
Debut	28	DAR WILLIAMS Closer To Me (Razor & Tie)	102	+38	4635	1	11/1
26	29	PSEUDOPD All Over You (Interscope)	100	+2	2003	3	11/0
24	30	JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)	99	-6	3457	7	11/0

19 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31. © 2003, R&R Inc.

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BOYD TINSLEY Listen (Bama Rags/RCA)	5
JOE JACKSON Take It Like A Man (Rykodisc)	3
MAKTUB You Can't Hide (Velour/Red Ink)	3
JACK CASADY Paradise (Eagle)	3
JESSE HARRIS All My Life (Blue Thumb/VMG)	2
SUSAN TEDESCHI Don't Think Twice, It's All... (Tone-Cool/Artemis)	2
TRACY CHAPMAN Let It Rain (Elektra/EEG)	2
GARFUNKEL/SHARP/MONDOLOCK How Did... (Manhattan/EMC)	2
INDIGENOUS C'mon Suzie (Silvertone)	2
GUSTER Amsterdam (Palm Pictures/Reprise)	1
NICKEL CREEK Smoothie Song (Sugar Hill)	1
GEORGE HARRISON Any Road (Capitol)	1
ANNIE LENNOX Pavement Cracks (J)	1
DAR WILLIAMS Closer To Me (Razor & Tie)	1
JOHN MELLENCAMP Teardrops Will Fall (Columbia)	1
ETTA JAMES Somebody To Love (Private Music/AAL)	1
FLAMING LIPS Fight Test (Warner Bros.)	1
ASHLEY MACISAAC Lay Me Down (Lost Highway)	1
SCOTT MILLER & COMMONWEALTH Second Chance (Sugar Hill)	1
DAVE GAHAN Dirty Sticky Floors (Reprise)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKEL CREEK Smoothie Song (Sugar Hill)	+60
ANNIE LENNOX Pavement Cracks (J)	+41
RHETT MILLER Our Love (Elektra/EEG)	+40
DAR WILLIAMS Closer To Me (Razor & Tie)	+38
STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	+37
GUSTER Amsterdam (Palm Pictures/Reprise)	+37
JACKSON BROWNE About My Imagination (Elektra/EEG)	+29
JOE JACKSON Take It Like A Man (Rykodisc)	+28
ED HARCOURT Watching The Sun Come Up (Astrwerks/EMC)	+28
O.A.R. Hey Girl (Lava)	+25
MAKTUB You Can't Hide (Velour/Red Ink)	+22
JOHN MELLENCAMP Teardrops Will Fall (Columbia)	+21
FLAMING LIPS Fight Test (Warner Bros.)	+21

Reporters

WAPS/Akron, OH PD/MG: Bill Gruber BOYD TINSLEY "Listen" 1 JOE JACKSON "Take It Like A Man" 1 SCOTT MILLER "Second"	KBXR/Columbia, MO PD/MG: Lisa Trezza No Adds	WVWV/Madison, WI PD: Tom Toubert 13 BOYD TINSLEY "Listen" 15 ZIGGY MARLEY "True To Myself" 3 NICKEL CREEK "Smoothie Song" 3 STEVE WINWOOD "Different Light"	WXPA/Philadelphia, PA PD: Bruce Jones APD/MG: Helen Lelsh 1 BOYD TINSLEY "Listen" 1 ZIGGY MARLEY "True To Myself" 1 FLEETWOOD MAC "Peacekeeper" 1 JAYHAWKS "Save It For A Rainy Day" 1 LUCINDA WILLIAMS "Righteously" 1 BOYD TINSLEY "Listen" 1 GUSTER "Amsterdam" 1 NICKEL CREEK "Smoothie Song" 1 BOYD TINSLEY "Listen" 1 JACKSON BROWNE "About My Imagination" 1 TRACY CHAPMAN "Let It Rain" 1 GARTH BROOKS "The Chase"	KFOG/San Francisco, CA * PD: Dave Benson APD/MG: Haley Jones DAR WILLIAMS "Closer To Me"
KGSR/Austin, TX * GM: Jeff Correll PD: Judy Demberg APD: Jyl Hershman-Ross WD: Susan Castle No Adds	KBCO/Denver-Boulder, CO * PD: Scott Arough MG: Kester 1 STEVE WINWOOD "Different Light"	WNPS/Memphis, TN * PD: Steve Richards MG: Alexandra Izuel 1 JACKSON BROWNE "About My Imagination" 1 EAGLES "Worth"	WYEP/Pittsburgh, PA PD: Rosemary Welch MG: Mike Steiner No Adds	KOTR/San Luis Obispo, CA PD: Drew Rice 1 BOYD TINSLEY "Listen" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination"
WRNR/Baltimore, MD GM: Jim Petraso PD: Alex Cortright APD/MG: Damon Esterlin 1 MICHAEL BUCKLE "Chances" 1 ELIAN "Or"	WDET/Detroit, MI PD: Jerry Adams MG: Martin Bandyska AMG: Chuck Hunt 3 BOYD TINSLEY "Listen"	KTZZ/Minneapolis, MN * PD: Lauren MacLachlan APD/MG: Mike Wolf No Adds	WCLZ/Portland, ME PD: Herb Ivy MG: Brian Jones 1 JACKSON BROWNE "About My Imagination" 1 BOYD TINSLEY "Listen" 1 DAVE GAHAN "Dirty Sticky Floors" 1 TRACY CHAPMAN "Let It Rain"	KSBC/Santa Fe, NM * GM/PP: Ira Gordon APD: Sam Ferraro 1 GALLAN WELCH "Or" 1 CHERIE "Or" 1 BLUE MAN GROUP "Sing"
KRVB/Boise, ID * GM/PP: Dan McCully 1 ANNIE LENNOX "Pavement Cracks" 1 GUSTER "Amsterdam" 1 PSEUDOPD "All Over You"	WVOD/Elizabeth City, NC PD: Matt Cooper MG: Ted Ashby 1 JACKSON BROWNE "About My Imagination" 1 ANNIE LENNOX "Pavement Cracks" 1 WH "Teardrops Will Fall"	WGVX/Minneapolis, MN * GM: Dave Hamilton PD: Jeff Collins No Adds	KINX/Portland, OR * PD: Brian Herb MG: Dennis Castellano MG: Kevin Welch 1 ANNIE LENNOX "Pavement Cracks"	KTAD/Santa Fe, NM PD: Brad Hockmeyer MG: Paddy Mac 1 JACKSON BROWNE "About My Imagination" 1 JOE JACKSON "Take It Like A Man" 1 MICHAEL BUCKLE "Chances" 1 SHANE "Or" 1 BOYD TINSLEY "Listen"
WBOS/Boston, MA * PD: Chris Hartmann APD/MG: Michele Williams No Adds	WNCW/Greenville, SC APD/MG: Kim Clark 1 STEVE WINWOOD "Different Light" 1 EASTCOTE "Amsterdam" 1 FLYING SAUCERS "Teardrops Will Fall" 1 FLAMING LIPS "Fight Test" 1 KENTON "Teardrops Will Fall" 1 PAUL BRADY "Teardrops Will Fall" 1 BOYD TINSLEY "Listen" 1 CLAY AIKEN "I'm A Celebrity" 1 CLAY AIKEN "I'm A Celebrity" 1 CLAY AIKEN "I'm A Celebrity"	WZEW/Mobile, AL * PD: Brian Herb MG: Leo Ann Keefe No Adds	WOST/Poughkeepsie, NY PD: Greg Griffin APD: Christine Martinez MG: Roger Howell 1 TINA TURNER "Simply Deep" 1 TINA TURNER "Simply Deep"	KRSH/Santa Rosa, CA * PD: Dean Kattari MG: Pam Low 1 BOYD TINSLEY "Listen" 1 COLLEEN BAKER "Teardrops Will Fall" 1 JACKSON BROWNE "About My Imagination" 1 PAUL BRADY "Teardrops Will Fall"
WXRV/Boston, MA * PD: Nicole Sandler MG: Steve Marshall 1 O.A.R. "Hey Girl" 1 DANIEL LIND "Or" 1 PETE DINKEL "Or" 1 PETE DINKEL "Or"	WTTT/Indianapolis, IN * PD: Brad Harts MG: Todd Myrman 2 HEDERIGUS "Or"	KPIG/Monterey, CA PD/MG: Laura Elton Hopper MG: Christine Martinez 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 NICKEL CREEK "Smoothie Song"	KTHX/Reno, NV * PD: Harry Reynolds MG: Bruce Jones 1 EDWARD "Or" 1 EDWARD "Or" 1 EDWARD "Or" 1 EDWARD "Or"	KMTT/Seattle-Tacoma, WA * GM/PP: Steve Stewart APD/MG: Sharon Stewart 2 O.A.R. "Hey Girl" 1 BOYD TINSLEY "Listen" 1 NICKEL CREEK "Smoothie Song"
WNCN/Burlington, VT PD/MG: Mark Aberkaneh 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen"	WOKI/Knoxville, TN * PD: Shane Cox MG: Sarah McGuire No Adds	WRLT/Nashville, TN * GM/PP: David Hall APD/MG: Keith Case 1 NICKEL CREEK "Smoothie Song" 1 NICKEL CREEK "Smoothie Song" 1 NICKEL CREEK "Smoothie Song"	KENZ/Salt Lake City, UT * GM/PP: Bruce Jones MG: Karl Bushman 1 SUSAN "Or" 1 PETE YORN "Or"	WRNX/Springfield, MA * GM/PP: Tom Davis APD: Daniele Biondessa MG: Lesa Whitehouse 1 BOYD TINSLEY "Listen" 1 COLLEEN BAKER "Teardrops Will Fall" 1 JACKSON BROWNE "About My Imagination" 1 JACKSON BROWNE "About My Imagination" 1 SUSAN TEDESCHI "Don't Think Twice" 1 SUSAN TEDESCHI "Don't Think Twice"
WMVY/Cape Cod, MA PD/MG: Barbara Deacy 1 BOYD TINSLEY "Listen" 1 GUSTER "Amsterdam" 1 MAKTUB "You Can't Hide"	KMTN/Jackson, WY PD/MG: Mark Fishman MG: John Miller 1 JOHN MELLENCAMP "Teardrops Will Fall" 1 SUSAN TEDESCHI "Don't Think Twice" 1 SUSAN TEDESCHI "Don't Think Twice"	WFUW/New York, NY PD: Chuck Singleton MG: Rita Heslop AMG: Russ Berris 1 JACKSON BROWNE "About My Imagination" 1 GALLAN WELCH "Or" 1 TAI MAHAL "Herman"	KPRI/San Diego, CA * PD/MG: Dana Shalch 1 JOHN MELLENCAMP "Teardrops Will Fall" 1 DAN WILLIAMS "Closer To Me"	WVOC/Charlottesville, VA * PD: Paul Shapiro MG: Brian Berns 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen"
WDDO/Chattanooga, TN * GM/PP: Dorey Howard 1 TONY "Or"	WFKP/Louisville, KY PD: Dan Reed APD: Stacy Green 1 JOE JACKSON "Take It Like A Man" 1 FLAMING LIPS "Stanger"	WKOC/Norfolk, VA * PD: Brian Berns MG: Ryan Morin 1 PETE YORN "Or" 1 JOE MAYER "Or" 1 O.A.R. "Hey Girl" 1 FOUNTAINS OF WAYNE "Or"	KCTY/Omaha, NE * PD: Brian Berns MG: Ryan Morin 1 PETE YORN "Or" 1 JOE MAYER "Or" 1 O.A.R. "Hey Girl" 1 FOUNTAINS OF WAYNE "Or"	KTBG/Kansas City, MO PD: Jan Hart MG: Bryan Johnson 1 JOE JACKSON "Take It Like A Man" 1 MAKTUB "You Can't Hide"
WXRT/Chicago, IL * PD: Norm Winer APD/MG: John Ferguson 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen" 1 BOYD TINSLEY "Listen"				

Honor The Past, Focus On The Future

Continued from Page 76

Just to give you an idea, when I started here, we were doing about \$5 million a year, and last year we cracked \$30 million. Also, this is a reflection of how a company develops relationships with retail, since they are ones who vote.

R&R: Do you think WMC's future looks bright?
KW: The future for independent companies in general is very bright. We see tremendous growth opportunities for companies like ours that can focus their efforts. We feel that as long as we keep a good balance between known artists and new artists, we will continue to move upward.

Obviously, we want some predictability via known artists, but that gives us the platform to take chances with new artists. Quite simply, we love to take shots, and Nickel Creek is a great example of how excitement about a new act can pay off for everyone involved.

It's an integral part of the business, because it also gives us bargaining power to entice the next young artist who catches our ear to sign with us. In fact, we are finding that artists who are being offered a lot more money upfront by major labels are turning their attention to us because, even though they may get less money in the beginning, they know they will get our undivided attention in the long run.

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:

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*Monitored Reporters

45 Total Reporters

26 Total Monitored

19 Total Indicator

ON THE RECORD

With **Bruce Warren**
PD, WXPN/Philadelphia



Who the Hell Is John Eddie? is the highly anticipated return of one of rock's most underrated journeymen. Eddie's last album was only a warm-up to the greatness of this one, a collection of 12 songs (14 if you count hidden tracks) that includes studio versions of a handful of the most popular tunes he performs live, like "Play Some Skynyrd" and "Forty." It also includes instant classics like "Nobody's Happy"

and "Let Me Down Hard." • The new project was produced by Jim Dickinson at Ardent Studios in Memphis. As a producer, the legendary Dickinson has sat behind the mixing board for many great albums. As a session musician, he has played keyboards on countless classics. The album is rounded out by studio musicians including Kenny Aronoff (drums) and Kenny Vaughan (guitar). But the real star is Eddie himself — his voice, his songs, his spirit. • If you were into rock 'n' roll and grew up on the East Coast during the '70s and '80s, I'll bet you saw at least one John Eddie show. Back in the day I probably saw a hundred of Eddie's shows, and every time he played, he never let his fans down. While many rockers have become casualties of the road, Eddie has gotten better and better. *Who the Hell Is John Eddie?* is a new beginning for Eddie — the latest stop on the journey of a musician who has been there, done that, seen it all and, thankfully, is still here to tell his story.

Jack Johnson remains at 1* for the third week on the monitored airplay chart, and **Train** aren't far behind at 2* ... **Ben Harper** jumps up to 3*, **Coldplay's** new one is now 6* (while "Clocks" holds at 5!), **Ziggy Marley** goes top 10 at 9*, and **Lucinda Williams** remains at 10* ... Gainers include **Nickel Creek** (16*-14*), **Steely Dan** (17*-15*), **Guster** (a whopping 26*-16*), **David Gray** (22*-19*) and **Jackson Browne** (23*-21*) ... There were no debuts ... On the Indicator airplay chart, Johnson bounces back up 1*, **Widespread Panic** are now 5*, **Pete Dinklage** climbs to 7*, and **Steely Dan** are at 10* ... Prime movers include **John Eddie** (14*-11*), **Bruce Cockburn** (17*-12*) and **Guster** (30*-20*) ... **Nickel Creek**, **Browne**, **Rhett Miller**, **Annie Lennox** and **Dar Williams** debut ... In the Most Added category, **Boyd Tinsley** brings in eight the first week (No. 1 on the Indicator panel and No. 2 monitored), while **Williams** gains seven new stations (No. 1 on the monitored panel) in addition to the 13 before-the-box adds ... Also off to a good start are **Grandaddy**, **Maktub**, **Joe Jackson** and **Jack Casady** ... **O.A.R.**, **Guster**, **Browne**, **Lennox**, **Liz Phair**, **Scott Miller**, **Susan Tedeschi**, **Tracy Chapman**, **Indigenous**, **Phil Roy** and **Jesse Harris** close some important holes ... Keep an eye on **The Eagles**, **Pseudopod**, **Richard Thompson** and **John Mellencamp**.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Franky Perez**

LABEL: **Lava**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It all starts with a dream — the only thing every popular musical artist has when he or she begins. Of course, some talent certainly helps things. Franky Perez was well endowed in both departments. Born to a family of Cuban immigrants, Perez grew up in Las Vegas and started playing in local bands at the age of 15. After a number of years he decided it was time to go for it all the way. He packed up his truck with his guitar and all his belongings and hit the road. His goal was to reach New Orleans.

Somehow Perez was waylaid in New Orleans, where a fortuneteller told him that the path he was on would lead him to what he wanted. What he wanted was to perform and record his own songs. Perez's next stop was Miami, where he had some family. He ended up meeting a Cuban exile named Lazero Valdez — a conga master and a Santeria priest. Valdez taught Perez the secrets of Cuban rhythm. He also taught him about Cuban voodoo — the worship of saints and the art of reading shells. In fact, Valdez read Perez's shells one day and made a prediction similar to that of the fortuneteller's in New Orleans.

"That hit me like a ton of bricks," says Perez. "It was weird enough when one person told me that, but two? I didn't know what to think. Then my personal manager, Pete Angelus, called and told me he was coming to Miami and wanted to talk to me."

Next thing he knew, Perez was in Los Angeles with a new backing band — The Highway Saints — made up of friends and acquaintances Brian Bissell (guitar),

Peter Cicchetti (bass) and Bailey Hicks (drums). The band practiced for hours every night, working on the songs Perez had written and on a natural sound to bring out the best in them. Not long after, Perez started playing at clubs in L.A., and eventually Lava Records President Jason Flom saw him perform. Perez's dream was coming true. He was signed to the label, and soon he and the band were in the studio co-producing an album with Jim Scott.

"I wanted this to be like the records that I grew up with," Perez says. "Those records that suck you in, put you right in the moment. That's what I wanted to get out of my record, and I think we accomplished that quite well."

As one listens to *Poor Man's Son*, Perez's impressive debut effort, one is immediately struck by his full-bodied vocals and the organic sound he and the band have forged. But soon the street-smart good sense, matched by the passion and reckless abandon in the songs' lyrics, will grab hold of you. Whether he's touching upon universal themes or exploring the many emotions we all experience as we try to navigate through life, songs such as "Something Crazy," "Cecelia," "Beautiful Mistakes," "Southwest Side" and "Love & Hate" ring sincere.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	DERAILERS <i>Genuine (Lucky Dog)</i>	718	-15	6299
2	2	VARIOUS ARTISTS <i>Lonesome Onry and Mean (Dualtone)</i>	662	-35	4939
3	3	JOHN HIATT... <i>Beneath This Gruff Exterior (New West)</i>	621	+5	3968
5	4	RAY WYLIE HUBBARD <i>Growl (Philo)</i>	600	-2	6176
4	5	LUCINDA WILLIAMS <i>World Without Tears (Last Highway)</i>	592	-20	7647
6	6	JAYHAWKS <i>Rainy Day Music (American/Last Highway)</i>	592	+4	6517
8	7	RHONDA VINCENT <i>One Step Ahead (Rounder)</i>	483	+7	2310
9	8	MARCIA BALL <i>So Many Rivers (Alligator)</i>	469	+37	2317
7	9	ROSANNE CASH <i>Rules Of Travel (Capitol)</i>	468	-46	7434
15	10	SCOTT MILLER <i>Upside Downside (Sugar Hill)</i>	403	+49	931
12	11	GREG TROOPER <i>Floating (Sugar Hill)</i>	400	+31	1424
14	12	VARIOUS ARTISTS <i>Texas Outlaws (Compadre)</i>	399	+42	2432
13	13	RECKLESS KELLY <i>Under the Table & Above the Sun (Sugar Hill)</i>	398	+30	1730
11	14	TOM RUSSELL <i>Modern Art (Hightone)</i>	397	-3	3501
10	15	CAITLIN CARY <i>Im Staying Out (YEP ROC)</i>	395	-8	2240
18	16	VARIOUS ARTISTS <i>It Will Come To You... (Vanguard)</i>	365	+44	1357
Debut	17	GILLIAN WELCH <i>Soul Journey (Acony)</i>	356	+171	549
16	18	BE GOOD TANYAS <i>Chinatown (Nettwerk America)</i>	320	-14	7328
20	19	RICKY SKAGGS... <i>Live at the Charleston... (Skaggs Family)</i>	320	+11	2729
24	20	KEVIN DEAL <i>The Lawless (Blind Nello)</i>	315	+48	1532
17	21	MARTY RAYBON <i>Full Circle (Doobie Shea)</i>	313	-17	4075
21	22	GIBSON BROTHERS <i>Bona Fide (Sugar Hill)</i>	303	+1	3227
19	23	TOWNES VAN ZANDT <i>In The Beginning (Compadre)</i>	294	-21	2468
26	24	HAL KETCHUM <i>The King Of Love (Curb)</i>	283	+31	2224
22	25	JEFF BLACK <i>6 Sides And Confessions Volume One (Dualtone)</i>	249	-27	4798
23	26	JEANNIE KENDALL <i>Jeannie Kendall (Rounder)</i>	248	-25	5219
25	27	MARK INSLEY <i>Supermodel (Rustic Records)</i>	238	-17	2178
28	28	HOUSTON MARCHMAN... <i>Desperate Man (Independent)</i>	231	-19	5057
Debut	29	JACK INGRAM <i>Electric: Extra Volts (Lucky Dog)</i>	231	+38	1125
31	30	S. EARLE AND M. STUART <i>Never Gonna Let You Go (Evolver)</i>	227	+19	638

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Clay DuBose

Label: Lazy River



They say if you have a dream and don't lose sight of it, good things will eventually come your way. That seems to be the case for Clay DuBose. He was born in France to a military family that, after moving from base to base, finally settled down in Texas. Influenced by such artists as Willie Nelson, Waylon Jennings and Stevie Ray Vaughan, DuBose set a goal for himself to be a successful musician. He studied classical voice and took guitar instruction while in college and, upon graduation, moved to Los Angeles. He fell in with a band that ultimately landed a development deal with a major label, but, unfortunately, the band dissolved and the deal fell through. He soon met Will Ray from The Hellecasters, and the two produced a seven-song EP called *Life of the Party*—an experience DuBose credits as very important to his growth process as an artist. He tried the label route again with an Atlanta-based company, but, once again, the dream didn't materialize. Undaunted, he forged ahead. While in Nashville, he happened to meet celebrated engineer Ron "Snake" Reynolds. The sessions with Reynolds would eventually become *Rewriting History*, DuBose's debut solo album for Lazy River Records. Since its release, the project has developed an impressive story at Americana radio and continues to climb the chart. Reaction songs include "Good Ol' Boy," "Too Far From Heaven" and "All By My Lonesome."

Americana News

B.B. King has won Entertainer of the Year for the fifth consecutive time at the W.C. Handy Blues Awards, presented in Memphis. Shemekia Copeland won three awards, including Blues Album of the Year. She also took home awards for Contemporary Female Artist and Contemporary Blues Album. Memphis-born Koko Taylor won her 23rd trophy, taking Traditional Female Artist and retaining her title as the all-time Handy champ ... More than 30 artists are onboard for a two-CD tribute album called *Light of Day: A Tribute to Bruce Springsteen* that will benefit two charities that Springsteen is directly involved with. Those contributing include Elvis Costello, Pete Yorn, Billy Bragg, Patty Griffin, Graham Parker, The Clarks and Nils Lofgren ... Look for The Jayhawks and The Thorns (Matthew Sweet, Shawn Mullins and Pete Droge) to tour together this June and July ... July 15 will mark the release of the DVD version of *Alison Krauss & Union Station Live*. The first disc is a two-hour-plus concert recorded in Louisville, KY in the spring of 2002. The second disc includes interviews with bandmembers, rare photos and on-the-road video. All in all, the set features 3 1/2 hours of unreleased footage ... We are sad to report that Taylor Ray Jennings, the 22-year-old grandson of Waylon Jennings, and his girlfriend, Stacey Norman, were killed in an auto accident in Dallas recently. Funeral services were held on May 28.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Gillian Welch <i>Soul Journey (Acony)</i>	15
Yonder Mountain String Band & Benny Galloway <i>Old Hands (Frog Pad Records)</i>	13
Ray Benson <i>Beyond Time (Audiium)</i>	12
Rani Arbo & Daisy Mayhem <i>Gambing Eden (Signature Sounds)</i>	10
Robinella and the CC String Band <i>Robinella and the CC String Band (Columbia)</i>	9

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'We Have A Loyal Listener Base'

Splitting a cliché wide open

Many Christian stations believe that they have one of the most loyal audiences of any music format. But do they really? Marlar House Productions owner Darren Marlar takes a look at this issue and gives us all something to think about. *Caution: This is not for the quick-to-anger portion of our reading audience.*

I've heard programmers say, "We know we have a loyal listener base." That's usually in response to questions like "What's your cume?" or "Where did you land in the last Arbitrons?" Specifically, I often get that answer when talking to Christian radio-station managers and owners.

I know, I know. You're not an owner or manager of a Christian radio station, right? That's OK. I hope to make a point that can benefit everyone. I don't agree with that "loyal listener base" stuff. I think it's way off base. Let's test my theory.

No Impact

Go to the nearest radio and tune in your local Christian station. You don't know where it is on the dial? Hmm. Do you think that's because it's not making any impact on you? Are you not part of its loyal listener base?

If you are able to recall the dial position — and hearty congratulations to you if you are — this is what you are likely to hear:

- It plays Amy Grant and Michael W. Smith songs.
- It plays Dr. James Dobson's *Focus on the Family* program during morning drivetime or immediately thereafter.
- Almost every spot for an advertiser or supporter has the phrase "Christian-owned and -operated" somewhere in the copy.
- It has a "Verse of the Day" that the announcer recites at least once per hour.
- The station manager has his own time slot or feature to spout off about whatever he wants to spout off about.

- It has non-threatening announcers whose sole purpose seems to be to back-announce the songs and give you the weather forecast and program schedule.

- The station's promos consist of the announcer or "deep voice guy" reading a list of upcoming events over a music bed.

- All the liners are dry and, more than likely, voiced by a member of the station's staff or owner's family.



Darren Marlar

A Chocolate Shake

How do I know that your local Christian radio station is like this? Because this is the way a great majority of them are, and the way they've always been. Is this wrong? You tell me. Apparently, even you — the radio professional — didn't know where the Christian station was on the dial.

So how's the general public supposed to know? Isn't that exactly the opposite of what Christianity, not to mention radio in general, is all about? Isn't the whole idea to find those who don't know you and get them to listen? Christian radio stations want to attract new listeners in order to affect their lives, and so do you.

I can't tell you how many times I've heard from station managers, "We've always done it this way." And then they wonder why they aren't attracting more listeners. The definition of insanity is doing the same thing over and over again but expecting a different result.

Christian radio has continued to put meat and vegetables in the blender for the past several years and still can't understand why it never comes up with a chocolate shake. Meat and veggies are important, I agree, but we need chocolate every once in a while too. And that's something Christian radio, in great part, has not been able to provide us.

Part of the problem is that Christian radio is afraid to have a personality. Some stations rely on block program-

By Darren Marlar

The definition of insanity is doing the same thing over and over again but expecting a different result.

ming and slow inspirational music rather than risk doing something even slightly different on the off chance that they may offend one listener. The problem is that in some cases there's no one left listening to offend.

Be Offensive

Here's the problem: If you work really hard at not offending anyone, you end up with no one to offend. It doesn't matter what you do, someone is going to complain. It's human nature. Every time you add a new song, someone isn't going to like it. Every time you go to a spot break, lots of people aren't going to like it.

The only way not to offend anyone is to have a totally black signal and air nothing 24 hours a day. Of course, you won't have any listeners, but at least you won't get any negative reactions. If you're not getting any calls right now from someone complaining, it likely means that you don't have enough listeners to warrant having a phone line installed at the station.

Want to make a real impact in your community? Offend someone. Not on purpose, mind you, but do something different. Make a loud noise over your airwaves. There is nothing in the Bible that says that your imaging has to be dry.

In fact, if the only reason you are playing a liner is because you feel you have to, you're missing the point. The idea is to not only have music that people want to listen to, but for listeners to enjoy what they hear in between the songs and in the stopsets as well. Keeping listeners tuned in during spot breaks — imagine that!

In this business image is everything. Yes, that includes Christian stations. Want to reach an audience under 55 years of age? Get creative with

your imaging. Invest in some audio production elements, and maybe even throw some TV and movie audio drops into your liners and promos.

Sure, you'll get calls. But that means people are listening. For every negative call you may get, you're going to have a hundred people say to themselves, "Wow, that was pretty cool!"

Image It Up

Your station's promos don't have to be rip 'n' read spots, either. Even if you're a noncommercial station, your station promos are still one of the few areas that you can have fun with.

If you're sponsoring a concert or having a monthlong promotion on your station, don't just give the information over a generic music bed. Make it larger than life with multiple voices or sound effects. Choose the right music to draw the listener in. And make sure the person writing the promo knows where he wants to take the audience emotionally.

Don't know how to do that kind of imaging? Hire someone to do it for you. A talented and passionate production or imaging director can do wonders for the image and ratings of a radio station.

Oops. I forgot for a moment that we're talking about Christian radio. You have no budget for this kind of thing, do you? Next year get it in your budget. In the meantime, if you can't hire someone full-time, contract the imaging work out.

There are hundreds of people with studios in their homes who are just dying for the opportunity to make your station sound its best, regardless of your format. In many cases it'll not only cost you less than what you would pay a part-time employee every month, but the quality and creativity will be far superior. And the benefits to your station will far outweigh the cost in the long run.

Be Real

Many of us use the radio to escape the hectic world we live in. So why would we want to tune in to a station that tells us that we are dirty, rotten sinners who don't deserve God's love

If you work really hard at not offending anyone, you end up with no one to offend.

but receive it anyway? No offense, but as much as I agree with the facts of that statement, it's not exactly the kind of thing I want to hear when I'm trying to relax or have fun.

There is room on the dial for a station like that in each market. Maybe even two. But not every Christian radio station needs to be that way. You can be "the other Christian station." You can be the one that plays the cutting-edge music. Be the one that has personality.

Let your jocks joke around on the air and tell a funny-but-clean joke every once in a while. Allow them to tell stories about what happened to them at the zoo over the weekend and why it was so funny when their daughter said that thing that really embarrassed them in front of the alligator pit.

Hey, it's real life. Those things happen whether you know God or not. Why not use them to draw people into what you're doing? Let your listeners relate to your on-air personalities. They might just begin to trust them.

Once they trust them, who knows what kind of an impact you could have? After all, sometimes you're going to listen to a friend much more readily than you would even a pastor. Someday you might even get to tell them about this guy who used to live as a carpenter.

Darren Marlar is the owner of Marlar House Productions. He is also the morning drive personality at KCWJ-AM (1030 The Light)/Kansas City. He welcomes your thoughts and comments at darren@marlarhouse.com.

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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The Cross Movement Infect Hip-Hop With *Holy Culture*

Philly foursome create rap with a positive message

Philadelphia's The Cross Movement, comprising former solo artists John "The Tonic" Wells, William "Ambassador" Branch, Brady "Phanatik" Goodwin and Virgil "T.R.U.-L.I.F.E." Byrd, have been taking their brand of hip-hop up and down the East Coast since 1994. Their fifth album and debut BEC Recordings release, *Holy Culture*, has made a huge impact, reaching No. 3 on the overall rock/alternative/rap album charts in the Christian market in its first week; in fact, the band has garnered the largest street week ever for a Christian hip-hop act. Yet the group views all their success as just another opportunity to further their mission, which, according to Wells, is "to see all of those who are a part of or affected by hip-hop culture presented with the gospel of Jesus Christ."

In addition to the positive dimension they bring to modern hip-hop music, The Cross Movement have put feet on their message with the formation of a nonprofit organization, Cross Movement Ministries. The organization is currently developing discipleship materials and evangelistic crusades and is planning to build a learning center for urban youth in the Philadelphia area.

The CCM UPDATE Editor Lizza Connor caught up with Wells recently to discuss the group's success, hip-hop's place in the Christian market and the impact of contemporary rap music on today's generation of listeners.

CCM: Why do people call you "The Tonic"?

JW: When I was originally looking for names, I came across that and thought it was catchy. I opened the dictionary to check the meaning of *tonic*, and it said, "an agent used to bring refreshment to the body." That stuck with me. That's what I look to do with rap music, to bring refreshment through the gospel of Jesus Christ, and I'm just an agent to do that.

CCM: Hip-hop has always been on the fringe of the Christian music industry, yet it's one of the leading genres in mainstream music.

JW: I think, traditionally, Christian hip-hop had some hurdles it had to get over. Number one was the excel-

lence of musical production. We had good people talking a good message, but the music just wasn't up to par. Over the years these Christian rap artists have bridged that gap.

Now I think we've run into another problem, with content. We struggled with the excellence in music so much that we left the content of what we were talking about, so when it came to the Christian marketplace,



The Cross Movement

we couldn't get them to support us because we weren't saying anything they could put their stamp on. That's coming around again.

Lastly, from an industry standpoint, hip-hop has been blocked out in a lot of ways. Gospel radio doesn't necessarily embrace us much. Contemporary Christian radio does a little bit here and there, but there's really no radio or video format, and that hurts us when it comes to making our music and genre widely known.

Look at what's going on in the secular world. It's the opposite; everything's built around it. MTV is set up for hip-hop now. There are railroads set up to carry the music to the masses, and those are the gaps we're trying to bridge now.

CCM: How do you bridge those gaps?

JW: Christian hip-hop is at the stage where hip-hop was 10 or 15 years ago, when people were wondering if it was going to fade away. But, step by step, the Run DMCs and others broke into MTV. I think we have a similar role in the Christian industry.

Every little bit of exposure helps — Christian publications, video shows and Christian artists and labels continuing to push into the mainstream arena. It's like the Kirk Franklin phenomenon. His music was played all day and all night in the mainstream without having to change his message at all.

CCM: Will there be a Christian industry in 20 years?

JW: I don't know. That's the big question everyone's wrestling with right now. You have some industry people who are trying to preserve the Christian industry, because the Christian industry was, in some ways, not really getting a fair shot in the mainstream. So some Christians set up a system whereby we could still put our music out and get it to people who wanted to hear it.

At the same time, there's a temptation to be removed from the rest of the world, so we become this isolated group, and it doesn't go too far beyond that. The big question is, is there a happy medium, or, if one is done away with, if there is no Christian industry, do we remain distinct? Do we remain, not isolated, but insulated? There's a move to go out there and mix it up.

CCM: Your album relays that message.

JW: It's about being in the world, not of it. Jesus said, "Father, I pray that you not take [the disciples] out of the world, but I pray that you do sanctify them." We are to be in the

CCM UPDATE GALLERY



IT'S A FULL LIFE Franklin, TN's Full Life Christian Center kicked off its grand-opening festivities with a free concert in the Foundation, the church's new state-of-the-art audio and video venue. The packed concert, featuring performances by Dove Award-winning Gotee artist Jeff Deyo, new Latin girl group Chica and rock band Seventh Day Slumber, was the first in the FLCC's new monthly Fast Forward Friday Nights series of free concerts. Pictured (l-r) are Foundation Entertainment Group's Sharon Ware, Scot Ware and Brent Ware, Deyo and members of his band.

world, but to be distinct, so that people know the difference — that we are Christians.

CCM: How do you feel about the mainstream hip-hop artists who have turned rap into a culture of guns, drugs and sex?

JW: That's been our fuel. Our chief purpose in using this whole music genre is to use it as a tool to spread

"I think the message of modern hip-hop is ruining this generation."

the gospel, but also to push us to combat the poison that's being spread through this wonderful art form as well.

When we sit down to write songs, we study the major ideologies that are being pushed to this generation, because hip-hop is the voice of this generation. We try to bring God's viewpoint to bear on all these issues.

CCM: What will be the fate of rap and hip-hop? Will this trend continue?

JW: Hip-hop is a tricky thing. I think we're seeing more and more positive rappers come along, but then, at the same time, we see certain rappers come along, and their whole album is about violence or selling drugs, and they break sales records. I'm not sure where the trend is going.

CCM: What's the effect of those rappers' message on the youth who buy their records?

JW: You have several different things going on. You've got a whole group of people who identify with drug dealing, living in the ghetto, carrying a gun and being willing to use it. What that message does is tap in to that area that the Bible calls "unredeemed man." You end up caught up in the mix and enjoying it for a time. Then you've got a group of people who can relate to the part of the message that feels good. Sin does feel good. The Bible says it's pleasurable for a season.

Hip-hop isn't just in the inner city anymore. It's out on the farm. It's worldwide. But, at some point, it seems like everyone's able to be influenced in a negative way. Even if you're on the farm, you can still get drunk or live a life of promiscuity. I think the message of modern hip-hop is ruining this generation.

CCM: Who has been most influential on your own music?

JW: I've been most influenced by my own crew over the past four years. It's how they've striven for excellence in the art form, whether it's been production, music or just staying on the current lyrical styles so you stay in the mix of being current. My crew has been able to make the Bible relevant and come to life when placed over hip-hop music.

CCM: If you could pick one person to collaborate with, other than your own crew, who would it be?

JW: I love Fred Hammond. He's greatly impacted my life as a Christian through his music and how it tends to lead the Christian into worship. I don't know how you would mix a hip-hop thing with a Fred thing, but he's somebody I'd love to work with.

June 6, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	THIRD DAY You Are So Good To Me (Essential)	1883	+102	13	60/1
1	2	FFH You Found Me (Essential)	1747	-59	17	57/0
6	3	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1607	+92	9	61/1
7	4	NICHOLE NORDEMAN Legacy (Sparrow)	1580	+126	12	57/2
4	5	REBECCA ST. JAMES I Thank You (ForeFront)	1549	+16	14	53/0
3	6	AVALON Everything To Me (Sparrow)	1548	-55	17	53/0
8	7	MERCYME Word Of God Speak (INO)	1408	+185	6	55/5
5	8	NEWSBOYS He Reigns (Sparrow)	1384	-145	20	45/0
9	9	JDY WILLIAMS Every Moment (Reunion)	1232	+67	9	49/3
10	10	JEREMY CAMP I Still Believe (BEC)	1218	+145	11	50/6
12	11	KRISTY STARLING Water (Word/Curb/Warner Bros.)	1122	+96	8	49/4
13	12	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	928	-78	21	34/0
19	13	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	876	+184	3	43/10
11	14	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	873	-184	18	33/0
16	15	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	825	+84	4	41/5
14	16	SCOTT KRIPPAYME Long Before The Sun (Spring Hill)	821	+1	10	33/1
15	17	AUDIO ADRENALINE Pierced (ForeFront)	769	-7	19	34/1
21	18	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	766	+123	3	39/3
18	19	BEBO NORMAN Falling Down (Essential)	684	-35	11	30/0
20	20	PHIL JOEL The Man You Want Me To Be (Inpop)	683	+21	8	29/0
17	21	NATALIE GRANT I Will Be (Curb)	659	-73	23	25/0
22	22	STACIE ORRICO Strong Enough (ForeFront)	556	-39	13	24/0
23	23	SARA GROVES Less Like Scars (INO)	516	-42	12	26/0
25	24	JARS OF CLAY The Valley Song (Essential)	400	-33	22	16/0
24	25	OEREK WEBB She Must And Shall Go Free (INO)	363	-82	11	18/0
28	26	BIG DADDY WEAVE Neighborhoods (Fervent)	339	+4	2	16/0
26	27	CAEDMON'S CALL Only Hope (Essential)	328	-83	22	12/0
Debut	28	NATALIE GRANT Always Be Your Baby (Curb)	316	+56	1	17/3
Debut	29	SIXPENCE NONE THE RICHER Waiting On The Sun (Squint/Curb/Reprise)	305	+26	1	15/1
29	30	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	301	-11	19	12/0

63 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31. © 2003 Radio & Records.

New & Active

NATE SALLIE It's About Time (Curb)
Total Plays: 300, Total Stations: 14, Adds: 1

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)
Total Plays: 281, Total Stations: 11, Adds: 2

MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)
Total Plays: 262, Total Stations: 11, Adds: 1

RELIENT K Getting Into You (Gotee)
Total Plays: 256, Total Stations: 11, Adds: 0

JILL PAQUETTE Lift My Eyes (Reunion)
Total Plays: 237, Total Stations: 16, Adds: 3

JIM WITTER Turn Turn Turn (Curb)
Total Plays: 220, Total Stations: 9, Adds: 1

GLASSBYRD Weight Of The World (Word/Curb/Warner Bros.)
Total Plays: 206, Total Stations: 12, Adds: 1

JEFF DEYD I Give You My Heart (Gotee)
Total Plays: 185, Total Stations: 11, Adds: 3

SHAUN GROVES See You (Rocketown)
Total Plays: 183, Total Stations: 13, Adds: 6

4HIM Walk On (Word/Curb/Warner Bros.)
Total Plays: 160, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	10
JEREMY CAMP I Still Believe (BEC)	6
SHAUN GROVES See You (Rocketown)	6
MERCYME Word Of God Speak (INO)	5
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	5
KRISTY STARLING Water (Word/Curb/Warner Bros.)	4
SONICFLOOD Cry Holy (INO)	4
JOY WILLIAMS Every Moment (Reunion)	3
WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	3
NATALIE GRANT Always Be Your Baby (Curb)	3
JILL PAQUETTE Lift My Eyes (Reunion)	3
JEFF DEYD I Give You My Heart (Gotee)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Word Of God Speak (INO)	+185
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	+184
JEREMY CAMP I Still Believe (BEC)	+145
NICHOLE NORDEMAN Legacy (Sparrow)	+126
W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	+123
THIRD DAY You Are So Good To Me (Essential)	+102
KRISTY STARLING Water (Word/Curb/Warner Bros.)	+96
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	+92
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	+84
SHAUN GROVES See You (Rocketown)	+84

Christian Activity

by Rick Welke

Third Day Double

After waiting patiently for three weeks in the top five, **Third Day** finally hit the No. 1 perch at AC with "You Are So Good to Me." This marks the fifth consecutive week *Essential* has held down the top position at AC; **Third Day** have also spent five weeks at No. 1 on the CHR chart.

The next battle lines are drawn with women in the trenches: **Point Of Grace** leap up three, to No. 6, giving *Word* hopes for its first No. 1 single of 2003. Also looking for top placement is **Nichole Nordeman**, with "Legacy." **Rebecca St. James** still has a bullet this week but drops back a notch, with the Grace girls and Nordeman passing her by with strong play increases.

Another strong contender in the next few weeks will be **MercyMe's** "Word of God Speak," which gains 185 plays and five adds.



Day by Day more reporters on than any other single at AC radio!

Point of Grace
"Day by Day"
AC #3

HEAVY CONVERSIONS THIS WEEK!

For more information, contact ChristianRadio.com. ©2003 Word Entertainment LLC A Warner/Curb Company

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THIRD DAY You Are So Good To Me (<i>Essential</i>)	1080	-16	12	26/0
2	2	NEWSBOYS He Reigns (<i>Sparrow</i>)	770	-100	20	19/0
6	3	RELIENT K Getting Into You (<i>Gotee</i>)	764	+76	12	21/2
3	4	JENNIFER KNAPP By And By (<i>Gotee</i>)	762	-29	13	21/0
4	5	BEBO NORMAN Falling Down (<i>Essential</i>)	713	-14	10	20/1
5	6	SWITCHFOOT More Than Fine (<i>Sparrow</i>)	656	-45	21	18/0
8	7	JOY WILLIAMS Every Moment (<i>Reunion</i>)	617	+7	6	22/0
13	8	SANCTUS REAL Hey Wait (<i>Sparrow</i>)	583	+96	7	20/2
14	9	JEREMY CAMP I Still Believe (<i>BEC</i>)	573	+90	5	18/2
10	10	SIXPENCE NONE... Don't Dream...s (<i>Squint/Curb/Warner Bros.</i>)	560	-31	10	19/0
9	11	REBECCA ST. JAMES I Thank You (<i>ForeFront</i>)	551	-40	10	19/0
7	12	SHAUN GROVES Should I Tell Them? (<i>Rocketown</i>)	539	-75	21	14/0
12	13	SOULJAHZ True Love Waits (<i>Squint/Curb/Warner Bros.</i>)	505	+4	12	16/0
18	14	FFH You Found Me (<i>Essential</i>)	477	+34	6	13/0
20	15	EVERYDAY SUNDAY Hanging On (<i>Flicker</i>)	476	+84	4	20/3
15	16	SUPERCHICK Hero (<i>Inpop</i>)	465	-14	9	14/0
19	17	J. VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	451	+38	9	13/1
11	18	KUTLESS Run (<i>Tooth & Nail/EMC</i>)	420	-93	23	10/0
25	19	TODD AGNEW This Fragile Breath (<i>Ardent</i>)	400	+92	2	16/2
21	20	LIFEHOUSE Take Me Away (<i>Sparrow/DreamWorks</i>)	381	+20	4	11/1
17	21	SARA GROVES All Right Here (<i>IND</i>)	379	-75	9	13/0
16	22	STACIE ORRICO Security (<i>ForeFront</i>)	350	-122	16	13/0
26	23	TREE63 Be All End All (<i>Inpop</i>)	288	0	4	10/1
27	24	AUDIO ADRENALINE Pierced (<i>ForeFront</i>)	283	0	3	10/0
28	25	SARAH SADLER Running Into You (<i>Essential</i>)	278	-1	14	7/0
Debut	26	DOWNHERE What It's Like (<i>Word/Curb/Warner Bros.</i>)	273	+49	1	13/1
29	27	GINNY OWENS Something More (<i>Rocketown</i>)	272	+8	6	8/0
Debut	28	PLUMB Free (<i>Curb</i>)	266	+79	1	11/2
24	29	ELMS Burn And Shine (<i>Sparrow</i>)	266	-66	4	9/1
Debut	30	SEVEN PLACES Everything (<i>BEC</i>)	248	+27	1	10/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31.
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New & Active

BIG DADDY WEAVE Audience Of One (*Fervent*)
Total Plays: 243, Total Stations: 5, Adds: 0

WARREN BARFIELD My Heart Goes Out (*Creative Trust Workshop*)
Total Plays: 219, Total Stations: 10, Adds: 2

JILL PAQUETTE Li't My Eyes (*Reunion*)
Total Plays: 195, Total Stations: 9, Adds: 2

NATALIE GRANT I Will Be (*Curb*)
Total Plays: 192, Total Stations: 6, Adds: 0

JARS OF CLAY The Valley Song (*Essential*)
Total Plays: 191, Total Stations: 4, Adds: 0

TOBYMAC Love Is In The House (*ForeFront*)
Total Plays: 182, Total Stations: 9, Adds: 0

BIG DADDY WEAVE Neighborhoods (*Fervent*)
Total Plays: 181, Total Stations: 8, Adds: 0

KRISTY STARLING Water (*Word/Curb/Warner Bros.*)
Total Plays: 179, Total Stations: 7, Adds: 0

ZDEGIRL Plain (*Sparrow*)
Total Plays: 174, Total Stations: 6, Adds: 0

ANBERLIN Change The World (*Tooth & Nail*)
Total Plays: 166, Total Stations: 5, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BIG DISMAL Remember (<i>Wind-up</i>)	401	+29	10	36/2
8	2	ANBERLIN Change The World (<i>Tooth & Nail</i>)	369	+44	10	31/0
1	3	SUPERCHICK Hero (<i>Inpop</i>)	367	-59	14	36/1
5	4	JUSTIFIDE Pointing Fingers (<i>Ardent</i>)	364	+9	9	32/1
9	5	KUTLESS Tonight (<i>Tooth & Nail/EMC</i>)	359	+34	5	37/1
3	6	12 STONES Crash (<i>Wind-up</i>)	343	-19	16	32/0
6	7	CADET Nobody (<i>BEC</i>)	328	0	9	27/0
7	8	COOL HAND LUKE Heroes Will Be Heroes (<i>Floodgate</i>)	324	-3	13	25/2
13	9	AUDIO ADRENALINE Church Punks (<i>ForeFront</i>)	314	+6	12	25/0
12	10	JONAH33 All For You (<i>Ardent</i>)	313	0	8	31/1
17	11	THOUSAND FODT KRUTCH Bounce (<i>Tooth & Nail</i>)	302	+24	4	30/0
4	12	RELIENT K I Am Understood? (<i>Gotee</i>)	297	-63	16	30/1
16	13	PEACE OF MIND I Am (<i>BEC</i>)	285	-7	11	25/1
15	14	EVERYDAY SUNDAY Wait (<i>Flicker</i>)	268	-27	15	24/1
10	15	PILLAR A Shame (<i>Flicker</i>)	262	-57	15	28/0
30	16	DOWNHERE What It's Like (<i>Word/Curb/Warner Bros.</i>)	230	+71	2	18/8
22	17	LIFEHOUSE Take Me Away (<i>Sparrow/DreamWorks</i>)	229	+26	3	12/1
19	18	DISCIPLE Back Again (<i>Slain</i>)	229	+2	12	22/2
21	19	STRANGE CELEBRITY Free (<i>Squint/Curb/Warner Bros.</i>)	227	+16	4	25/3
24	20	LAST TUESDAY Social Butterfly (<i>DUG</i>)	225	+33	5	16/2
23	21	SANCTUS REAL Audience Of One (<i>Sparrow</i>)	222	+26	7	19/4
18	22	BLEACH Baseline (<i>BEC</i>)	220	-18	10	23/0
11	23	SWITCHFOOT Meant To Live (<i>Red Ink/Columbia</i>)	216	-98	17	24/0
14	24	SEVENTH DAY SLUMBER I Know (<i>Crowne</i>)	213	-87	16	24/0
29	25	PLUMB Free (<i>Curb</i>)	203	+40	2	23/2
26	26	OC SUPERTONES Welcome Home (<i>Tooth & Nail</i>)	200	+14	6	21/1
25	27	CURBSQUIRRELS Beautiful (<i>DUG</i>)	199	+8	7	16/1
Debut	28	GS MEGAPHONE Light Child (<i>Spindust</i>)	191	+46	1	19/2
28	29	BRAVE SAINT... The Sun Also Rises (<i>Tooth & Nail</i>)	190	+19	3	21/0
-	30	GRAND PRIZE Reveal Your Love (<i>Independent</i>)	181	+30	2	15/2

45 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31.
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New & Active

BENJAMIN GATE Need (*ForeFront*)
Total Plays: 172, Total Stations: 17, Adds: 7

PHIL JOEL No Longer (*Inpop*)
Total Plays: 150, Total Stations: 8, Adds: 1

ROYAL RUCKUS Check It Out (*Flicker*)
Total Plays: 149, Total Stations: 8, Adds: 1

MAE Embers & Envelopes (*Tooth & Nail*)
Total Plays: 146, Total Stations: 12, Adds: 1

TINMAN JONES Sunshine (*Cross Driven*)
Total Plays: 141, Total Stations: 14, Adds: 5

FIVE IRON FRENZY Kamikaze (*5 Minute Walk*)
Total Plays: 136, Total Stations: 14, Adds: 2

TODD AGNEW This Fragile Breath (*Ardent*)
Total Plays: 113, Total Stations: 7, Adds: 1

38TH PARALLEL Turn The Tides (*Squint/Curb/Warner Bros.*)
Total Plays: 104, Total Stations: 16, Adds: 10

HOLLAND I'm Not Backing Down (*Tooth & Nail*)
Total Plays: 103, Total Stations: 16, Adds: 2

ELMS All The While Having Fun (*Sparrow*)
Total Plays: 103, Total Stations: 10, Adds: 2

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	A. ASBURY Somebody's Praying Me Through (Doxology)	325	+6	8	19/0
4	2	NICHOLE NORDEMAN Legacy (Sparrow)	323	+27	7	20/0
1	3	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	315	-37	15	19/1
2	4	AVALON Everything To Me (Sparrow)	314	-6	16	17/1
7	5	4HIM Walk On (Word/Curb/Warner Bros.)	298	+27	10	18/1
8	6	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	297	+28	6	20/1
5	7	GREG LONG I Cannot Hide From You (Discovery House)	265	-29	13	15/1
11	8	MERCYME Word Of God Speak (INO)	255	+47	4	22/3
6	9	PARACHUTE BAND All... (Here To Him/Worship Extreme)	232	-52	10	15/0
9	10	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	214	-27	13	14/0
13	11	NEWSBOYS He Reigns (Sparrow)	213	+27	5	11/2
17	12	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	208	+41	3	17/0
10	13	SARA GROVES Remember Surrender (INO)	206	-6	10	15/0
12	14	FFH You Found Me (Essential)	205	+7	6	14/1
15	15	RIVER I Will Go (Ingrace)	201	+17	4	17/1
14	16	CAEDMON'S CALL Only Hope (Essential)	185	+1	16	11/0
18	17	RUSS LEE Love Is A Cross (Christian)	177	+21	6	11/0
16	18	COREY EMERSON Calvary Calls (Discovery House)	175	+2	8	12/0
Debut	19	SHANE BARNARD & SHANE EVERETT Be Near (Inpop)	161	+25	1	14/2
Debut	20	AL DENSON Trusting You Alone... (Spring Hill)	133	+20	1	13/1

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/25-Saturday 5/31. © 2003 Radio & Records.

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EVERYDAY SUNDAY Hanging On (Flicker)	3
MARK STUART/W/ REBECCA ST. JAMES Hero (Meaux)	3
BY THE TREE Far Away (Fervent)	3
RELIENT K Getting Into You (Gotee)	2
SANCTUS REAL Hey Wait (Sparrow)	2
JEREMY CAMP I Still Believe (BEC)	2
TODD AGNEW This Fragile Breath (Ardent)	2
PLUMB Free (Curb)	2
WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	2
JILL PAQUETTE Lift My Eyes (Reunion)	2
AUDIO ADRENALINE Strong (ForeFront)	2
SWITCHFOOT Gone (Sparrow)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
38TH PARALLEL Turn The Tides (Squint/Curb/Warner Bros.)	10
PAX217 PSA (ForeFront)	10
DOWHERE What It's Like (Word/Curb/Warner Bros.)	8
BENJAMIN GATE Need (ForeFront)	7
MARK STUART/W/ REBECCA ST. JAMES Hero (Meaux)	6
TINMAN JONES Sunshine (Cross Driven)	5
SANCTUS REAL Audience Of One (Sparrow)	4
BY THE TREE Far Away (Fervent)	4
PIVITPLEX Overshaken (Sonic Fish)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL W. SMITH The Wonderful Cross (Reunion)	5
MERCYME Word Of God Speak (INO)	3

R&R 2003 CHRISTIAN INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite Christian radio stations, as well as radio and record professionals, for R&R's first annual Christian Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The winners will be announced at the R&R Christian Summit September 18-20, 2003 in Dallas!

Here is the nomination process:

1. Nominations should be based on the highest standards of industry excellence and professionalism.
2. Any U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
3. Nominees must have been employed at the company for which they were nominated between 5/1/02 - 4/30/03.
4. You can nominate yourself, your co-workers and your station.
5. Only one form per person will be accepted. Copies are not acceptable. You must indicate your name and affiliation on the nomination form. All responses will remain confidential.
6. You do NOT have to make nominations in every category.
7. Deadline: June 24, 2003!

R&R 2003 CHRISTIAN INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

CHRISTIAN RADIO STATION OF THE YEAR: (COMMERCIAL) Calls: _____ Market: _____

CHRISTIAN RADIO STATION OF THE YEAR: (NON COMMERCIAL) Calls: _____ Market: _____

CHRISTIAN PROGRAM DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

CHRISTIAN MUSIC DIRECTOR OF THE YEAR: Name: _____ Station/Market: _____

CHRISTIAN AIR PERSONALITY OF THE YEAR: Name: _____ Station/Market: _____

RECORD AWARDS

CHRISTIAN RECORD LABEL OF THE YEAR: (PLATINUM) _____

CHRISTIAN RECORD LABEL OF THE YEAR: (GOLD) _____

CHRISTIAN PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label: _____

FILL IN BELOW TO VALIDATE BALLOT:

Your Name: _____

Title: _____

Station/Affiliation: _____

THIS FORM MUST BE RECEIVED BY JUNE 24, 2003!

Please mail or fax to:
R&R CHRISTIAN INDUSTRY AWARDS NOMINATIONS
10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
310-203-8450 fax

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Oldies But Goodies

Two PDs introduce us to their Oldies stations

Spanish-language radio has a limited number of radio formats in comparison to English-language radio, so it's no surprise that Spanish-language Oldies formats are relatively young. While Regional Mexican and Contemporary dominate in most of the country, there is a Hispanic population that doesn't necessarily favor either of them.

Although small in comparison to other formats, Oldies has a large following. Spanish Broadcasting System and Hispanic Broadcasting Corporation introduced Oldies stations in the U.S. for the Hispanic market. SBS has WCMQ (Clásica)/Miami, the No. 2 Spanish-language station in that market, with a 4.1 rating. HBC, on the other hand, has "Recuerdo": KRCD & KRCV/Los Angeles, KLSQ/Las Vegas and KAMA/El Paso.

I spoke with WCMQ PD Germán Estrada and KRCD & KRCV PD Amalia González to get a taste of what the Spanish Oldies format is like and what makes it a hit in the markets where it has been introduced.

Germán Estrada

Our format is a combination of Spanish music from the '60s, '70s and '80s. The station took off once I decided to include music from the '80s. I also include English music from the '60s and '70s. Our target audience is 34-54. When I took over this station a few years ago, it was down in the ratings. At the time it had a 0.8. My team of DJs and I, little by little and without much promotion, infused more music and brought the station back.

Back then the programming was



Germán Estrada

based on Spanish and Cuban music, but Miami is a cosmopolitan city where people from all of Latin America come to live. I expanded the music base to include music and artists from Mexico, Venezuela, Argentina, etc. This is what makes the station successful.

Our success also has to do with the variety of music we program. Our competition is an English-language station, WMXJ (Majic 102), but they repeat the same songs over and over. I have about 5,000 songs to choose from, and every six months or so I pull out a new group of songs and put away the ones I've been playing, so our programming is always fresh.

Our station doesn't rely only on music, but also on shows and other interesting segments, like contests, bios of the artists, bolero concerts, the *Saturday Night Fever* show on Saturdays and disco music every evening with Susy Lemán. We also have shows like *Alvarez Guedes*, from 10am to 2pm, which is No. 1 in afternoon drive. The station has a great mix of shows, so people don't get bored.

Remembering The Past

Furthermore, there's a large older population in the market. Statistically, it has been documented that

most of the 50+ population has moved from the north to Miami to escape the cold weather. However, they are not our only listeners. We grab some of the 12+ audience, and we're also No. 1 among Hispanic women. The music we play is something new to the young audience. Although the songs were hits years ago, they see them as new.

For the older audience, it's a way of remembering their past experiences. The 20-35-year-olds relate to this music because their parents or grandparents used to sing or dance to it, and it brings back childhood memories. I can also say this is a very faithful audience, unlike the Contemporary or Tropical audiences. It has been proven that Clásica's audience is faithful to this music and the station; they are not dial changers.

As far as promotions or special events, we've done concerts with bands who are still working, although not necessarily with the original members. They sing those oldies we all like. We've had groups from Spain, Chile, etc., and the shows sell out. Why? Because the audience wants to hear the music. They don't mind that only one or two of the bandmembers are from the original group. What makes the shows are the songs from that oldies era. People are there to listen to the music.

Should this format be introduced in other markets? It's up to SBS and whether they determine if markets like Chicago or New York are interested in this music. I can only say that music is universal. What was a hit in Mexico was a hit in the U.S. or the Dominican Republic. That which is good is good everywhere.

This music will never go out of style, so if SBS introduces this format in another market, it will work. And it will probably work even better if they use the format I use. I've heard other Spanish Oldies stations that don't have the music balance of Clásica. Music variety will make a station more successful.

Amalia González

Recuerdo is a station that focuses on songs from the '60s and '70s and a little bit of the '80s, but very little.

The Top 10

Here are the current top 10 songs for WCMQ (Clásica)/Miami and KRCD & KRCV (Recuerdo)/Los Angeles.

Clásica

NINO BRAVO Mis Noches Sin Ti
 JOSE JOSE El Triste
 BEE GEES Staying Alive
 EVA MARIA Fórmula Quinta
 LOS ANGELES Momentos
 RAFAEL Yo Soy Aquel
 CAMILO SESTO Vivir Así Es Vivir De Amor
 KC & THE SUNSHINE BAND Shake, Shake, Shake
 JULIO IGLESIAS La Vida Sigue Igual
 JUAN Y JR. Anduriña



Recuerdo

JAVIER SOLIS Gema
 LOS FREDDYS Sin Tu Amor
 JOAN SEBASTIAN Melodía Para Dos
 JULIO JARAMILLO De Cigarro En Cigarro
 LEO DAN Mary Es Mi Amor
 PASTELES VERDES Hippocresía
 LUCHA VILLA Si Nos Dejan
 RAUL ABRAMZON Una Vieja Canción De Amor
 LOS POLIFACETICOS Cuatro Lágrimas
 RENE Y RENE Angelito



We play the songs that were hits in Mexico, regardless of which country the artists come from. We program ballads — songs by artists like Camilo Sesto, Olimpo Cárdenas, José Alfredo Jiménez, Grupo Indio, Los Panchos and Los Freddies. I also do shows that focus on rock 'n' roll from that era.

Our audience comes from every country, and the target age is 24-54. We have a young listenership. The 25-year-olds, for example, tell us they like this music because these are their parent's favorite songs. They used to listen to this music when they were young. I think we can all relate to that. Our parents listened to José Alfredo Jiménez, and we continue to do so.

This format also brings back memories, and let's not forget that to remember is to live. When our listeners hear a song that brings back memories, it's like experiencing them all over again. Recuerdo says it all: They remember the music, the artists, and it takes them back to a particular time in their lives, or maybe they remember a parent or loved one.

HBC has introduced the Recuerdo format in Los Angeles, Las Vegas and El Paso. I would love to have this format in more markets, but it's up to the company to make that decision.

The reason Recuerdo is alive in Los Angeles is because people have been very supportive. In Los Angeles we found there was a great need for this music, a need we feel we've met. We did research and asked people what they wanted to hear. They have really supported us. I thank all those people who feel this is the kind of station they want to hear and who have kept it going.

"We've gotten so much love from our audience, and that's why we are here."

Amalia González

Creative Promotions

At a station that bases its programming on oldies, it's not always easy to do promotions. I get very creative, and I have to work very hard at developing ways to do promotions for the audience. We always find something to offer them. There are plenty of artists who still do shows. Because most are not signed to a record company any longer, I have to keep in touch all the time. I have built a strong personal relationship with them. We speak constantly, and we talk about things they can do with us.

Our audience has responded very well. We've also done special tributes to artists like Leo Dan. There have been others, but the one I remember the most is Leo, because people remember him dearly and really love to see him. They remember all his songs and sing along with him. It's incredible how people remember these artists and support them.

I love programming this station. I care for it very much, and I take care of it. I also take care of the radio team. We've gotten so much love from our audience, and that's why we are here. People's opinions of Recuerdo are what keep us here and keep us working hard.

"For the older audience, it's a way of remembering their past experiences. The 20-35-year-olds relate to this music because their parents or grandparents used to sing or dance to it."

Germán Estrada

RADIO MÚSICA®

This Week In Latin Music

Radio News

Mauricio Grullón
PD, WBZS & WBPS/Washington

Our station is doing great. In the winter book we went up to a 2.1, and in spring '03 to a 2.2. We're very happy and excited. As far as promotions, we have a million-dollar one called La Estación del Millón. Basically, we are giving one person the opportunity to win \$1 million. The way it works is that during our morning show, *El Nuevo Vaclón*, we play a particular song that we designate as "La canción del millón" ("The million-dollar song"). When our listeners hear that song during the day, they call in. If they are caller No. 9, they are registered to participate in the contest.



Mauricio Grullón

Everyone who is registered will attend a special event that we'll have later in June where one person will be chosen to step into an air chamber full of money that we call the Mega Máquina (Mega Machine). That person will have the opportunity to find a bill we call the "One Million Dollar Bill," which will win him or her a million dollars. If they don't find the bill, they will still win some money.

We also have the Mega Festival coming up on Aug. 17 at the Nissan Pavilion. This is the largest Latin festival in the area. The artists scheduled to appear are Rabanes, Julio Iglesias Jr., Ilegales, Sin Bandera, Millie Corretjer, Area 305, Limi-t 21, Bacilos, Aventura, Eddie Herrera and many more. Last year the festival was at Merriweather Post Pavilion, where the attendance was about 20,000. This year we're expecting over 25,000 people.



PARADISE ON VIDEO Ricardo Montaner chose the Temozón Hacienda in Mérida, Yucatán, Mexico to film the video for the single "Qué Ganas" from his album *Prohibido Olvidar*. Directed by his wife, Marlene Montaner, the video is set in one of Mexico's oldest and most beautiful colonial structures, located in the same region as the Mayan pyramids.



ARJONA SELLS OUT IN MEXICO Ricardo Arjona took Mexico City by storm with four performances at El Auditorio Nacional. The show, called *Hotel Santo Pecado* (Blessed Sin Hotel), includes some of his greatest hits, like "Señora De Las Cuatro Décadas" and "Te Conozco," as well as songs from his latest album, *Santo Pecado*. Arjona has four more performances scheduled at El Auditorio on June 5-8.



ROCKING LA LEY STYLE Chilean rock band La Ley stopped by KSSE/Los Angeles during their promotional tour. The group's new album, *Libertad*, hits the streets on June 27, and the video of the first single, "Amate Y Sálvate," is a true testament to the band's level of success.



HEATING UP ACA FEST The winner of a reality talent show in his native Spain, David Bisbal is now a true phenomenon in Mexico. A recent performance at Acapulco Fest 2003 was a success for the Spanish singer. He set fans on fire when he performed his hit "Dígame."

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICKY MARTIN Tal Vez (Sony Discos)	206
2	ALEXANDREPIRES Amame (BMG)	174
3	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	170
4	MANA Mariposa Traicionera (Warner M.L.)	122
5	THALIA A Quién Le Importa (EMI Latin)	118
6	TIZIANO FERRO Alucinado (EMI Latin)	97
7	PEPE AGUILAR Me Falta Valor (Univision)	89
8	SHAKIRA Que Me Quedes Tú (Sony Discos)	88
9	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	87
10	JACI VELASQUEZ No Hace Falta Un Hombre (Sony Discos)	80
11	JUANES Y NELLY FURTADO Fotografía (Universal)	69
12	NOELIA Clávame Tu Amor (Fonovisa)	68
13	JULIO Los Demás (Warner M.L.)	67
14	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	66
15	MILLIE CORREJER En Cuerpo Y Alma (BMG)	64
16	SORAYA Casi (EMI Latin)	61
17	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	52
18	INSPECTOR Amargo Adiós (Universal)	46
19	RICARDO ARJONA Dame (Sony Discos)	46
20	OLGA TAÑON No Podrás (Warner M.L.)	43
21	PAULINA RUBIO Baila Casanova (Universal)	43
22	SIN BANDERA Kilómetros (Sony Discos)	40
23	JON SECADA Por Amor (Crescent Moon)	39
24	DAVID BISBAL Dígale (Universal)	39
25	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	37

Data is compiled from the airplay week of May 25-31, and based on a point system.
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Going For Adds

JIMENA Maldita Ignorancia (Crescent Moon)
 OBBIE Antes (EMI Latin)
 GUILLERMO PLATA Contigo O Sin Ti (Balboa)
 RICARDO MONTANER Qué Ganas (Warner M.L.)
 JARABE DE PALO Bonito (Warner M.L.)
 TIZIANO FERRO Perdona (EMI Latin)
 MYRIAM Sin Ti No Hay Nada (EMI Latin)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	191
2	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	164
3	INDIA Traición (Sony Discos)	152
4	RICKY MARTIN Tal Vez (Sony Discos)	133
5	LIMIT 21 Perdóname (EMI Latin)	128
6	MONCHY & ALEXANDRA Polo Opuesto (J&N)	111
7	KEVIN CEBALLO Amame O Déjame (Universal)	96
8	MARC ANTHONY Barco A La Deriva (Sony Discos)	96
9	ALEXANDREPIRES Amame (BMG)	86
10	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	86
11	TITOROJAS Cuidala (MP)	84
12	JOSEPH FONSECA Que Levante La Mano (Karen)	80
13	EL GRAN COMBO Se Nos Perdió El Amor (Comba)	60
14	JERRY RIVERA Herida Mortal (BMG)	59
15	SON DE CALI Son De Cali (Univision)	56
16	DANIEL RENE No Me Tortures (Univision)	56
17	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	56
18	NOELIA Clávame Tu Amor (Fonovisa)	51
19	JULIO Los Demás (Warner M.L.)	47
20	JUANES Y NELLY FURTADO Fotografía (Universal)	45
21	TIZIANO FERRO Alucinado (EMI Latin)	44
22	MAGIC JUAN La Última Vez (J&N)	41
23	MANA Mariposa Traicionera (Warner M.L.)	39
24	SON DE CALI Tan Buena (Univision)	37
25	PEDRO JESUS Qué Se Te Olvidó (MP)	37

Data is compiled from the airplay week of May 25-31, and based on a point system.
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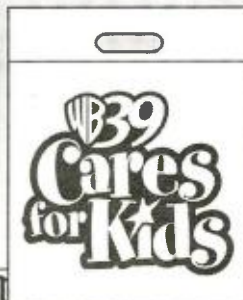
Going For Adds

OBBIE Antes (EMI Latin)
 JON SECADA Por Amor (Crescent Moon)
 FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)
 LIMIT 21 Esto 'Ta Malo Loco (EMI Latin)
 GIAN MARCO Lamento (Crescent Moon)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Muy A Tu Manera (EMI Latin)	380
2	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	366
3	TUCANES DE TIJUANA El Sinvergüenza (Universal)	320
4	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	279
5	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	230
6	PEPE AGUILAR Me Falta Valor (Univision)	225
7	PALOMO De Uno Y De Todos Los Modos (Disca)	225
8	BANDA EL RECODO Acá Entre Nos (Fonovisa)	214
9	JOAN SEBASTIAN El General (Balboa)	212
10	CONTROL Pequeña Y Frágil (EMI Latin)	188
11	TIGRES DEL NORTE En Qué Falle (Fonovisa)	186
12	JORGE LUIS CABRERA Quédate Callada (Disca)	184
13	LIBERACION Muchacha De 15 Años (Disca)	171
14	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	169
15	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	168
16	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disca)	136
17	CUISILLOS No Voy A Llorar (Balboa)	122
18	PANCHO BARRAZA Háblame Claro (Balboa)	113
19	GRACIELA BELTRAN Qué Pena (Univision)	108
20	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	105
21	LIMITE Soy Así (Universal)	96
22	VALENTIN ELIZALDE Vete Ya (Universal)	92
23	TIGRES DEL NORTE Mi Soldado (Fonovisa)	90
24	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	83
25	LUPILLO RIVERA Son Tus Perjúmenes Mujer (Sony Discos)	82

Data is compiled from the airplay week of May 25-31, and based on a point system.
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Going For Adds

RAMON AYALA Tropa De Valientes (Freddie)
 TIGRILLOS El Piojo Y La Pulga (Warner M.L.)
 JIMENA Maldita Ignorancia (Crescent Moon)
 ATRAPADO El Amor Es Un Gran Negocio (Freddie)
 BANDA MACHOS Por Encima De Todo (Warner M.L.)
 ADAN CUEN Las Mulas De Moreno (Balboa)
 SOLIDO Hasta La Cima Del Cielo (Freddie)
 BM3 El Chupetón (Warner M.L.)
 JOAN SEBASTIAN Así Te Quiero (Balboa)
 LOS BRAVIOS Bon-Bon (Freddie)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Muy A Tu Manera (EMI Latin)	234
2	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	203
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	173
4	CONTROL Pequeña Y Frágil (EMI Latin)	171
5	PALOMINOS Tócame (Fonovisa)	170
6	IMAN Qué Mala Onda (Univision)	129
7	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	122
8	COSTUMBRE Cómo Olvidarte (Warner M.L.)	108
9	VARDNIL Sonidero Nacional (Univision)	103
10	SHELLY LARES Ojitos Negros (Tejas)	87
11	LIMITE Papacito (Universal)	83
12	ALAZZAN Contigo D Sin Ti (Freddie)	73
13	LA ONDA Así, Así (EMI Latin)	73
14	VOLCAN Corazón (Latin Exposure)	66
15	DUELO Desde Hoy (Univision)	64
16	LA CONTRA Ya Tengo Mi Vida (Univision)	62
17	MARCOS OROZCO El Parrandero (Catalina)	52
18	DAVID LEE GARZA Chiquilina (Sony Discos)	49
19	DUELO Qué Hubiera Sido (Univision)	49
20	BOBBY PULLIDO Se Me Olvidó Otra Vez (EMI Latin)	48
21	JAY PEREZ Hombre En La Luna (Sony Discos)	47
22	PALOMO De Uno Y De Todos Los Modos (Disca)	39
23	LIMITE Soy Así (Universal)	28
24	RAMON AYALA Tropa De Valientes (Freddie)	27
25	MONTU Dímelo (A.R.C. Discos)	26

Data is compiled from the airplay week of May 25-31, and based on a point system.
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Going For Adds

AKWID No Hay Manera (Univision)
 RAMON AYALA La Puñalada Al Corazón (Freddie)
 PESADO No Te La Vas A Acabar (Warner M.L.)
 SOLIDO Hasta La Cima Del Cielo (Freddie)
 URSULA SOL Corazón Enamorado (Univision)
 ATRAPADO El Amor Es Un Gran Negocio (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
2	MOLOTOV Frijolero (Universal)
3	LA LEY Amate Y Sálvate (Warner M.L.)
4	LOS PERICOS Complicado Y Aturdido (Universal)
5	MOENIA En Qué Momento (BMG)
6	GUSTAVO CERATI Cosas Imposibles (BMG)
7	ENANITOS VERDES Amores Lejanos (Universal)
8	YERBA BUENA Guajira (Razor & Tie)
9	JARABE DE PALO Bonito (Warner M.L.)
10	INSPECTOR Amargo Adiós (Universal)
11	CAFE TACUBA EO (MCA)
12	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
13	ATERCIOPELADOS Mi Vida Brilla (BMG)
14	MANA Mariposa Traicionera (Warner M.L.)
15	JAGUARES Te Lo Pido Por Favor (BMG)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	FAT JOE AND HUEY DUNBAR Chasing Papi (Sony Discos)
2	FRANKIE NEGRON Mi Mulata (Warner M.L.)
3	INDIA Traición (Sony Discos)
4	GRUPO MANIA Niña (Universal)
5	MAGIC JUAN La Ultima Vez (J&N)
6	KEVIN CEBALLO Amame O Déjame (Universal)
7	TITO ROJAS Cuidala (MP)
8	BENY MORE Bonito Y Sabroso (BMG)
9	ANTHONY CRUZ Qué Bombón (MP)
10	CHARLIE VALENS Disco Malo (MP)
11	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
12	SON DE CALI Son De Cali (Univision)
13	TITANES Dejaría Todo (Fuentes)
14	MONCHY & ALEXANDRA Polo Opuesto (J&N)
15	JOE VERAS Inténtalo Tú (J&N)

Songs ranked by total number of points. 23 Record Pool reporters.

CLASSIFIED

PS: I feel bad about my flying off the handle about WDKF... It just added to the frustration of making it work. You know you my brotha from anotha motha. I love you man.

—Jimmy

NATIONAL



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MIDWEST

Audio Producer in Northern Colorado. Audio applications range from moh, to radio, tv and web. Email resume & demo to audio@mediatechproductions.com. (6/6)

WMXE-FM seeks Program Director, with talent of Morning Show Host, capable of overseeing on-air and promotional efforts. Send T&R to Janet Kallsen, 121 W. Maumee St., Adrian, MI 49221. Friends Communications/EOE. No calls please.

EAST

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No phone calls. EOE.

POSITIONS SOUGHT

A 15-year music radio veteran wants to talk sports... NOW!!! The pipes of Patrick w/the smack of Rome. Full-time positions in pro football markets ONLY. sportsradiofan@hotmail.com *mailto:sportsradiofan@hotmail.com* for resume' and mp3.

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WEST

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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.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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CHR/POP

LW	TW	
1	1	JUSTIN TIMBERLAKE Rock Your Body (Live)
2	2	EVANESCENCE Bring Me To Life (Wind-up)
3	3	R. KELLY Ignition (Jive)
4	4	SEAN PAUL Get Busy (40/40VP/Atlantic)
5	5	KELLY CLARKSON Miss Independent (RCA)
6	6	CHRISTINA AGUILERA Fighter (RCA)
7	3	3 ODORS DOWN When I'm Gone (Republic/Universal)
8	8	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
9	9	50 CENT In Da Club (Shady/Aftermath/Interscope)
10	10	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
11	11	50 CENT 21 Questions (Shady/Aftermath/Interscope)
12	12	STACIE ORRICO Stuck (Forefront/Virgin)
13	13	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
14	14	JENNIFER LOPEZ I'm Glad (Epic)
15	15	WAYNE WONDER No Letting Go (VP/Atlantic)
16	16	FRANKIE J. Don't Wanna Try (Columbia)
17	17	JEWEL Intuition (Atlantic)
18	18	GINUWINE Hell Yeah (Epic)
19	19	AMANDA PEREZ Angel (Powerhouse/Virgin)
20	20	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
21	21	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
22	22	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)
23	23	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
24	24	COLDPLAY Clocks (Capitol)
25	25	SIMPLE PLAN Addicted (Lava)
30	26	MICHELLE BRANCH Are You Happy Now? (Maverick/WB)
27	27	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)
28	28	BEYONCÉ Crazy In Love (Columbia)
31	29	AUDIOSLAVE Like A Stone (Interscope/Epic)
30	30	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)

#1 MOST ADDED

DREAM FILDON Crazy (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

PINK F/WILLIAM ORBIT Feel Good Time (Columbia)

TOP 5 NEW & ACTIVE

STAGGA LEE Roll Wit M.V.P. (ARTIS/Direct)

RACHEL FARRIS I'm Not The Girl (Big3)

R. KELLY Snake (Jive)

MADONNA Hollywood (Maverick/WB)

FANNYPACK Camelot (Tommy Boy)

CHR/POP begins on Page 29.

CHR/RHYTHMIC

LW	TW	
1	1	50 CENT 21 Questions (Shady/Aftermath/Interscope)
4	2	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)
2	3	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)
3	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
5	5	SEAN PAUL Get Busy (40/40VP/Atlantic)
6	6	R. KELLY Snake (Jive)
7	7	R. KELLY Ignition (Jive)
10	8	ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)
16	9	BEYONCÉ Crazy In Love (Columbia)
9	10	DA BRAT In Love Wit Chu (So So Def/Arista)
11	11	WAYNE WONDER No Letting Go (VP/Atlantic)
7	12	50 CENT In Da Club (Shady/Aftermath/Interscope)
15	13	FABOLOUS FITAMIA Into You (Elektra/EEG)
13	14	JUSTIN TIMBERLAKE Rock Your Body (Live)
14	15	MONICA So Gone (J)
12	16	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
21	17	CHINGY Right Thurr (DDP/Capitol)
17	18	JOE BUODEN Pump It Up (Def Jam/IDJMG)
22	19	LUDACRIS Act A Fool (Def. Jam South/IDJMG)
19	20	BONECRUSHER Never Scared (Arista)
18	21	NAS I Can (Columbia)
20	22	PANJABI MC Beware Of The Boys (Sequence)
35	23	LUMIDEE Never Leave You (Uh Oh) (Universal)
23	24	JENNIFER LOPEZ I'm Glad (Epic)
27	25	THALIA FIFAT JOE I Want You (Virgin)
25	26	FRANKIE J. Don't Wanna Try (Columbia)
39	27	SEAN PAUL Like Glue (VP/Atlantic)
26	28	KILEY DEAN Make Me A Song (Beatsclub/Interscope)
34	29	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
30	30	DAVID BANNER F/ILIL' FLIP Like A Pimp (Universal)

#1 MOST ADDED

PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)

#1 MOST INCREASED PLAYS

BEYONCÉ Crazy In Love (Columbia)

TOP 5 NEW & ACTIVE

JAY-Z La, La, La (Excuse Me Again) (Bad Boy/Universal)

PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)

FOXY BROWN I Need A Man (Violator/IDJMG)

CLIPSE Hot Damn (Star Trak/Arista)

FREEWAY Flipside (Roc-A-Fella/IDJMG)

CHR/RHYTHMIC begins on Page 37.

URBAN

LW	TW	
3	1	MONICA So Gone (J)
1	2	50 CENT 21 Questions (Shady/Aftermath/Interscope)
2	3	FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)
4	4	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
5	5	JAHEIM Put That Woman First (Divine Mill/WB)
6	6	BONECRUSHER Never Scared (Arista)
6	7	FLOETRY Say Yes (DreamWorks)
9	8	R. KELLY Snake (Jive)
15	9	BEYONCÉ Crazy In Love (Columbia)
7	10	SEAN PAUL Get Busy (40/40VP/Atlantic)
11	11	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)
12	12	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)
14	13	ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)
13	14	RON ISLEY FIR. KELLY What Would You Do? (DreamWorks)
10	15	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
21	16	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
18	17	JOE BUODEN Pump It Up (Def Jam/IDJMG)
23	18	GINUWINE In Those Jeans (Epic)
22	19	DAVID BANNER F/ILIL' FLIP Like A Pimp (Universal)
24	20	CHINGY Right Thurr (DDP/Capitol)
26	21	AALIYAH Come Over (BlackGround)
27	22	HEATHER HEADLEY I Wish I Wasn't (J)
17	23	LIL' KIM The Jump Off (Queen Bee/Atlantic)
28	24	LUDACRIS Act A Fool (Def. Jam South/IDJMG)
25	25	DRU HILL I Love You (Def Soul/IDJMG)
19	26	NAS I Can (Columbia)
16	27	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
31	28	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
30	29	DA BRAT In Love Wit Chu (So So Def/Arista)
29	30	HITMAN SAMMY SAM Step Daddy (Universal)

#1 MOST ADDED

PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)

#1 MOST INCREASED PLAYS

BEYONCÉ Crazy In Love (Columbia)

TOP 5 NEW & ACTIVE

TAMIA Officially Missing You (Elektra/EEG)

JAVIER CRYZ (Capitol)

VIVIAN GREEN Fanatic (Columbia)

SYLEENA JOHNSON Faithful To You (Jive)

THALIA FIFAT JOE I Want You (Virgin)

URBAN begins on Page 43.

AC

LW	TW	
3	1	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
1	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
6	3	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
2	4	CHRISTINA AGUILERA Beautiful (RCA)
4	5	PHIL COLLINS Can't Stop Loving You (Atlantic)
5	6	CELINE DION Have You Ever Been In Love? (Epic)
7	7	NORAH JONES Don't Know Why (Blue Note/Virgin)
8	8	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
9	9	FAITH HILL Cry (Warner Bros.)
10	10	FLEETWOOD MAC Peacekeeper (Reprise)
11	11	FAITH HILL One (Warner Bros.)
14	12	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
12	13	WHITNEY HOUSTON Try It On My Own (Arista)
13	14	DARYL HALL & JOHN DATES Forever For You (U-Watch)
20	15	EAGLES Hole In The World (ERC)
15	16	DARYL HALL & JOHN DATES Man On A Mission (U-Watch)
16	17	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)
19	18	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
17	19	CELINE DION I Drove All Night (Epic)
18	20	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)
21	21	AVRIL LAVIGNE I'm With You (Arista)
22	22	NATALIE GRANT No Sign Of It (Curb)
23	23	MERCYME I Can Only Imagine (INO/Curb)
25	24	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
24	25	JOSH GROBAN You're Still Young (143/Reprise)
26	26	ROD STEWART They Can't Take That Away... (J)
30	27	FRANKIE J. Don't Wanna Try (Columbia)
29	28	LAURA PAUSINI If That's Love (Atlantic)
27	29	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)
28	30	SUZU K Teaching (Vellum)

#1 MOST ADDED

MICHAEL MCDONALD I Heard It Through... (Motown)

#1 MOST INCREASED PLAYS

EAGLES Hole In The World (ERC)

TOP NEW & ACTIVE

STYX Yes I Can (CMC/SRG)

EARTH, WIND & FIRE All In The Way (Kalimba)

ANNIE LENNOX Pavement Cracks (J)

DAN GARDNER More Than Life (DGP)

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)

AC begins on Page 55.

HOT AC

LW	TW	
1	1	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
2	2	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
3	3	3 ODORS DOWN When I'm Gone (Republic/Universal)
5	4	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
7	5	TRAIN Calling All Angels (Columbia)
4	6	AVRIL LAVIGNE I'm With You (Arista)
6	7	COLDPLAY Clocks (Capitol)
8	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
9	9	JOHN MAYER Why Georgia (Aware/Columbia)
10	10	EVANESCENCE Bring Me To Life (Wind-up)
11	11	GOD GOD DOLLS Sympathy (Warner Bros.)
12	12	JEWEL Intuition (Atlantic)
12	13	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)
14	14	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
19	15	MICHELLE BRANCH Are You Happy Now? (Maverick/WB)
17	16	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
18	17	MAROON 5 Harder To Breathe (Dcnote/J)
16	18	FLEETWOOD MAC Peacekeeper (Reprise)
21	19	JOSH KELLEY Amazing (Hollywood)
20	20	CHANTAL KREVIATZUK In This Life (Columbia)
23	21	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)
22	22	SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)
24	23	NORAH JONES Come Away With Me (Blue Note/Virgin)
25	24	LIFHOUSE Take Me Away (DreamWorks)
26	25	FRANKY PEREZ Something Crazy (Lava)
28	26	JUSTIN TIMBERLAKE Rock Your Body (Live)
29	27	LIVE Heaven (Radioactive/MCA)
29	28	AUDIOSLAVE Like A Stone (Interscope/Epic)
32	29	LIZ PHAIR Why Can't I (Capitol)
30	30	DANA GLOVER Rain (DreamWorks)

#1 MOST ADDED

THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)

#1 MOST INCREASED PLAYS

MICHELLE BRANCH Are You Happy Now? (Maverick/WB)

TOP 5 NEW & ACTIVE

MADONNA Hollywood (Maverick/WB)

BLUE MAN GROUP F/DAVE MATTHEWS Sing Along (Lava)

LUCINDA WILLIAMS Righteously (Lost Highway)

EAGLES Hole In The World (ERC)

ALICE PEACOCK Bliss (Aware/Columbia)

AC begins on Page 55.

ROCK

LW	TW	
1	1	AUDIOSLAVE Like A Stone (Interscope/Epic)
2	2	STAINED PRICE TO PLAY (Flip/Elektra/EEG)
—	3	METALLICA St. Anger (Elektra/EEG)
3	4	TRAPT Headstrong (Warner Bros.)
4	5	GODSMACK Straight Out Of Line (Republic/Universal)
5	6	3 ODORS DOWN The Road I'm On (Republic/Universal)
6	7	LINKIN PARK Somewhere I Belong (Warner Bros.)
7	8	FOO FIGHTERS Times Like These (Roswell/RCA)
8	9	BLACK LABEL SOCIETY Stillborn (Spitfire)
10	10	SEETHER Fine Again (Wind-up)
11	11	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)
9	12	3 ODORS DOWN When I'm Gone (Republic/Universal)
15	13	REVIS Caught In The Rain (Epic)
13	14	CHEVELLE Send The Pain Below (Epic)
16	15	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)
17	16	SALIVA Rest In Pieces (Island/IDJMG)
21	17	COLD Stupid Girl (Flip/Geffen/Interscope)
19	18	SEETHER Driven Under (Wind-up)
20	19	EVANESCENCE Bring Me To Life (Wind-up)
25	20	SHINEDOWN Fly From The Inside (Atlantic)
22	21	POWERMAN 5000 Free (DreamWorks)
18	22	LIVE Heaven (Radioactive/MCA)
23	23	P.O.D. Sleeping Awake (Maverick/Reprise)
26	24	SAMMY HAGAR Hallujah (Sanctuary/SRG)
27	25	SOCIALBURN Everyone (Elektra/EEG)
29	26	TRAIN Calling All Angels (Columbia)
24	27	ALLMAN BROTHERS Firm Line (Sanctuary/SRG)
—	28	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
—	29	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
30	30	DEFTONES Minerva (Maverick/Reprise)

#1 MOST ADDED

JANE'S ADDICTION Just Because (Capitol)

#1 MOST INCREASED PLAYS

METALLICA St. Anger (Elektra/EEG)

TOP 5 NEW & ACTIVE

MARILYN MANSON Mobsence (Nothing/Interscope)

RA Rectifier (Republic/Universal)

LED ZEPPELIN Black Dog (Atlantic)

RED HOT CHILI PEPPERS Oosed (Warner Bros.)

MANMADE GOD Safe Passage (American/IDJMG)

ROCK begins on Page 65.

URBAN AC

LW	TW	
2	1	RON ISLEY FIR. KELLY What Would You Do? (<i>DreamWorks</i>)
1	2	FLOETRY Say Yes (<i>DreamWorks</i>)
3	3	HEATHER HEADLEY I Wish I Wasn't (<i>J</i>)
5	4	JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)
4	5	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
6	6	TYRESE How You Gonna Act Like That (<i>J</i>)
7	7	KEM Love Calls (<i>Motown/Universal</i>)
9	8	LUTHER VANDROSS Dance With My Father (<i>J</i>)
10	9	SYLEENA JOHNSON Guess What (<i>Jive</i>)
8	10	VIVIAN GREEN Emotional Rollercoaster (<i>Columbia</i>)
11	11	KINDRED THE FAMILY SOUL Far Away (<i>Hidden Beach</i>)
13	12	MUSIQ Oontchenge (<i>Def Soul/IDJMG</i>)
14	13	R. KELLY I'll Never Leave (<i>Jive</i>)
12	14	JAHEIM Fabulous (<i>Divine Mill/WB</i>)
15	15	KELLY PRICE He Proposed (<i>Def Soul/IDJMG</i>)
16	16	TAMIA Officially Missing You (<i>Elektra/EEG</i>)
17	17	EARTH, WIND & FIRE All In The Way (<i>Kalimba</i>)
18	18	WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)
20	19	JEFFREY OSBORNE Rest Of Our Lives (<i>Jay/Dz/Koch</i>)
22	20	GEORGE DUKE Guess You're Not The One (<i>BPM</i>)
19	21	CHICO DEBARGE Not Together (<i>In The Paint/Koch</i>)
21	22	GERALD LEVERT Closure (<i>Elektra/EEG</i>)
27	23	VIVIAN GREEN Fanatic (<i>Columbia</i>)
23	24	SMOKIE NORFUL I Need You Now (<i>Priority</i>)
25	25	R. KELLY Ignition (<i>Jive</i>)
26	26	JAVIER Crazy (<i>Capitol</i>)
24	27	DRU HILL I Love You (<i>Def Soul/IDJMG</i>)
—	28	R. KELLY Step In The Name Of Love (<i>Jive</i>)
—	29	SYLEENA JOHNSON Faithful To You (<i>Jive</i>)
28	30	WILLIE CLAYTON I Love Me Some You (<i>Endzone</i>)

#1 MOST ADDED

DEITRICK HADDON Sinner's Prayer (*Verve*)

#1 MOST INCREASED PLAYS

RON ISLEY FIR. KELLY What Would You Do? (*DreamWorks*)

TOP 5 NEW & ACTIVE

- TYRESE Signs Of Love Makin' (*J*)
- LSG FILOON Just Friends (*Elektra/EEG*)
- BLU CANTRELL Sleep In The Middle (*Arista*)
- RUBEN STUDDARD Superstar (*RCA*)
- LSG Shake Down (*Elektra/EEG*)

URBAN begins on Page 43.

ACTIVE ROCK

LW	TW	
2	1	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
1	2	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
3	3	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
4	4	STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)
6	5	CHEVELLE Send The Pain Below (<i>Epic</i>)
5	6	TRAPT Headstrong (<i>Warner Bros.</i>)
—	7	METALLICA St. Anger (<i>Elektra/EEG</i>)
8	8	COLD Stupid Girl (<i>Flip/Geffen/Interscope</i>)
7	9	DISTURBED Remember (<i>Reprise</i>)
9	10	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
10	11	POWERMAN 5000 Free (<i>DreamWorks</i>)
11	12	REVIS Caught In The Rain (<i>Epic</i>)
13	13	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
14	14	SEETHER Driven Under (<i>Wind-up</i>)
15	15	DEFONES Minerva (<i>Maverick/Reprise</i>)
17	16	MARILYN MANSON Mobsome (<i>Nothing/Interscope</i>)
12	17	SALIVA Rest In Pieces (<i>Island/DJMG</i>)
16	18	SEETHER Fine Again (<i>Wind-up</i>)
19	19	BLACK LABEL SOCIETY Stillborn (<i>Spitfire</i>)
18	20	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)
21	21	SHINEDOWN Fly From The Inside (<i>Atlantic</i>)
27	22	QUEENS OF THE STONE AGE Go With The Flow (<i>Interscope</i>)
23	23	DOUBLEDRIVE Imprint (<i>Roadrunner/DJMG</i>)
28	24	SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)
30	25	SOCIALBURN Everyone (<i>Elektra/EEG</i>)
25	26	PRESENCE Tonz Of Fun (<i>Curb</i>)
29	27	MUOVAYNE World So Cold (<i>Epic</i>)
31	28	MEMENTO Nothing Sacred (<i>Columbia</i>)
32	29	RA Rectifier (<i>Republic/Universal</i>)
26	30	UNLOCO Failure (<i>Maverick/Reprise</i>)

#1 MOST ADDED

JANE'S ADDICTION Just Because (*Capitol*)

#1 MOST INCREASED PLAYS

METALLICA St. Anger (*Elektra/EEG*)

TOP 5 NEW & ACTIVE

- ECHD 7 One Step Away (*In De Goot*)
- MANMADE GOD Safe Passage (*American/DJMG*)
- ANTHRAX Safe Home (*Sanctuary/SRG*)
- PULSE ULTRA Build Your Cages (*Velvet Hammer/Atlantic*)
- EXIES Kickout (*Virgin*)

ROCK begins on Page 65.

COUNTRY

LW	TW	
3	1	TOBY KEITH Beer For My Horses (<i>DreamWorks</i>)
5	2	LONESTAR My Front Porch Looking In (<i>BNA</i>)
4	3	RASCAL FLATTS Love You Out Loud (<i>Lyric Street</i>)
1	4	DIAMOND RID I Believe (<i>Arista</i>)
2	5	RANDY TRAVIS Three Wooden Crosses (<i>Word/Curb/Warner Christian</i>)
7	6	CHRIS CAGLE What A Beautiful Day (<i>Capitol</i>)
8	7	JIMMY WAYNE Stay Gone (<i>DreamWorks</i>)
6	8	KEITH URBAN Raining On Sunday (<i>Capitol</i>)
11	9	CRAIG MORGAN Almost Home (<i>Broken Bow</i>)
10	10	MONTGOMERY GENTRY Speed (<i>Columbia</i>)
13	11	BROOKS & DUNN Red Dirt Road (<i>Arista</i>)
12	12	JEFF BATES The Love Song (<i>RCA</i>)
17	13	SHANIA TWAIN Forever And For Always (<i>Mercury</i>)
14	14	BRAD PAISLEY Celebrity (<i>Arista</i>)
16	15	TRACY BYRD The Truth About Men (<i>RCA</i>)
15	16	GEORGE STRAIT Tell Me Something Bad About... (<i>MCA</i>)
18	17	BRIAN MCCOMAS 99.9% Sure (Never...) (<i>Lyric Street</i>)
19	18	JO DEE MESSINA Was That My Life (<i>Curb</i>)
24	19	WYNONNA What The World Needs (<i>Asylum/Curb</i>)
23	20	TRACE ADKINS Then They Do (<i>Capitol</i>)
22	21	SARA EVANS Backseat Of A Greyhound Bus (<i>RCA</i>)
29	22	KENNY CHESNEY No Shoes, No Shirt, No... (<i>BNA</i>)
25	23	CLAY WALKER A Few Questions (<i>RCA</i>)
28	24	DIERKS BENTLEY What Was I Thinkin' (<i>Capitol</i>)
26	25	DUSTY DRAKE One Last Time (<i>Warner Bros.</i>)
30	26	TIM MCGRAW Real Good Man (<i>Curb</i>)
27	27	AMY DALLEY Love's Got An Attitude (It...) (<i>Curb</i>)
34	28	BUDDY JEWELL Help Pour Out The Rain... (<i>Columbia</i>)
31	29	JOE NICHOLS She Only Smokes When She... (<i>Universal South</i>)
30	30	MARK WILLS When You Think Of Me (<i>Mercury</i>)

#1 MOST ADDED

TIM MCGRAW Real Good Man (*Curb*)

#1 MOST INCREASED PLAYS

LONESTAR My Front Porch Looking In (*BNA*)

TOP 5 NEW & ACTIVE

- JOHN MICHAEL MONTGOMERY Four Wheel Drive (*Warner Bros.*)
- SHERRIE' AUSTIN Streets Of Heaven (*C4/BBR*)
- JEFF CARSON I Can Only Imagine (*Asylum/Curb*)
- KEITH URBAN Who Wouldn't Wanna Be Me (*Capitol*)
- ROONEY ATKINS Honesty (Write Me A List) (*Curb*)

COUNTRY begins on Page 48.

ALTERNATIVE

LW	TW	
1	1	TRAPT Headstrong (<i>Warner Bros.</i>)
2	2	AUDIOSLAVE Like A Stone (<i>Interscope/Epic</i>)
3	3	LINKIN PARK Somewhere I Belong (<i>Warner Bros.</i>)
4	4	WHITE STRIPES Seven Nation Army (<i>Third Man/V2</i>)
6	5	CHEVELLE Send The Pain Below (<i>Epic</i>)
5	6	EVANESCENCE Bring Me To Life (<i>Wind-up</i>)
7	7	STAIN'D Price To Play (<i>Flip/Elektra/EEG</i>)
8	8	FOO FIGHTERS Times Like These (<i>Roswell/RCA</i>)
9	9	DEFONES Minerva (<i>Maverick/Reprise</i>)
10	10	COLD Stupid Girl (<i>Flip/Geffen/Interscope</i>)
12	11	QUEENS OF THE STONE AGE Go With The Flow (<i>Interscope</i>)
11	12	RED HOT CHILI PEPPERS Can't Stop (<i>Warner Bros.</i>)
13	13	SEETHER Driven Under (<i>Wind-up</i>)
15	14	P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)
17	15	RADIOHEAD There There (<i>Capitol</i>)
20	16	SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)
14	17	QUM 41 The Hell Song (<i>Island/DJMG</i>)
16	18	QUEENS OF THE STONE AGE No One Knows (<i>Interscope</i>)
22	19	COLDPLAY The Scientist (<i>Capitol</i>)
24	20	LINKIN PARK Faint (<i>Warner Bros.</i>)
—	21	METALLICA St. Anger (<i>Elektra/EEG</i>)
18	22	AFI Girl's Not Grey (<i>DreamWorks</i>)
23	23	REVIS Caught In The Rain (<i>Epic</i>)
31	24	RED HOT CHILI PEPPERS Dosed (<i>Warner Bros.</i>)
27	25	3 DOORS DOWN The Road I'm On (<i>Republic/Universal</i>)
28	26	VENDETTA Red Shattered (<i>Epic</i>)
26	27	MARILYN MANSON Mobsome (<i>Nothing/Interscope</i>)
19	28	GODSMACK Straight Out Of Line (<i>Republic/Universal</i>)
25	29	SALIVA Rest In Pieces (<i>Island/DJMG</i>)
—	30	JANE'S ADDICTION Just Because (<i>Capitol</i>)

#1 MOST ADDED

JANE'S ADDICTION Just Because (*Capitol*)

#1 MOST INCREASED PLAYS

METALLICA St. Anger (*Elektra/EEG*)

TOP 5 NEW & ACTIVE

- EVANESCENCE Gong Under (*Wind-up*)
- AUTHORITY ZERO Over Seasons (*Lava*)
- EXIES Kickout (*Virgin*)
- THREE DAYS GRACE (I Hate) Everything About You (*Jive*)
- AUDIOSLAVE Show Me How To Live (*Interscope/Epic*)

ALTERNATIVE begins on Page 71.

SMOOTH JAZZ

LW	TW	
1	1	KIM WATERS Waterfall (<i>Shanachie</i>)
2	2	MINDI ABAIR Lucy's (<i>GRP/VMG</i>)
3	3	EUGE GROOVE Rewind (<i>Warner Bros.</i>)
4	4	BOB BALDWIN The Way She Looked At Me (<i>Narada</i>)
5	5	SPYRO GYRA Getaway (<i>Heads Up</i>)
6	6	DAVID SANBORN Cokin' Home Baby (<i>GRP/VMG</i>)
7	7	CHIELI MINUCCI Kickin' It Hard (<i>Shanachie</i>)
9	8	JEFF LORBER Gigabyte (<i>Narada</i>)
8	9	CRUSADERS Viva De Funk (<i>Verve/VMG</i>)
11	10	BRIAN CULBERTSON Say What? (<i>Warner Bros.</i>)
14	11	RICHARD ELLIOT Corner Pocket (<i>GRP/VMG</i>)
12	12	J. THOMPSON Tell Me The Truth (<i>AMH</i>)
13	13	PIECES OF A DREAM Loves Silhouette (<i>Heads Up</i>)
10	14	KENNY G Paradise (<i>Arista</i>)
16	15	DARYL HALL Cab Driver (<i>Rhythm & Groove/Liquid 8</i>)
21	16	URBAN KNIGHTS Got To Give It Up (<i>Narada</i>)
19	17	PHIL COLLINS Come With Me (Lullaby) (<i>Face Value/Atlantic</i>)
20	18	RICK DERRINGER Hot And Cool (<i>Big 3</i>)
17	19	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (<i>Motown</i>)
—	20	MICHAEL MCDONALD I Heard It Through... (<i>Motown</i>)
22	21	PAUL HARDCASTLE Desire (<i>Trippin' 'n Rhythm</i>)
25	22	PAUL JACKSON JR. It's A Shame (<i>Blue Note</i>)
24	23	NELSON RANGELL Look Again (<i>440 Music Group</i>)
28	24	LUTHER VANDROSS Dance With My Father (<i>J</i>)
26	25	STEELE DAM The Last Mall (<i>Reprise</i>)
23	26	WALTER BEASLEY Precious Moments (<i>Int-Coded</i>)
29	27	FATBURGER Sizzlin' (<i>Shanachie</i>)
—	28	RIPPINGTONS Stingray (<i>Peak</i>)
27	29	NATALIE COLE FIDIANA KRALL Better Than Anything (<i>GRP/VMG</i>)
—	30	NORMAN BROWN The Feeling I Get (<i>Warner Bros.</i>)

#1 MOST ADDED

MICHAEL MCDONALD I Heard It Through... (*Mot. wn*)

#1 MOST INCREASED PLAYS

MICHAEL MCDONALD I Heard It Through... (*Mot. wn*)

TOP 5 NEW & ACTIVE

- PAUL TAYLOR On The Move (*Peak*)
- CANDY DULFER Finsbury Park (*Eagle*)
- LARRY CARLTON Put It Where You Want It (*Warner Bros.*)
- JEFF KASHIWA Voices (*Native Language*)
- STEVE COLE NY LA (*Warner Bros.*)

Smooth Jazz begins on Page 62.

TRIPLE A

LW	TW	
1	1	JACK JOHNSON The Horizon... (<i>Moonshine Conspiracy/Universal</i>)
2	2	TRAIN Calling All Angels (<i>Columbia</i>)
6	3	BEN HARPER With My Own Two Hands (<i>Virgin</i>)
5	4	JOHN MAYER Why Georgia (<i>Aware/Columbia</i>)
3	5	COLDPLAY Clocks (<i>Capitol</i>)
8	6	COLDPLAY The Scientist (<i>Capitol</i>)
7	7	FLEETWOOD MAC Peacemaker (<i>Reprise</i>)
8	8	PETE YORN Come Back Home (<i>Columbia</i>)
11	9	ZIGGY MARLEY True To Myself (<i>Private Music/A&L</i>)
10	10	LUCINDA WILLIAMS Righteous (<i>Last Highway</i>)
9	11	JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)
12	12	JAYHAWKS Save It For A Rainy Day (<i>American/Lost Highway/IDJMG</i>)
13	13	COUNTING CROWS Big Yellow Taxi (<i>Geffen/Interscope</i>)
16	14	NICKEL CREEK Smoothie Song (<i>Sugar Hill</i>)
17	15	STEELE DAN Blues Beach (<i>Reprise</i>)
26	16	GUSTER Amsterdam (<i>Palm Pictures/Reprise</i>)
14	17	ALLMAN BROTHERS Firing Line (<i>Sanctuary/SRG</i>)
18	18	JOHN HIATT My Baby Blue (<i>New West</i>)
22	19	DAVID GRAY Be Mine (<i>ATD/RCA</i>)
15	20	THORNS I Can't Remember (<i>Aware/Columbia</i>)
23	21	JACKSON BROWNE About My Imagination (<i>Elektra/EEG</i>)
19	22	JOHN EDDIE Let Me Down Hard (<i>Thrill Show/Lost Highway</i>)
21	23	LIVE Heaven (<i>Radioactive/MCA</i>)
24	24	MATCHBOX TWENTY Unwell (<i>Melisma/Atlantic</i>)
25	25	THIRD EYE BLIND Blinded (When I See You) (<i>Elektra/EEG</i>)
20	26	JOHNNY MARR Down On The Corner (<i>Music</i>)
27	27	PSEUDOPOD All Over You (<i>Interscope</i>)
28	28	WIDESPREAD PANIC Don't Wanna Lose You (<i>WideWorld/SRG</i>)
29	29	MAROON 5 Harder To Breathe (<i>DJtone/J</i>)
30	30	BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (<i>Lava</i>)

#1 MOST ADDED

OUR WILLIAMS Closer To Me (*R2or & T.z*)

#1 MOST INCREASED PLAYS

GUSTER Amsterdam (*Palm Pictures/Reprise*)

TOP 5 NEW & ACTIVE

- STEVE WINWOOD Different Light (*Wincraft/SC. Filetity*)
- ANNIE LENNOX Pavement Cracks (*J*)
- BRUCE COCKBURN Open I True North/Rou.ter.
- EAGLES Hole In The World (*ERC*)
- RADIOHEAD There There (*Capitol*)

TRIPLE A begins on Page 76.



DAVID HONIG

Exec. Director, Minority Media and Telecommunications Council

David Honig is a tireless advocate for communications and civil rights law, representing national organizations, broadcasters and broadcast applicants. He is also co-founder of the Minority Media and Telecommunications Council.

Honig has been busier than usual these days. In response to the FCC announcement earlier this week regarding further relaxation of media-ownership rules, the MMTC released this statement: "The FCC's decision to remove most of the structural protections for democracy in media was a profound betrayal of the public trust. The decision will severely limit the ability of independent voices to be heard over the airwaves. Further, the decision will make it far more difficult for new entrants, especially women and minority-owned companies, to survive in the broadcasting business."

Getting into the business: "I didn't go to law school until I was 28. I had come up through the Southern Christian Leadership Conference. Originally, I earned a bachelor's in math and a master's in a military systems analysis program. I'm probably the only Quaker in the country — we don't believe in war — who went through a military systems analysis program and knows how to equip and supply and deploy an army. I graduated from college and, for my alternative service, went to work for this anti-poverty group in Rochester, NY, which is where I grew up."

"The group received a grant to do a survey of low-income people to see what institutions they considered to be most attentive to their needs. Media ranked last. At the time the media in Rochester was virtually segregated in terms of opportunities for minorities and women. Consequently, the anti-poverty group decided to challenge almost all of the broadcast licenses. That was my entry into the world of the FCC, which I love dearly. Before that I had no inkling I was going to have anything to do with the radio and television world."

The founding of the MMTC: "In the late '70s FCC Chairman Richard Wiley, held over one year after Carter was elected, decided it was time for the FCC to do something about the lack of minorities in broadcast-station ownership. He formed a task force that looked at this issue, and that resulted in the 1978 Minority Ownership Policy Statement, which gave us the tax certificate and distress sale policies. At that time there were only 60 minority-owned stations, only one of which was a television station. Most of them were very small, struggling standalone AM stations. By 1995, when Congress repealed the tax certificate policy, there were over 320 minority-owned stations."

"This is one of the most effective programs for desegregating a business that the federal government has ever introduced, but there was a three-year period when two of the three policies were suspended by the FCC. That happened right after Henry Rivera left the commission. No one thinks slavery is going to come back, no one thinks we're going to lose the Voting Rights Act, but here we had these minority-ownership policies, and, suddenly, with no notice, two of them were taken away."

"We refiled them the next day. We operated very

informally for several years. In 1989 we got the policies back when Congress passed a law precluding the FCC from spending money to implement the suspension of the policies. In '94, when Bill Kennard, one of our core leaders over the years, became General Counsel of the FCC, we formally incorporated and changed our name to the Minority Media and Telecommunications Council to better reflect our mission."

Mission of the organization: "To promote diversity and inclusion in the electronic media and telecom industries in ownership, employment and service."

Long-range plans: "We proposed a Diversity Advisory Committee in a rulemaking petition we filed in 1990. The FCC has yet to act. We've advanced — on this big omnibus rulemaking on broadcast ownership — a number of proposals to advance minority ownership. We suggested the commission hold a public hearing. Chairman Powell examined these proposals. We've met with him a number of times on these subjects. Contrary to popular impression, he's really very approachable and has given this a lot of thought. He thought a better approach than looking at these proposals one at a time or having a one-shot public hearing was to have a committee."

The biggest challenge: "As with every nonprofit, just keeping the doors open is a daily challenge. There's always too much work and not enough resources. Fortunately, we've had the volunteer service of a number of very experienced lawyers who want to give back time and effort. There are also young lawyers who are just starting in practice and want to learn communications law and are willing to volunteer."

"We also have economists and engineers. We had an engineer with us for many years, Tom Johnson, the first African-American super-grade engineer in the FCC's history. He did all our engineering analysis for FCC rulemaking for about 10 years and never charged us. He passed away at 51. We inducted him posthumously into our Hall of Fame. He was completely unpretentious and unassuming and not what you'd think of as an aggressive advocate. That's the kind of people we have working with us."

State of radio: "There is danger in losing some of the niche programming. That's the most important thing I notice about the business. When you have large clusters, they do wonderful things for variety. Clusters don't compete against themselves, so you tend to get different programs on each station."

"The difficulty is, that business model is so successful that, while it does draw capital into the business, which is a good thing, it also tends to have the effect of overwhelming and making it difficult for small operators who may have the Religious or the Gospel station, the R&B station, the Rap station or the Spanish station. They may be endangered and may not have enough revenue left to survive and provide good service. Finding that right balance between variety and diversity is the central issue in the radio business today."

State of minority and female ownership: "It is a national scandal. The spectrum belongs to the American people, and it's been misallocated for so long. The FCC gave the spectrum away for two generations, largely to segregationists. It's not like the commissioners didn't know. They went to state broadcasters association meetings, to NAB conventions. They should have noticed who was and wasn't there."

"They actually issued a decision in 1955, after *Brown v. The Board of Education*, that they thought it perfectly OK and consistent with the Communications Act to give a license to someone who owned segregated movie theaters. They gave all the television licenses for public TV use to the Alabama Educational Television Commission. George Wallace appointed the commissioners of that commission. Who did they think they were going to hire?"

"The other side of it is, in order to get financing to have a broadcast station, you had to have broadcast experience. The FCC actually had a credit for broadcast experience when it was handing out licenses. The commission played a much greater part than many people realize in the exclusion of minorities from the broadcast business — women too. Minorities today hold only 4.2%

of the radio stations and only about 1.3% of the asset value of the broadcast industry. It's a statistic I gnash my teeth at every day. I'm not going to be satisfied until it gets corrected."

Career highlight: "Probably the Earl K. Moore Minority Legal Internship Program that we created in 1995. We had the program before the name. Dick Moore was really the first public interest civil rights lawyer. He represented the Office of Communications of the United Church of Christ in the early cases that led to the desegregation of the television business in the mid-'60s. He passed away a couple of years ago. In lieu of flowers, he asked for donations to the MMTC to create this program. That's how it got started, through all of his friends."

"We've trained 32 minority communications lawyers through this program. Lawyers who are sensitive to issues of diversity can work from the inside to move the communications companies toward hiring more minorities and women, training them, including them in high levels of management and helping them break through the glass ceiling."

Career disappointment: "Not to have gotten the business desegregated yet. I'm 53, and I've been working on this since 1970. We should have won this by now."

Most influential individual: "Dr. Martin Luther King, although I only met him once. I came up through the Southern Christian Leadership Conference. I was a fairly minor figure, a President of one of their youth councils. He was assassinated when I was 18, but all of us who came up through that experience tried to live for the goals he aspired to. Henry Rivera, for his example of high diplomacy and the great respect he commands to this day for his service and tireless advocacy. Everett Parker, who founded the Office of Communication of the United Church of Christ and was the dean of the public interest movement. He's 90 and still works a nine-hour day."

"Cathy Hughes was one of the people who brought me to Washington in the early '70s. I've had a chance to watch her succeed, and, Lord, did she deserve it. Reagan Henry, another minority broadcaster and the most unpretentious person you'd ever want to meet. He's spent much time educating me about how the financials of this business work. Henry Geller started at the FCC in 1949 and became its General Counsel. He's the smartest person I've ever met, and the most creative. Most of the really good ideas about broadcast regulation over the years, he thought up."

Favorite radio format: "Noncommercial public affairs."

Favorite television show: "It used to be *The Three Stooges* on American Movie Classics. I used to watch it every day. They've since taken it off."

Favorite song: "At Your Best, You Are Loved" by The Isley Brothers."

Favorite movie: "The 1959 version of *Imitation of Life*."

Favorite book: "The first series of FCC reports. This is going to seem really weird, but I've read all the decisions from '34-'65, and I'm trying to get through them a second time. It's really charming the way they wrote these things. You understand much better what they're doing now from all of the silly mistakes they made before."

Hobbies: "I restore old Checkers, the cars they used as cabs in New York City. I've got three, and I spend a lot of time underneath them. I drive them; they're so comfortable."

Favorite restaurant: "Harris Crab House in Chester, MD."

Beverage of choice: "Bottled water."

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Advice for broadcasters: "Realize that, for minority broadcasters, the greatest need is access to capital. But capital flows toward opportunity. When people who have had to work twice as hard to survive in a business get opportunity, investors tend to find that, because these people have survived despite a lot of obstacles, they are really good operators. The minority broadcasters who have survived tend to be extraordinary operators. If you give them opportunity, capital is going to flow to them, and we can desegregate this business."

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