

NEWSSTAND PRICE \$6.50

Linkin Park Themselves At No. 1

Linkin Park are back and stronger than ever as their newest song, "Somewhere I Belong," gets Most Added honors at Alternative, Active Rock and Rock. The single is the first from LP's forthcoming album *Meteora*, due March 25.



FEBRUARY 28, 2003

Nominate Your Favorite Achievers!

The process to determine who will win the 2003 R&R Industry Achievement Awards begins this week as R&R readers nominate people, stations and labels for the honors. The top vote-getters in each category will appear on the final ballot, to be distributed in April, and winners will receive the accolades at the R&R Convention, June 19-21. Fill out the nomination ballot, Page 27.



JASON MRAZ

HUGE Stations!... HUGE Phones!... HUGE Multi-Media Exposure!

This Week's #1 Most Added!

Adult Top 40 Monitor Chart: D37*-28*

R&R Hot AC Chart: D 37 - 31

Check Out These Majors:

- | | |
|-----------------|--------------------|
| WPLJ/New York | KYSR/Los Angeles |
| WTMX/Chicago | KLLC San/Francisco |
| WBMX/Boston | KPLZ/Seattle |
| KMXP/Phoenix | KFMB/San Diego |
| KMYI/San Diego | KSTP/Minneapolis |
| WVRV/St. Louis | WWMX/Baltimore |
| WSSR/Tampa | KRSK/Portland |
| WKRQ/Cincinnati | KEZR/San Jose |
| WBNS/Columbus | WLNK/Charlotte |
| WPTE/Norfolk | WMXB/Richmond |
- and many, many more!



R&R Triple A Chart: 12 - 10
Triple A Monitor Chart: 13* - 10*

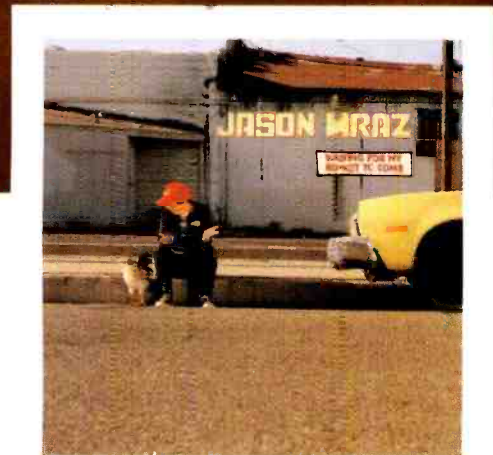
Triple A Highlights Include:

- | | |
|--------------------|-------------------|
| KFOG/San Francisco | KBCD/Denver |
| WXRT/Chicago | KTCZ/Minneapolis |
| KMTT/Seattle | KINK/Portland |
| WBOS/Boston | WXPN/Philadelphia |
| WTTS/Indianapolis | KPRI/San Diego |

THE REMEDY (I WON'T WORRY)

THE FIRST SINGLE FROM HIS DEBUT ALBUM
WAITING FOR MY ROCKET TO COME

THE FIRST GREAT ARTIST DEVELOPMENT STORY OF 2003!



EARLY TOP 40 ADD ~ KISS 108 BOSTON!!

WWW.JASONMRAZ.COM WWW.ELEKTRA.COM

PRODUCED BY JOHN ALAGIA

Eletra Entertainment Group Inc., Warner Music Group, An AOL Time Warner Company

JOSH KELLEY

"AMAZING"

Already On
KRSK 32x

IMPACTING HOT AC & AAA
March 3

"...a very positive song that's easy to sing along with. Women love a great hook. This song has an 'AMAZING' hook!" — Dan Persigehl, KRSK/Portland

"I can hang out and listen to his song over and over...I love his voice, personality, and look...I see good things ahead for Josh Kelley." — Kristy Knight, WSSR Star 95.7/Tampa

"Top notch hook, top notch lyrics, top notch guy equals SMASH!" — Jeff Cushman, WOMX/Orlando

"Josh Kelley is a very talented new artist-you'll be hearing a lot from him very soon! His new single is AMAZING...no pun intended!" — Keith Coes, WRLT/Nashville

"Josh wowed our audience with a tight set that featured great music, great lyrics, and a great personality. He unquestionably won over our audience."

— Steve McKay, WPTE/Norfolk

HOLLYWOOD
RECORDS

Produced by John Alagia
Mixed by John Alagia & Jeff Juliano
OK Management Company

Joshkelley.com Hollywoodrecords.com

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PROVING YOUR ADS DO WORK

Is your station getting credit for increasing your clients' business? Dan O'Day offers a case study on this challenge, as well as advice on how client referrals can help attract new accounts. Walt Sabo tells how to motivate management to think like entrepreneurs, John Lund provides a station security checklist, and Steve Stockman discusses getting listeners to care about radio. Plus there's more on our story below about Arbitron's response to radio's concerns regarding the new Station Information Packet process. Pages 10-12

HISPANICS, RADIO & WAR

Spanish-language News/Talk radio and 24-hour TV news channels are not widely available in the U.S., so music radio serves as a source of news for Spanish-speaking Hispanics. With the threat of war looming, Jackie Madrigal talks to Spanish-language radio programmers about the level of information their stations are providing to listeners. Page 88

R&R NUMBER ONES

- CHR/POP**
 - J. LOPEZ I/LL COOL J All I Have (Epic)
- CHR/RHYTHMIC**
 - 50 CENT In Da Club 'Shady/Aftermath/Interscope)
- URBAN**
 - 50 CENT In Da Club 'Shady/Aftermath/Interscope)
- URBAN AC**
 - SYLEENA JOHNSON Guess What (Jive)
- COUNTRY**
 - BLAKE SHELTON The Baby (Warner Bros.)
- AC**
 - DIXIE CHICKS Lands ide (Monument/Columbia)
- HOT AC**
 - AVRIL LAVIGNE I'm With You (Arista)
- SMOOTH JAZZ**
 - BONEY JAMES Grant Central (Warner Bros.)
- ROCK**
 - 3 DOORS DOWN When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
 - SALIVA Always (Island/IDJMG)
- ALTERNATIVE**
 - RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
- TRIPLE A**
 - COLDPLAY Clocks (Capitol)
- CHRISTIAN AC**
 - STEVEN CURTIS CHAPMAN All About Love (Sparrow)
- CHRISTIAN CHR**
 - JEREMY CAMP Understand (BEC)
- CHRISTIAN ROCK**
 - KUTLESS Run (BEC)
- CHRISTIAN INSPO**
 - GO FISH Savior (Inp.c.p)
- SPANISH CONTEMPORARY**
 - RICHARD ARJONA El Problema (Sony Discos)
- TEJANO**
 - KUMBIA KINGS... No Tengo Dinero (EMI Latin)
- REGIONAL MEXICAN**
 - PALOMO De Uno Y D: Todos Los Modos (Disa)
- TROPICAL**
 - INDIA Sedúcame (Sony Discos)



Fanning The Flames Of Spanish Rock

WZTA/Miami says, 'Now that's Alternative!'

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

Right now I'm getting a crash course in Spanish music from Jackie Madrigal, R&R's Spanish Language Editor. We are at my desk, and she is sitting across from me, explaining the genres, subgenres and nuances of a very large and diverse universe.

As Jackie speaks, I stare at the four — yes, four — Spanish-language music charts in a recent issue of R&R. (Just a reminder here: There's only one Alternative chart and two Rock charts.) My eyes begin to water, and a mighty throbbing makes its presence felt just above my eyebrows.

I need to pay close attention, because it's very necessary that I, and then you, understand how exciting, unusual, wonderful and extremely important it is that WZTA (Zeta)/Miami

launched a new specialty show three Sundays ago. *En Fuego*, masterminded by PD Troy Hanson and hosted by Nicole Alvarez, who already does a normal 7pm-midnight airshift on the station Monday through Friday, is a true alternative programming curveball. It's also a Spanish-language rock double whammy of epic proportions.

▶ See Page 74



Pacings Healthy For CC Despite Threat Of War

By Joe Howard
R&R Washington Bureau
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Clear Channel reassured investors on Tuesday that, despite the advertiser skittishness that many radio companies are lamenting, its clients aren't letting a looming war derail their long-term spending plans.

"The pacings for Q2 across all of our businesses look very robust," COO Mark Mays said as his company reported its Q4 and 2002 earnings. "Advertisers are placing dollars not only in radio, but in outdoor, from Q2 forward, and that continues into Q3 and Q4. People are laying down dollars for their long-term advertising strategies. That is a very good indicator for

the year 2003."

Mays said Q1 started off good, and he believes advertiser hesitancy won't last. "The slowdown seems to be very short-term in nature, directly related to when the war is going to be," he said. "I'm not sure that advertisers aren't going to spend toward the end of February and into early March. I think they're waiting to see what happens."

As for Q4, Clear Channel Radio's Q4 revenue — which accounted for 44% of the company's overall revenue — improved 10%, to \$979 million, while EBITDA grew 43%, to \$428.2 million. On a pro forma basis, radio revenue

EARNINGS ▶ See Page 29

"People are laying down dollars for their long-term advertising strategies. That is a very good indicator for the year 2003." Clear Channel's Mark Mays



GRAMMYS: GIRLS NIGHT OUT! It was a big night for women at the Grammys on Sunday, as Blue Note/Virgin artist Norah Jones took home the trophies for Record and Album of the Year, Best New Artist, Best Pop Vocal Performance and Best Pop Vocal Album, and Monument act The Dixie Chicks won three awards in the Country category: Best Performance by a Duo or Group With Vocal, Best Album and Best Instrumental Performance. Here, Columbia Records Group Chairman Don Ienner helps the Chicks — (l-r) Natalie Maines, Emily Robison and Martie Maguire — celebrate their victories at Sony Music's post-Grammy party in New York.

Infinity Resets Chicago Mgmt.

By Lon Helton and Adam Jacobson
R&R Format Editors
newsroom@radioandrecords.com

Infinity has realigned the management at several of its



Robbins Hayes

Chicago radio stations in what Sr. VP/Market Manager Rod Zimmerman called "an effort to better manage our business, serve our community and provide unmatched service to our customers."

As a result, Dave Robbins has been named VP/GM of WBBM-FM & WJMK, Harvey

CHICAGO ▶ See Page 15

Arbitron Responds To Concerns Over Info Changes

By Jeff Green
R&R Executive Editor
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When Arbitron announced in November 2002 that, beginning with the winter 2003 book, it will rely on diarykeepers and its own research to determine the proper crediting of radio programming and personalities, the ratings firm began hearing considerable concern from stations worried about losing control over their information.

Arbitron says its reasons for moving to diarykeeper and internal data are twofold: First, research showed that stations were not submitting complete information updates to their quar-

terly Station Information Packets — a surprising 40% of outlets have incomplete data on file. Arbitron hopes the change will let stations eliminate the time-consuming task of listing each air talent and airshift.

Second, and more important, the change was designed to help reduce errors and inaccuracies in SIPs. Arbitron Manager/Diary Analysis & Communications Claudine Knisley says, "Over the last several years we've had some challenges not only with what the stations have been submitting as programming and personality information, but also, sometimes, with

▶ See Page 10

R&R To Debut Americana Airplay Chart

Beginning with the March 14 issue, R&R will publish the Americana Airplay Chart, the



Americana Music Assn.'s chart for album airplay. The 70-station reporting panel is made up of terrestrial radio stations, nationally syndicated radio shows, satellite radio channels and Internet stations that submit weekly play counts.

The AMA, a Nashville-based professional trade association with more than 800 members, will provide the top 30 chart to

AMERICANA ▶ See Page 14

Appearing
on Oprah 3/24

Behind The Scenes
Las Vegas Special
on CBS 3/25



celine dion

I DROVE ALL NIGHT

HER NEW SINGLE IS PROUDLY FEATURED IN THE 2003 CHRYSLER CAMPAIGN

36 - 30 R&R CHR/Pop

29 R&R Hot AC

13 - 11 R&R AC

35*-31* Top 40 Mainstream Monitor

30*-26* Top 40 Adult Monitor

14*-12* Adult Mainstream Monitor

"Celine Dion's 'I Drove All Night' sounds instantly familiar on KIIS-FM...What a great fit!"
- John Ivey, PD/KIIS

"My women love Celine...great outside media exposure for this song makes it a big plus!"
- Rob Roberts, PD/Y100

"I loved this song when Cyndi Lauper did it years ago! Sounds great on the air - just what we needed from Celine!"
- Tracy Austin, PD/KRBE

"'I Drove All Night' definitely proves Celine's versatility...it's familiarity and fit make it a 'PRO-FM' record bound for power!"
- Tony Bristol, PD/WPRO

ONE HEART THE NEW ALBUM AVAILABLE MARCH 25

"I DROVE ALL NIGHT"

PRODUCED BY PEER ASTROM AND VITO LUPRANO

MIXED BY PEER ASTROM AT THE MASTERPLAN STUDIOS, STOCKHOLM, SWEDEN

EXECUTIVE PRODUCER: VITO LUPRANO



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ADDED TO
LARGE ROTATION!!!

'Net Access Grows, 'Digital Divide' Narrows

Arbitron-Edison 'Internet 10' study shows progress

By Brida Connolly
R&R Associate Managing Editor
bconnolly@radioandrecords.com

Arbitron and Edison Media Research on Tuesday released the findings of "Internet and Multimedia 10: The Emerging Digital Consumer," the latest in their series of twice-yearly studies of trends in streaming media, Internet use and consumer perceptions of media.

Among the key findings presented by Arbitron Internet Broadcast Services VP/GM Bill Rose and Edison Exec. VP Joe Lenski at the morning's webcast and conference call: The number of Americans who have tried online audio or video is now at 44%, or about 103 million people, up from 25% of Americans in January 2000. Seventy-five percent of Americans now have access to the Internet, up from 50% in January 1999, and home broadband access — critical to the growth of Internet broadcasting — is now at 17%, up from just 7% in January 2001.

"Internet 10," which surveyed 2,005 fall 2002 Arbitron diarykeepers

between Jan. 6 and Jan. 16, also shows that the "digital divide" between white and minority Americans is narrowing rapidly. Seventy-four percent of African Americans now have Internet access at home, work or elsewhere, up from 51% in January '01 and nearly even with white Americans, 76% of whom are able to go online. Among Hispanics, 'Net access is up to 65% from 43% two years ago.

Of Interest To Advertisers

The study includes some interesting news for those who are operating ad-supported websites and online programming. First, by applying what Rose called some "Arbitron-Edison math," the companies figure that the audience for Internet audio has the potential to generate as much as \$54 million per year in annual revenue. That's based on an approximate weekly cumule of 20 million people listening an average of 5 1/2 hours for an AQH of 655,000 people, with ads

► See Page 13

MSNBC's McDonough-Taub Leads WNEW Programming

Schuon acting PD as new station readies debut

As Infinity tries as quietly as possible to put a plan together for WNEW/New York's new format, rumors that the company plans to debut a "VH1 on the radio" concept later this spring may become reality. Last week company spokesman Dana McClintock confirmed to R&R that Gloria McDonough-Taub — a former senior broadcast producer at MSNBC who is believed to have no professional radio experience — has been hired to lead WNEW as Exec. Producer/Head of Programming.

But McClintock explained that McDonough-Taub is "not the PD." In fact, Infinity President/Programming Andy Schuon is now serving as WNEW's acting PD and is working with McDonough-Taub in putting together a sizable staff for the station.

WNEW GM Ken Stevens and PD Jeremy Coleman officially exited their respective positions last week after having been suspended last fall following a stunt in which two listeners allegedly had sex inside St. Patrick's Cathedral as part of a contest conducted by now-former WNEW afternoon hosts Opie & Anthony. "We have come to a mutually amicable separation," McClintock told R&R.

Opie & Anthony, meanwhile, on Feb. 19 conducted a spur-of-the-moment memorabilia giveaway in front of WNEW's West 57th Street studios. "We will be back," Opie & Anthony declared, with Anthony adding, "All I can really say is we love the medium, we love doing the show, we have the greatest fans

WNEW ► See Page 15

Stedman To WCSX/Detroit OM

Bill Stedman, a veteran programmer who has been PD of Oldies WOMC/Detroit since 1993, has been named OM of Greater Media's cross-town WCSX, effective March 10. He replaces Ralph Cipolla, who recently announced he will join Jacobs Media on March 17 as a consultant.

Stedman rose to national prominence more than two decades ago as PD of WRNO/New Orleans. He later programmed WKQX/Chicago, served as OM of WLW/Cincinnati and, in April 1983, became PD of WHK/Cleveland.

He later served as OM of KNEW & KSAN/San Francisco and was PD of WMXJ/Miami and KEZR/San Jose before joining WOMC.



CRS's Group Head Panel offered insight into the inner workings of some of today's most influential radio companies. Pictured after the session with moderator R&R Publisher/CEO Erica Farber are (l-r) CRB Board President Gary Krantz, Clear Channel Radio CEO John Hogan, Emmis President/Radio Division Rick Cummings and Cumulus Chairman/CEO Lew Dickey.

Radio Group Heads Talk Consolidation At CRS-34

By Lon Helton
R&R Country Editor
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NASHVILLE — Sporting a program that ranged from keynoter Dr. Laura Schlessinger to an intimate conversation with country superstar Toby Keith, the 34th Country Radio Seminar attracted 2,210 radio and record professionals here last week. Country radio managers, pro-

grammers, music directors, exhibitors, sponsors and press gathered in downtown Music City for 2 1/2 days and more than 30 panels, presentations and roundtables. Plus, country music was very much on display, with more than 100 performances in CRS-related activities and label-sponsored events.

CRS ► See Page 14

Infinity's Maduri, Hasty Now SVPs/Market Mgrs.

Chris Maduri and Herndon Hasty have been added to Infinity's growing roster of Sr. VPs/Market Managers. They will oversee Cleveland and Kansas City, respectively, and report to Sr. VP Brian Ongaro.

Maduri, who has been GM of WDOK/Cleveland since 1992 and is a 20-year market veteran, will add Classic Rock WNCX, Hot AC WQAL and Alternative WXTM to his responsibilities.

Hasty, five-year GM of KMXV & KSRC/Kansas City, will now oversee Country pair KFKF & KBEQ as well. Hasty has been in Kansas City since 1979, when he joined KYYS as an AE. He was upped to Sales Man-

ager in 1981 and was GM from 1985 to 1992, when he moved across town to manage WDAF for then-owner Citicasters. He shifted to KMXV and KSRC (the former home of KYYS) in 1997.

Hasty's first order of business was to promote KMXV & KSRC GSM John Sheehan to the cluster-wide Director/Sales post. Sheehan has overseen the stations' sales efforts since 1998. While Hasty refrained from commenting on his own promotion, he had much praise for Sheehan. "John is one of the finest radio professionals to ever join the ranks of radio in Kansas City," he told R&R. "I love talking about him."

Summers Set As PD At WMIB

Dion Summers has been named PD of Clear Channel's Urban WMIB/Miami. He has spent nine years at Radio One's WERQ/Baltimore, the last four as PD.

"We looked all over the country for the very best, and Dion really stood out as someone with experience, knowledge and desire," Clear Channel Regional VP/Miami Rob Roberts told R&R. "But, most important, he won the lightning round in the interview."

Summers joined WERQ as a part-time announcer in 1994 and a year later became the stations' overnighter. In 1996 he was promoted to Asst. PD and host of the station's *Love Zone* show. Three years later he was elevated to PD.

"I need to thank Cathy Hughes and the Radio One family for giving me the opportunity to begin my dream," Summers told R&R. "I look forward to taking what I've learned here with me to my new home at Clear Channel. I also have to give much love out to Rob Roberts and [Clear Channel programming exec] Doc Wynter for this new opportunity, and I look forward to getting to Miami."

Miller replaces Ron Walters, who had been GM in S.F. since 1994. Walters becomes Salem's VP/Church Relations, overseeing pastoral and congregational strategies to help strengthen communication

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Miller To GM For Salem/S.F.

Ken Miller has been named GM at Salem's San Francisco cluster, which comprises KFAQ & KSFB-AM & FM. He was most recently Exec. VP for MC Media Radio Group, which operates WFNO & WGSO/New Orleans. Before that he was VP/GM for then-Sinclair-owned WEZB, WLMG & WLTS/New Orleans.

"Ken is the kind of market manager for whom Salem is a great fit," Salem Exec. VP/Radio Joe Davis told R&R. "He brings years of successful experience in broadcast sales and management, combined with an understanding of the values we communicate daily through our radio stations. He'll provide the leadership that will help take our San Francisco properties to the next level."

Miller said, "It is a tremendous opportunity for me to be able to use my radio experience in serving the Lord's purposes in one of America's landmark Christian facilities. I look forward to serving listeners in the Bay Area with extraordinary Christian radio programming."

Miller replaces Ron Walters, who had been GM in S.F. since 1994. Walters becomes Salem's VP/Church Relations, overseeing pastoral and congregational strategies to help strengthen communication

MILLER ► See Page 14

Could Hatch Join Feingold On Payola Bill?

Senator latest to focus on payola; hearings planned

By Joe Howard

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Saying he'd like to hold hearings on the issue in the next few months, Sen. Orrin Hatch told R&R at Monday night's NAB State Leadership Conference dinner that he's very troubled by allegations of anti-competitive behavior in the radio and recording industries. Hatch did not rule out the possibility of co-sponsoring a bill with Sen. Russ Feingold, who has already proposed legislation that would tighten the reins on both industries.

"I'd be very interested in seeing what he has to say," Hatch told R&R when asked about the possibility of co-sponsorship. "I like Feingold. He's a very bright guy, a good person and a serious legislator."

Hatch took a few lighthearted shots at Clear Channel at the event, saying, "How many of you are here from — what is it called,

Clear Channel? What problems you cause us up there on Capitol Hill." But the senator got serious when he said he's hearing "an increasingly loud chorus of complaints" that radio airplay is being tied to advertising purchases and concert-venue bookings. "Radio airplay should reflect local tastes," he said, "not distortions from competitive abuses."

Hatch, who is Chairman of the Senate Judiciary Committee, made similar statements when he spoke to the Recording Academy at its annual Entertainment Law Luncheon on Feb. 21. He said, "Smaller competitors in the concert-venue, promotion or radio or record businesses should not be disadvantaged by abuses of market power or prohibitive payments that distort the market's natural direction."

He continued, "While I am a strong believer in free markets, I am also a strong believer in the antitrust laws and vigorous competition policy. These allegations raise serious competition issues, which my committee will investigate

HATCH ▶ See Page 6

BUSINESS BRIEFS

Pamal Gets WYNY/Westchester From Nassau

Nassau Broadcast Partners will spin off WYNY/Westchester, part of the four-station New York City-area synchrocast it purchased from Big City Radio in December 2002, to Pamal Broadcasting for an undisclosed price. When Nassau made the deal with Big City, most observers believed it would spin off one or two of the stations that comprise Tropical "Rumba 107.1," and R&R has learned that WYNY is set to be sold once Nassau has closed on the Big City purchase. Pamal's CHR/Pop WSPK/Poughkeepsie, NY will begin simulcasting on WYNY via an LMA with Nassau within a couple of weeks, after the formal announcement of the deal with Pamal has been made. With the combined WSPK and WYNY, to be known as "K104 and K107," Pamal enhances its ability to market to lucrative New York City suburbs, including parts of Nassau-Suffolk. WSPK enjoys a city-grade signal over the Poughkeepsie and Newburgh, NY markets, as well as Rockland County, NY and parts of northern New Jersey.


With its addition of WYNY, Pamal will soon have the attention of the New York City-based broadcasters who have been attracting listeners in such communities as White Plains, New Rochelle, Peekskill and Armonk, NY. Pamal already owns AC WHUD/Westchester, that market's top-rated music station; it bought WHUD and its AM sister, WLNA/Westchester, in August 1996, then added WSPK and WBNR/Newburgh, NY in July 1997. Those stations are complemented in Upstate New York by eight properties operated by Pamal subsidiary Albany Broadcasting in the Albany, NY market.

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.

	2/21/02	2/14/03	2/21/03	2/21/02	2/14/03-2/21/03
R&R Index	232.72	189.74	195.07	-16%	+3%
Dow Industrials	9,834.68	7,908.80	8,018.11	-18%	+1.4%
S&P 500	1,080.95	834.89	848.17	-22%	+1.6%



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FCC Rules 'Revolution' Not Indecent

Rescinds \$7,000 fine against Portland, OR noncomm

By Adam Jacobson

R&R Radio Editor
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The FCC has reversed its May 2001 decision to fine noncommercial KBOO/Portland, OR \$7,000 for its primetime airing of a song by performance artist Sarah Jones. The commission has ruled that Jones' "Your Revolution," a feminist critique of the derogatory portrayal of women in popular music, is not indecent.

The initial fine for the airing of "Your Revolution" on community-run KBOO was met with a mountain of protest from station supporters and free-speech activists throughout the U.S. who rallied around Jones. "Your Revolution," which KBOO aired between the hours of 7-9pm, includes the lyrics "Your revolution will not happen between these thighs/ The real revolution ain't about booty size/ And though we've lost Biggie Smalls/ Your Notorious revolution will never allow you to lace no lyrical douche in my bush."

The lyrics, along with the song's having been aired outside the FCC's "safe harbor" overnight hours, prompted the commission to issue a notice of apparent liability.

KBOO's owners challenged the fine, asserting that, based on its complete content, "Your Revolution" is not actionably indecent

and saying KBOO had a right to air the song under First Amendment free-speech protections. The FCC then began the internal review that yielded the positive outcome for KBOO and Jones.

"Freedom of expression is not dead," said KBOO Station Manager Dennise Kowalczyk. "We had no doubt that we would ultimately prevail, because this song makes a powerful feminist statement."

The FCC said it is "undisputed" that the song describes sexual activity but added that, based on its review, the material is not patently offensive and, therefore, not indecent when taking contemporary community standards into account. "While this was a very close case," said FCC Enforcement Bureau Chief David Solomon, "we now conclude that the broadcast

FCC ▶ See Page 6

i·Se·lect·or (i sə-lek'tər), n. 1. a fully branded Internet player for radio stations in the United States. 2. listeners can customize the station's format. 3. a way for stations to get back on the web legally and economically. Synonym: VALUE ADDED

iSelector™

The screenshot shows the iSelector interface with the following labeled components:

- Your name:** jbrown
- Unban:** [button]
- Flavors:** Pop
- Play/Skip:** [play/pause/skip buttons]
- Volume control:** [slider]
- Log off:** [button]
- Bandwidth choices:** [button]
- Find Station Info:** [button]
- Ban artist:** [button]
- Add deep cuts:** [button]
- Help:** [button]
- Ban song:** [button]
- Play song less:** [button]
- Play song more:** [button]
- Play artist more:** [button]
- Play artist less:** [button]
- Playlist:** [button]

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BUSINESS BRIEFS

Continued from Page 4

Entercom, Arbitron Not Talking Trends

Responding to reports published elsewhere that Arbitron and Entercom are in contract negotiations and that Entercom has not received winter 2003 trend information, Arbitron spokesman Thom Mocarsky told R&R this week that if there is anything going on between the companies — which he would not confirm — it doesn't involve the trends. "Entercom is still a subscriber to Arbitron's quarterly service in its markets," he said. Mocarsky would not address Entercom's contract status with Arbitron.

Sirius Attacks Radio, Record Industries In 'Manifesto'

Music shouldn't fade out at state borders; a song shouldn't be repeated over and over until you can't take it anymore. When was the last time someone spun a song just because they believed in its ideas? Those words are from an 11-page Sirius "manifesto" that appeared last week in newspapers in Los Angeles, New York and Detroit. The document takes aim at terrestrial radio and the record labels while touting the satcaster's own nationwide coverage and striving to position it as an artist- and music-friendly company. The manifesto continues, "Corporate sponsors want music that appeals to their demographic. Broadcasting companies want to keep the corporate sponsors happy, and program directors just want to keep their jobs. Real music gets fed into this marketing meat grinder, and the next American idol comes out the other side." Sirius handed out the credo at the Grammy awards and plans to distribute copies in magazines and in clubs, movie theaters and other public places.

Sirius VP/Programming & Market Development Larry Rebich told R&R that the manifesto is "much less about being against anything and more about what we're for." He continued, "There are things that prevent the discovery of new music, and our philosophy as a company is to be a new and significant source of new music."

Crystal Media Says It's Not Responsible For NBG Debts

Crystal Media CEO Nick Krawczyk told R&R this week that while his company has, through foreclosure, obtained all of NBG Radio Network's assets, NBG's liabilities remain its own. NBG, he said, is in the process of filing for Chapter 7 bankruptcy protection. Crystal Media is a creation of MCG Capital, which made a loan to NBG in July 2001 as NBG sought to stay in business. Crystal foreclosed on NBG's assets to repay MCG, but Krawczyk said the debt remains partly unpaid. "We are first in line," he said. "If we don't get our money back, nobody else gets their money back." NBG's offices in Portland, OR remain open, but R&R's repeated calls to the company have not been returned.

Maryland Lawmakers Block Bill To Outlaw Noncompetes

AFTRA Washington/Baltimore Exec. Director Pat O'Donnell told R&R that a bill that would have prevented Maryland employers from including noncompete clauses in employee contracts has been voted down 6-5 by the Maryland State Finance Committee, preventing it from being considered by the state's full legislature. However, O'Donnell said AFTRA, a leading supporter of the bill, plans to spend the time between now and the legislature's next session educating lawmakers about the issue of noncompetes in the hope of getting the bill passed. "We intend to keep up the good fight," she said, "because this is a workingman's bill. To help broadcast employees live and work in Maryland should be everybody's priority."

Comedy Central Encodes Signal For PPM; Columbia PPM Data Released

Cable television's Comedy Central has agreed to encode its signal for Arbitron's Portable People Meter market trial in Philadelphia. Additionally, as part of its ongoing attempts to build support for the PPM, Arbitron revealed that as the Columbia space-shuttle disaster unfolded on Feb. 1, radio audiences built to a midday total-listening plateau of more than a 25 ratings level for persons 18-49. Total persons using radio, Arbitron said, hovered around the 20 level between 10:30am and 3pm ET, and another spike in audience appeared at 4pm, substantially surpassing listening levels seen on other Saturdays. By comparison, viewing of CNN, CNN Headline News and MSNBC peaked at 10am ET and gradually declined throughout the day.

Clear Channel Division Wins Brazilian Contract

Adshel, Clear Channel Worldwide's street-furniture division, has scored a 20-year contract with the city of Curitiba, Brazil, that nation's third-largest and most affluent city. Adshel will spend about \$10 million for 8,500 bus shelters, clocks, advertising panels, kiosks and free-standing information units in Curitiba and will share ad revenue from the structures with the city. Adshel already has a deal with the city of Rio de Janeiro.

Salem Renews Most Block-Programming Deals For '03

Salem Communications has renewed 95% of its block-programming contracts for 2003 and says it expects block-programming revenue to improve 5% this year. Additionally, the company projects that revenue from block programming will represent approximately 35% of its total broadcasting revenue for the year. "Many of our block programmers have been customers for over 25 years," Salem CEO Ed Atsinger said. "The combination of a national station platform and focused programming strategy provides us with the ability to consistently offer block programmers both scale and targeting efficiencies." He added that block-programming revenue provides Salem with "a reliable stream of revenue and cash flow that grows steadily and consistently." Salem will release its Q4 and 2002 earnings on March 5.

Schieffer To Keynote NAB Radio Luncheon

CBS News' chief Washington, DC correspondent, Bob Schieffer, will keynote the NAB Radio Luncheon, set for April 8 at NAB2003 in Las Vegas. Schieffer launched his broadcast career in radio at KXOL-AM/Ft. Worth while a student at Texas Christian University and has spent more than 30 years covering Washington for CBS. The author of the newly released book *This Just In: What I Couldn't Tell You on TV* has served as anchor and moderator of CBS News' *Face the Nation* since May 1991.

AP Radio Goes Bilingual With HBC/Dallas

Hispanic Broadcasting's Tejano KHCK-AM & FM/Dallas has made a deal to receive English-language feeds from AP Radio via NewsPower. With the deal it gets access to current and archival audio actualities by way of AP's SoundBank and PrimeCuts. HBC's four other Dallas stations, KESS, KDXT, KDXX & KLNO will use NewsPower, as well as AP's Lat Am service, which offers news and information in Spanish with an emphasis on Mexico and Latin America.

TRANSACTIONS AT A GLANCE

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

- KRVS-FM/Lafayette, LA and KVRS-FM/Lawton, OK \$10 and \$800 monthly payment to the trust of Dorothy Wilson during her lifetime
- KCDI-FM/Bryant (Little Rock), AR \$3.6 million
- WJEZ-FM/Pontiac and WLDC-FM/Dwight, IL \$5.5 million
- KQLO-AM/Sun Valley (Reno), NV \$140,000
- WBPM-FM/Kingston (Poughkeepsie), NY \$3.5 million
- KWCO-FM/Chickasha, OK \$114,400
- WYNS-AM/Lehigh, PA \$375,000
- WQIZ-AM/St. George (Charleston), SC \$200,000
- KALL-AM/Salt Lake City, UT \$3.7 million
- WWBR-FM/West Point, VA \$1.8 million

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

DEAL OF THE WEEK

• WSOX-FM/Red Lion (York), PA

PRICE: \$9 million

BUYER: Lancaster-York Broadcasting, headed by President Alan Brill

SELLER: Pioneer Broadcasting Corp., headed by President Thomas Moffit Sr.

COMMENT: Upon the close of this deal, Brill's Lancaster-York Broadcasting will sell WSOX to Susquehanna Radio Corp. for an undisclosed price. Susquehanna owns 32 other stations, including WSBA-AM & WARM-FM/York, PA.

2003 DEALS TO DATE

Dollars to Date: **\$363,160,005**
(Last Year: \$5,400,913,106)

Dollars This Quarter: **\$363,160,005**
(Last Year: \$379,520,626)

Stations Traded This Year: **124**
(Last Year: 819)

Stations Traded This Quarter: **124**
(Last Year: 156)

FCC

Continued from Page 4

was not indecent, because, on balance and in context, the sexual descriptions in the song are not sufficiently graphic to warrant sanction."

He added that the most graphic phrase — "six-foot blow-job machine" — is not repeated in the lyrics and noted that Jones has been asked to perform the song at high school assemblies.

"I am pleased that the FCC has admitted its error and removed the gag order against 'Your Revolution,'" Jones said. "But I am still bothered that, because the FCC has no timeline or process it has to follow, my work was effectively censored by the federal government for almost two years without me having any role in their deliberations. I'm free for now, but who's next?"

John Crigler, KBOO's legal counsel, said that while the FCC should be commended for reversing its earlier decision, artists can take little comfort, because the

commission said it found the matter a "close case."

With the assistance of New York-based media law firm Frankfurt, Kurnit, Klein & Selz and lobbying group People for the American Way, Jones sued the FCC over the fine in January 2002, saying the song is not indecent and is thus covered by free-speech protections.

"We are excited for Sarah Jones and for all the people who might now have a chance to hear 'Your Revolution' for the first time," People For the American Way Foundation President Ralph Neas said. "This is an important victory for one artist, but it leaves in place a deeply flawed process that gives artists no way to challenge an FCC indecency finding during the years the agency can take to reach a final conclusion. The process must be fixed."

Meanwhile, Jones is preparing for a five-week run of her solo show *Surface Transit* (which includes "Your Revolution") that begins April 18 at the Berkeley Theater in Berkeley, CA.

Hatch

Continued from Page 4

and deal with appropriately."

In January Clear Channel Chairman/CEO Lowry Mays faced in-

tense questioning from Sen. John McCain and others at a hearing before the Senate Judiciary Committee held to address media-industry consolidation.

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- Tony Bennett*

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Arbitron Responds To Concerns Over Info Changes

Continued from Page 1

how we've credited the program or personality entries.

"There have been cases in the past where somebody has submitted in the programming file a personality they weren't really broadcasting. Then someone from the station that is broadcasting that particular personality comes in, looks at the diaries and finds out that he has to share credit with the competitor down the street. There have been conflicts over that, because we've taken the information in good faith and given credit according to what the information was."

Knisley explains that now, if a personality is identified by diarykeepers as being on two different stations, Arbitron will contact the PD, OM or GM at both stations to ensure accurate crediting. "Those are the ones we are going to be either getting an e-mail from verifying the broadcast or speaking to personally over the phone to get the verification," she says.

Website searches will be used as a research tool, but Knisley addresses rumors that Arbitron will depend heavily on station websites. She explains, "We are going to use websites in an attempt to search for leads, if you will, on stations we should be

calling, but credit is not going to be assigned off of websites."

Listeners Are Better Reporters

Knisley admits she needed to be persuaded that diarykeepers are more accurate reporters of personality and programming information than stations themselves. "It's a 180-

"We now recognize that diarykeepers are really a better source of information than the stations."

degree paradigm shift," she says. "Eighteen months ago I was having trouble swallowing that. I was trying to be open-minded about it, and in the last four or five months I've been looking exhaustively at different scenarios.

"For 15 years I've said, 'You have

to turn in your programming information because we need it.' But because of the new tools we have here in diary processing — being able to do queries and looking at the entire database very quickly — we now recognize that diarykeepers are really a better source of information than the stations."

Knisley encourages PDs and GMs to use PD Advantage Report No. 14 as soon as the data comes out to monitor the information that's being keyed; that is, to see entries as written by diarykeepers and how credit has been assigned. "Are there going to be one or two entries where we might not have it exactly right?" she says. "Yes, but we had that before. Is it perfect? No, it's not. Is it better? Yes."

The Lone Entry

Another key issue Arbitron has been dealing with involves what it calls "lone entries," in which a bit of program or other information in a diary isn't combined with other station descriptors. Though Arbitron reports that only 0.5% of entries from its five-market winter 2002 comparison study fell into the lone category, Knisley says, "There's a lot of concern out there about what's going to happen — that you're going to increase ascription and that data is going to go unidentified.

"What we are doing in the cases



HEARTS OF GOLD Staffers at Camdenton, MO-based Contemporary Christian Spirit FM Radio Network collected and packed up 45 boxes — more than 1,300 pounds — of Valentine's cards, candy, toiletries and much more to send by way of the American Red Cross to U.S. troops deployed throughout the Middle East. Congratulations to the team at Spirit affiliates KCVQ/Columbus, OH; KCVQ/Clarksville, TN; and KCVJ/Osceola, KCVK/Otterville and KCVZ/Dixon, MO for delivering such much-appreciated items as envelopes, Slim Jims, shampoo, books and the all-important sunscreen. Seen here packing up the goodies to go are (l-r) Spirit midday personality Caryn Coose and MD/afternoon driver Kyle Miller.

of these lone entries is looking at other diaries in the market where that lone entry appears and defining enough identification to nail down the station." She doesn't see ascription increasing at all. "I believe it will stay flat because we're not changing our edit procedures."

Who's Doing The Work?

Kinsley also notes that another concern Arbitron is hearing is about the personnel who will be crediting the entries. She says, however, that stations shouldn't worry. "We have a huge staff of very experienced market and policy analysts in diary processing who are going to be working with this throughout the winter survey; it's not a key-entry type person," she explains.

Nonetheless, Knisley recognizes that programmers are wary about

the change. "The reaction so far from some of the PDs has been very hesitant," she says. "I get on the phone with them and walk them through scenarios and old survey data. They're apprehensive, just as I was. They say openly, 'I've lost control over being able to provide programming information.'

"I can certainly sympathize with that and understand it, which is one of the reasons we have a whole staff here in Columbia, MD who will walk anyone who's concerned through the winter survey. We can't give detailed specifics during the survey, but we can certainly provide top-level information to PDs.

"The anxiety's going to be high, but once you get used to it and go through the process, you'll see that it is going to be better than what we've been doing in the past."

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Does Your Station Get Credit For Increasing Client Business?

A reader challenge: natural-foods retailer

By Dan O'Day

A reader writes: *We've been working with XYZ Whole Foods, a natural foods store, for about a year. We create their radio commercials and oversee the print ads to make sure that print and broadcast are transmitting the same messages at the same time. They're using three commercial radio stations and sponsorships on one public radio station, plus full-page ads in a regional monthly paper.*

Their business has been growing each year, riding the wave of growth in the organic-food business. The result: Their business has grown even more this year. The staff, owners and stations love the spots; people comment to the owners and staff weekly on the spots; and people stop me in the street to tell me they like the spots.



Dan O'Day

So, what's the problem? The store does a telephone survey a couple of times a year to customers to get feedback on its marketing. The vast majority of respondents say they were referred to the store by a friend. Hardly anyone even mentions the radio.

There are three owners. One of them knows the spots are bringing in business. The other two think they'd do just as well without the advertising. How can the telephone survey questions be improved to show what I think is the case — that people actually respond to the spots?

Here are the marketing-oriented questions they ask on the phone:

1. How did you hear about XYZ? Was it a referral (friend/relative/health professional)? If yes, what did they say?
2. Have you ever seen or heard any ads about XYZ? If yes, what medium (radio/TV/newspaper)?
3. What do you remember about it?

Dan's Reply

You say, "There are three owners. One of them knows the spots are bringing in business." How does he know? Can you transfer his knowledge to the others?

You say, "The vast majority of respondents say they were referred to the store by a friend. Hardly anyone even mentions the radio." The other two partners need to understand:

1. Respondents give either their most recent or their most personal reasons. Example: They've heard the spots for months, and then a friend recommended the store. The friend's recommendation pushed them to act on the sales message that had already entered their consciousness. Without the strength of that repeated sales message, they might

not have acted on the friend's recommendation.

It's the difference between "You recommend XYZ Whole Foods? What's that? A wholesaler? A supermarket warehouse store?" and "You recommend XYZ Whole Foods? I've heard of them; they're supposed to have a huge line of organic foods, but at prices that are more like supermarket prices." Many people are reluctant to credit advertising as the motivation that drove them to act; they don't like to

admit they can be influenced by such "manipulative" means.

2. The respondents don't tell the surveyors where their friends heard about XYZ Whole Foods. Maybe the friend isn't even a customer but has heard the commercials. Or maybe the friend first heard the commercials and then became a customer. But when the friend is recommending XYZ Whole Foods, there's no way that person is going to say, "You should try XYZ Whole Foods, because I heard a commercial and then went there and then became a regular customer."

Let's say the average new customer refers five friends during the first year. This means that when a commercial delivers one new customer to XYZ Whole Foods, it really delivers six new customers, who, in turn, each deliver six new customers, ad infinitum.

But now for a tough question. You say, "I think people actually

respond to the spots." Why? Is it because you have faith in the medium and in your own selling abilities? Or are the spots created in a manner that allows for some sort of measurement of results? If they're just institutional spots, there's no way to objectively measure their effectiveness, especially because other media are being used simultaneously.

Specific Offers Demonstrate Your Influence

Have you tried a campaign that focuses on a single, targeted product line — say, their wheat grass juice or their private line of canned goods? Is there a single day (or half-day) during the week that draws too few customers? If so, how about a radio campaign that offers an incentive to customers who shop during that time? You simply explain the problem in your own interesting, compelling way:

XYZ Whole Foods is a very popular gathering place for active people with healthy lifestyles, except on Wednesday evenings. All week long, customers depend on XYZ Whole Foods for their cheerful, expert advice on organic foods, vitamin supplements — even homeopathic remedies. In other words, our employees feel popular! You like them, you really like them, except on Wednesday nights, when you avoid them like an I.R.S. agent with halitosis — which makes them feel unwanted.

So we've come up with a nifty solution. Come to XYZ Whole Foods this Wednesday night, any time from 5:00 until we close at 10. Ask one of our really smart employees a question — about anything, even if you don't really need to know — and we'll reward you with a fresh, hot cup of Yuppie Java and some of our heavenly freshly baked oatmeal raisin cookies, at no charge. And we'll give you a 10% discount on anything and everything you buy while you're here. Sure, that'll cost us a bit. But it's cheaper than sending all of our employees to therapy.

If you can convert the store's slow time into prime time using only radio, I suspect those other two partners will see the light. But if your commercials for XYZ Whole Foods don't make a specific offer, then no one knows for sure if the partners are getting their money's worth.

You ask, "How can the telephone survey questions be improved to show what I think is the case — that people actually respond to the spots?" How about running spots

How Client Referrals Can Grow Your Business

By Dan O'Day

Which would you rather do to acquire new clients?

- A. Prospect and cold call.
- B. Have them contact you, already predisposed to advertise with you? No sane human would possibly select "A" over "B."

But how do you get business owners with whom you've had no previous contact to call you? By way of referrals. Business owners and entrepreneurs have friends who are also business owners and entrepreneurs. They talk to each other. When they find a good supplier, vendor or professional resource, they recommend it to others.

Recently, a friend called to ask my advice. He was looking for a local hotel at which to hold a professional event. Knowing I've produced quite a few such events over the years, he thought I might have some suggestions. I recommended a hotel I've used several times — the Doubletree in L.A.'s Westwood neighborhood. I gave him the name of the sales manager and told him to tell her I suggested he call.

This was not a big event. I doubt it would have meant more than a few hundred dollars to the hotel. But a week later I received a package from the hotel's sales manager: a gift tin of the Doubletree's famous chocolate chip cookies, along with a thank-you note for referring my friend.

Three Points To Consider

1. My friend had not yet become a customer. The thank-you gift was sent simply for my referring a potential customer, not necessarily for helping the hotel make a sale.
2. Do you have a system in place that automatically kicks in whenever one of your clients recommends you? If not, why not?
3. You do not have to wait for a referral to come floating into your office. As a matter of habit, you should ask every satisfied client for referrals. The wrong way: "Say, uh, do you know anybody else who might want to advertise with us?" The right way: "John, would you please do me a big favor and write down the names and phone numbers of three people you know who also could use my help in growing their businesses?"

"But I could never do that," you say. "That would seem so pushy." No, it wouldn't. Not if you make the request of a satisfied client.

Think about your experiences: When you discover something that adds to your life or your business success, don't you readily recommend it to friends? What about when you discover a great new restaurant, a website you love or a movie that enthralled you? If you're like most people, you regularly and cheerfully give unsolicited referrals to all sorts of people and businesses.

Yes, at first you will be uncomfortable asking for referrals. No, the satisfied client will not mind being asked and, in fact, might be flattered.

Note the wording of my suggested request: "Write down the names and phone numbers of three people...." If you ask for "some" or "any," you might get one. If you ask for three, you'll probably get three. When the client gives you three names, you say, "I promise I'll call each of them right away."

Let's say the client's name is Stan Ameche, and Stan has suggested that you call Steve Arbuckle. As to how you begin your cold call (which is no longer cold; it's been warmed up for you), start by saying, "Steve? My name is Ed Salesperson, and I promised Stan Ameche I'd give you a call today."

And how do you get past the gatekeeper? You say, "Ed Salesperson for Steve Arbuckle, please." The gatekeeper replies, "May I ask what this is regarding?" or, "Who are you with?" You say, "Just tell Steve that Stan Ameche wanted me to call him today."

Or, of course, you can go back to cold-calling businesses out of the Yellow Pages. It's your choice.

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, or subscribe online at www.danoday.com.

that say, "If someone calls and asks why you shop at XYZ Whole Foods, be sure to say it's because of these commercials!"

Actually, I'm joking. My point is simply that a telephone survey, un-

less it's a controlled test of the general population to measure a campaign's effectiveness in building brand awareness, is not the best way to judge whether a commercial is working.

How To Solve Everything

One financial fix to improve billing

1. Total radio revenues for the past 30 years have been averaging 8% of all advertising.

2. Radio usually fails to command rates commensurate with audience size.

3. Most radio execs are fearful, a little confused and afraid to take any risks.

These problems would be solved with one courageous, honest act, one simple change in compensation. But first, some brief background:

Most major-market GMs are smart. I would happily give most of them \$2,000 of my money to invest. Unfortunately, their employers don't share my confidence. Very few GMs can spend more than \$1,500 without getting approval from above. The money may be in the budget, but they can't spend it without an OK from the boss.

The Biggest Lie

It's a big lie when companies say, "We want entrepreneurial managers." In fact, no big corporation wants them.

Let me tell you what an entrepreneur is: I'm an entrepreneur. I left as VP/GM of the ABC Radio Networks to start my own consulting company. When I sense my business will grow through investment, I invest. When I sense there is no money in the market, I go to other markets. If I get it right, I take home more money. If I get it wrong, my mortgage is at risk.

The money is mine to spend, the timing is mine to control, and the results are mine to enjoy or regret. That's an entrepreneur: total control over costs that impact income. First the expense, then the income.

When corporations say they want managers with the "entrepreneurial spirit," it's code for "cheap." But successful entrepreneurs are not cheap. They make investments that generate income. They will work out of a garage rather than pay foolish rent, but they will spend as much money as they can on the product and marketing.

Since almost no GMs are allowed to freely spend the income they generate, why are they bonused on the bottom line? It's not fair. If GMs have to delay a needed research project to the next quarter, if they can't buy a critical ad campaign because of corporate, if they have to exhaust their air talent because of a dictate that says five-hour airshifts, they are not in charge of their P&L. So don't bonus them on the profit line. It's a lie. Even in the rare situations where



Walter Sabo

GMs have real autonomy, the financial needs of the corporation may supersede local investment; for example, trouble in the TV division may mean that all the cash has to be scooped from the radio division. Again, it isn't right to bonus that GM on profits under those circumstances.

Give Local GMs Control

Here's the solution: Bonus GMs honestly. Reward them exclusively on a formula based on average unit-rate increase and gross billing increase. The combination of better rates and higher gross rewards something GMs can control while preventing spotload increases. Local GMs have absolute control of key top-line components: They can control rates, manage a sales staff and deploy their intimate knowledge of their city. Reward that.

What would the results be?

- Rates would increase.
- Overall dollars for the medium would increase.
- New ways would be found to

take money from other media, rather than just other radio companies.

- GMs would refocus on programming. Better programming means better ratings, which means more gross billing.

- GMs would be highly motivated, because they would finally be rewarded for something they can control.

Corporate GMs can control gross billing. Bonus them on just that.

Yes, it's a simple solution. The good thing is that it will work.

(Bonus management tip: When you tell an account executive he's doing a great job, he expects a raise. When you tell an air talent he's doing a great job, he just got one.)

Walter Sabo has led consulting firm Sabo Media since 1984. His team includes a number of major media companies, including Millennium Broadcasting and Standard Broadcasting, and all 100 channels of Sirius. Before starting his own company Sabo was VP/GM of ABC Radio Networks and Exec. VP in charge of NBC-owned FM stations. Reach him at 202-681-8181 or walter@sabomedia.com.

Is Your Radio Station Really Secure?

By John Lund

Stocking up on duct tape and plastic sheeting may give the general public some sense of safety in their homes, but radio managers need to do a lot better than that to protect their staff, systems and signal. If there was ever a good time to check the security of your station and facilities, now is it. Consider these questions:

1. Can anyone walk in and tour the building without an appointment?

2. Do you keep a list of people who come in? Do you have control of station keys or, better yet, a card system that tracks comings and goings?

3. Are all doors and windows in the building locked at night?

4. Are visitors under tight control and always escorted?

5. Are sensitive station records backed up and stored in an outside location?

6. Is your website secure?

7. Is there a memo explaining what to do and who to call in all sit-



John Lund

uations — including a flood, power outage, fire, earthquake or weather problem? How about if a staff member has an accident? This information should include not only contact information for key staff, but hospitals, insurance agents, utility companies and outside engineers.

8. Are your building and automobile insurance coverage up to date? Does your insurance cover every possible problem?

9. Is your tower site secure? Could someone be hurt on a charged tower? Can anyone climb the tower, or is there a fence around it? Are there

Nobody Cares About Radio ... Or Do They?

By Steve Stockman

I was sitting in a meeting the morning after watching some horrible focus groups in a major market. I say horrible because the participants knew nothing about the radio station we were researching. After about half an hour spent bemoaning that fact, the programming consultant in the room summed it up: "Well, the truth is," he said, "people think about radio about as often as they think about their shoes."

I remember the first time I heard that one.

What the consultant who said it then meant was that people don't spend all day thinking, "What can I do for radio today?" He meant that to make a real impression, we had to bash people over the head with a two-by-four. But, years later, what the consultant meant in the post-focus-group meeting was, "Of course nobody knew about our station. You can't get people to care about radio."



Steve Stockman

Is he right? Is it impossible to get people to love, talk about, care about radio? In a word, no. It's true that nobody thinks much about shoes — unless it's time to buy new Nikes or they see those slipperlike Merrells for the first time or decide to spend \$500 on a pair of Jimmy Choo designer pumps.

Nobody thought much about chicken until Frank Perdue started feeding the birds marigold petals to make their skin yellow and stuck those pop-up thermometers in their breasts. Nobody thought much about coffee before Starbucks. Nobody cares much about most products until some smart marketer gives them a reason to.

"Nobody cares about radio" was intended as a caution to ensure that we would work hard to get the customers' attention. Now it's an excuse for not bothering to try.

How do we undo this self-fulfilling prophecy? First, go back to your own passion: What excited you about radio so much that you dreamed of going into it? What experiences have you had — however long ago — where you said, "Damn, this is a great business!"

Second, when listeners talk at focus groups, listen. What are they disappointed by? What are they angry about? Fixing those things and telling them about it are key to regaining their interest, trust and, ultimately, passion.

Editor's note: Paragon Media Strategies' recent survey indicated that listeners are adamant that they want radio to identify the artists and titles of songs played (R&R 1/24). That's one obvious area for broadcasters to address.

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warning signs around the tower and transmitter sites?

10. Are station vehicles protected at night? How are vehicles protected at remotes?

11. Does the fire extinguisher in the studio work? How about the smoke detectors?

12. Is there a written action plan that outlines the information above and contingency for every emergency situation? Have you rehearsed these scenarios?

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'Net Access Grows, 'Digital Divide' Narrows

Continued from Page 3

at a typical network-radio CPM of \$2.50 and an average of five units per hour.

Also, regular users of streaming media are an attractive audience for advertisers. Twenty-nine percent are in households with \$75,000 or more in annual income, compared to 17% of the total 18+ U.S. population, and 26% are college graduates, compared to 18% of 18+ adults. They're more than twice as likely to have broadband as the general population — 39% vs. 17% — and 51% have two or more computers in the home.

Finally, access to commercial-free programming is not the first priority for users of streaming audio. Asked what would make them willing pay a small fee to hear their favorite online programming, 46% said they'd pay for "content or programming you could not get elsewhere." Audio quality was next in line, at 34%, while 30% said a commercial-free stream would be most likely to inspire them to pay. A noticeably smaller spotload would be an incentive to pay for just 15% of respondents.

'Net Audio Grows, Video Down

According to "Internet 10," the percentage of Americans who have listened to online audio in the past month continues to grow, reaching an all-time high of 17% in January 2003. That's up from 12% a year before and 5% in 2000. Online video's growth has dipped, however; 7% of Americans have viewed online vid-

eo in the last month, down from 9% a year ago and even with 2000.

Says the study, "As of today, it appears that consumers derive growing value from Internet audio broadcasts, but tuning to Internet video has not yet become a regular habit." Arbitron and Edison don't speculate as to why that is, but it likely has something to do with the fact that online video, with small screen sizes and poor resolution, isn't yet comparable to watching TV the way 'Net audio is to broadcast radio. That should change as broadband use grows and streaming-video technology improves.

Thirty-four percent of Americans have tried listening to a radio station's online simulcast, up from 25% a year ago. Twelve percent have listened to such a simulcast in the last month, and 6% have listened in the last week.

Radio-station simulcasts continue to lead Internet listening overall, but more listeners are looking out of town for programming: Forty-six percent of Internet-audio listeners say they listen most often to the simulcasts of their local stations, down from 56% in January 2001, and the number who listen most often to simulcasts of out-of-market radio is up from 34% to 40%. Digital rights and royalty issues have taken many station simulcasts offline temporarily or permanently, and the researchers suggest that listeners may be substituting out-of-market simulcasts for local streams that have gone away.

Internet-only audio, which has also struggled with rights and royalties, is growing again after a lull.

Nineteen percent of Americans have now tried an Internet-only stream, up from 12% in January 2002 after a dip from 12% in 2000 to 9% in 2001.

Media Perception

Arbitron and Edison also asked respondents about Sirius and XM Satellite Radio, and aided awareness of both satcasters is up. XM awareness rose from 17% in January 2002 to 37% in January '03; for Sirius, awareness is up from 8% in '02 to 18% in January of this year. Fifteen percent of active Internet-audio users are very interested in satellite radio, compared to 9% of Americans overall.

When it comes to perceptions of local radio overall, Arbitron and Edison find that most people are pleased by what they're hearing. Sixty-nine percent say radio does a good job of providing a variety of programming, while 73% say it does a good job of playing the music they like.

With broadcast indecency so much in the news, Arbitron and Edison asked consumers what media most often airs programming "too dirty and explicit" for their tastes. Twenty-five percent say cable TV crosses that line most often. Network TV is next, with 19% of consumers saying it's too often explicit, followed by the World Wide Web, at 14%, and Internet video, at 13%. Only 8% report that radio is the medium they find offensive most often.

Recommendations

As always, Arbitron and Edison provide recommendations based on their study's findings, and this time out they say, "Internet broadcasters should get serious about ad sales." They recommend that streamers with smaller audiences aggregate as networks to offer enough audience size to be attractive to advertisers and say webcasters should get started on building professional ad-sales organizations and promoting the medium to consumers and the advertising community.

Since more consumers care about unique content than commercial-free programming, the researchers say content is what subscription streamers should emphasize when they make their pitch to consumers. They also suggest that a cable-TV-style blend of ad-driven and premium paid, commercial-free content could be a useful model for online entertainment.

Finally, because they find that most people are reasonably happy with local radio, the researchers say webcasters shouldn't count on dissatisfaction with radio to drive their businesses.

The complete results of "Internet 10" are available at www.arbitron.com and www.edisonresearch.com.



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	50 CENT	Get Rich Or Die Tryin'	3
3	2	EMINEM	The Eminem Show	41
2	3	NORAH JONES	Come Away With Me	44
4	4	COLDPLAY	A Rush Of Blood To The Head	26
5	5	VARIOUS ARTISTS	8 Mile	17
7	6	AVRIL LAVIGNE	Let Go	37
8	7	CHRISTINA AGUILERA	Stripped	16
6	8	RED HOT CHILI PEPPERS	By The Way	33
20	9	VARIOUS ARTISTS	Daredevil Soundtrack	3
9	10	JUSTIN TIMBERLAKE	Justified	16
-	11	R KELLY	Chocolate Factory	1
11	12	SHANIA TWAIN	Up!	14
16	13	JOHN MAYER	Room For Squares	47
12	14	THE ROLLING STONES	Forty Licks	21
14	15	NELLY	Nellyville	35
10	16	MASSIVE ATTACK	100th Window	2
19	17	SYSTEM OF A DOWN	Toxicity	77
17	18	U2	The Best Of 1990-2000	16
15	19	ZWAN	Mary Star Of The Sea	4
23	20	PINK	Missundaztood	60
21	21	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	6
13	22	CHEMISTRY	Second To None	6
33	23	AUDIOSLAVE	Audioslave	14
22	24	JAY-Z	The Blueprint 2: The Gift & The Curse	15
18	25	ELVIS PRESLEY	Elvis 30 #1 Hits	22
26	26	JENNIFER LOPEZ	This Is Me ... Then	13
36	27	PINK FLOYD	Echoes (The Best Of Pink Floyd)	68
24	28	ELTON JOHN	Greatest Hits 1970-2002	10
28	29	CREED	Weathered	66
27	30	DIXIE CHICKS	Home	21
35	31	NICKELBACK	Silver Side Up	75
25	32	NAS	God's Son	10
44	33	FLAMING LIPS	Yoshimi Battles The Pink Robots	4
30	34	JOSH GROBAN	Josh Groban	34
46	35	ALICIA KEYS	Songs In A Minor	83
50	36	SEAN PAUL	Outta Rock	2
29	37	NIRVANA	Nirvana	17
39	38	PUDDLE OF MUDD	Come Clean	64
37	39	KID ROCK	Cocky	6
38	40	SHAKIRA	Laundry Service	66
47	41	T.A.T.U.	200 Km/H In The Wrong Lane	2
40	42	SANTANA	Shaman	18
31	43	SUM 41	Does This Look Infected?	9
43	44	ROBBIE WILLIAMS	Escapology	14
34	45	2PAC	Better Dayz	13
-	46	KYLIE MINOGUE	Fever	40
-	47	TOOL	Lateralus	77
41	48	INCUBUS	Morning View	39
-	49	GOOD CHARLOTTE	The Young And The Hopeless	3
-	50	QUEENS OF THE STONE AGE	Songs For The Deaf	10

DIGITAL BITS

• Subscription 'Net-only streamer MusicMatch in January took the top network slot in **Arbitron's MeasureCast Ratings** for the first time. A corporate policy change took most of Clear Channel Worldwide's 200-plus streams offline in the first half of the month, so CC fell out of the No. 1 network spot for the first time since it's been rated — all the way to No. 13, with 1.5 million hours streamed, down from 5.6 million hours in December. A pair of broadcast aggregators followed MusicMatch in the network spots: StreamAudio was No. 2 for the month, with 4.2 million hours, while WarpRadio was in third, with 2.7 million hours. Topping the individual channel ratings was RadiolO's Triple A radio/Eclectic stream, which picked up 1.03 million hours, followed by MusicMatch's ArtistMatch, with 1.29 million hours. In third for channels was U.K. Hot AC broadcast stream Virgin Radio, with 1.2 million hours of listening.

• According to the latest **Ipsos-Reid** "Tempo: Keeping Pace With Digital Music Behavior" report, about one-fifth of Americans and half of all teens had downloaded at least one file from an unlicensed peer-to-peer network as of the end of 2002. Interestingly, 26% of men say they've downloaded a file, compared to only 12% of women. About 40 million Americans overall have tried downloading. The only good news: The figures are almost unchanged since the April "Tempo" study, which could mean illegal file-trading's explosive growth is slowing a bit.

Johnson Adds PD Duties At WENZ

Kim Johnson has added PD duties at Radio One's Urban WENZ/Cleveland. She is also PD of Urban AC sister WZAK/Cleveland.



Johnson

"I am enjoying the challenge and excited about programming a winning station," Johnson told R&R. "I am also really excited about programming an R&B/hip-hop station. I have a wonderful and talented airstaff, and we're going to serve the Cleveland market with the best in music and talent."

Johnson joined WZAK 18 years ago as an overnight talent. She has also been morning show host and is currently WZAK's middayer, as well as host of *Urban Spotlight* and *Woman to Woman*, two weekend public-affairs programs.

WJZI/Milwaukee Names Scott PD

WJZI/Milwaukee MD/afternoon drive personality Steve Scott has officially been given the PD title at the Smooth Jazz station. He has been interim PD at the Milwaukee Radio Alliance outlet for 11 months.



Scott

Scott once worked at the market's now-defunct Smooth Jazz WBZN. He has also worked at Classic Rockers WZMF and WQFM in Milwaukee.

"I'm excited to be back in Smooth Jazz after 12 years in Classic Rock," Scott told R&R. "This is a different format than the one I got into many years ago, and its evolution presents quite a few challenges for me, which I look forward to. I love working with this music, and jazz artists are the best and most humble in the world to work with."

Americana

Continued from Page 1

R&R on a weekly basis and will continue to oversee and manage it. The chart page will include a weekly artist review and pertinent Americana news as reported by R&R Triple A Editor John Schoenberger.

"R&R has always felt it was important to provide to our readers the most up-to-date information for all current-based formats," R&R Publisher/CEO Erica Farber said. "We are so pleased with our new relationship with the Americana Music Assn. and look forward to including the weekly Americana chart in the pages of R&R."

LETTER TO THE EDITOR

PD Praises Female Talent

I thought the Feb. 14 AC article about the all-female morning show in Miami ("Forecast: Humid, 90% Chance of Estrogen") was very interesting. I listened to that show while in Miami and thought it was well done.

I'm glad that you wrote that piece. I have found great success by increasing the estrogen content of the programming. It's still amazing to me to see the number of old-school programmers out there who would totally shoot down not only an all-female show, but women on the air at all! Yes, they still exist. Keep up the great work.

Jeff McHugh
PD, WKZL/Greensboro

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

KCMO Combo Ups Hoffman

Chris Hoffman has been promoted to OM for Susquehanna's KCMO-AM & FM/Kansas City. PD of Oldies KCMO-FM for four years, Hoffman also adds programming duties at Talk KCMO-AM to replace Jeff Catlin, who will segue on March 1 to the company's KTCK/Dallas as PD.

Before joining KCMO-FM Hoffman served from 1988-99 in a variety of off-air positions, including PD, at KXKL-AM & FM/Denver.

"I am incredibly excited about this new opportunity to expand my career," Hoffman told R&R. "Jeff has done a tremendous job at KCMO over the past two years, and I am inheriting a great staff of people who are incredibly passionate about this radio station. I intend to raise my passion level to meet theirs as together we meet the challenges of the future with a well positioned Talk station and a great staff of players."

In related news, KCMO-AM News Director/morning news anchor Scott Mayman has added Asst. PD duties.

CRS

Continued from Page 3

CRS-34 got underway with the Group Heads panel, which featured Clear Channel CEO John Hogan, Cumulus CEO Lew Dickey and Emmis President Rick Cummings and was moderated by R&R Publisher/CEO Erica Farber. Infinity President/Programming Andy Schuon was scheduled but unable to attend.

Whenever radio group heads get together, the discussion inevitably turns to consolidation — and this

AMA Exec. Director J.D. May remarked, "This is an amazing opportunity for Americana that will most certainly continue to raise the profile of our music and our industry. We're thrilled that a leading publication like R&R sees the potential for our music and industry as we do and that they're willing to invest their resources in our format."

The Americana radio format is American roots music based on the traditions of country. While the musical model can be traced back to the Elvis Presley marriage of hillbilly and R&B that birthed rock 'n' roll, Americana as a radio format developed during the 1990s as a reaction to the highly polished sound that

panel was no exception. The three executives agreed there is more consolidation in radio's future and that it will most likely occur in the next three years.

"We will be a much more consolidated business than today," Hogan told the crowd. "There are still 3,800 owners out there. While there has been an enormous amount of change over the last seven years, radio is far from a consolidated business."

Dickey said he wouldn't be surprised to see another billion-dollar radio company emerge. He added that, when it comes to operating today's

defined the mainstream music of that decade. By also including influences ranging from folk to bluegrass to blues and beyond, Americana handily bridges the gap between Triple A and mainstream Country.

Miller

Continued from Page 3

between the church and Salem's local stations. A former pastor, Walters joined Salem in 1991 as GM of KPRZ/San Diego.

In other Salem news, 19-year Rockwell International exec Curtis Johnson is hired as Corporate VP/Human Resources.

UPDATE

WWCC/Greensboro Flips To CHR/Rhythmic

Clear Channel's Classic Country WWCC/Greensboro on Monday flipped to CHR/Rhythmic as "94.5, the all-new Beat." The station — which is playing 10,000 "joints" in row, commercial-free — features such artists as 50 Cent, Ashanti, Christina Aguilera, Eminem, Jay-Z, Missy Elliott, Nelly, P. Diddy and Justin Timberlake.

"Our research has indicated that there is a strong core group of 18-34-year-old listeners disenfranchised from their radio choices in this market," Clear Channel/Greensboro Market Manager Morgan Bohannon said. "Our plan is to offer them a new radio station that is fresh, contemporary and active, just like this lifegroup."

WWCC is positioned between Entercom's heritage CHR/Rhythmic WJMH and Dick Broadcasting's CHR/Pop WKZL.

"Greensboro finally has a station making WJMH keep it real and making it real clear how lame [WKZL morning man Uncle] Murphy and the WKZL crew are," said WWCC OM Tim Satterfield, who is searching for a new PD, as well as air personalities for all dayparts. "WWCC is a reliable and hip music-intensive station that plays music for all people."

Frugé Upped To KMXB/Vegas PD

KMXB (Mix 94.1)/Las Vegas has elevated Charese Frugé to PD. She had been Asst. PD/MD of the Infinity Hot AC for two years and replaces Cat Thomas, who remains PD of Infinity's CHR/Rhythmic KLUC and AC KMZQ in Las Vegas.

"I only have two stations now — I'm so excited," Thomas told R&R. "Seriously, this is a great move for all of us, and I know that Charese will do a great job."

First-time PD Frugé said, "Mix has always been my baby. I want to especially thank Cat Thomas and [Sr. VP/Market Manager] Tom Humm. I'm thrilled that they have faith in me, and I look forward to the future here at Mix."

Frugé was previously MD of WKZN and morning personality at WEZB, both in New Orleans.

In related news, KMXB & KMZQ Asst. Marketing Director Kate Tussing rises to Marketing Director. She replaces Vanessa Thill, who exits after 13 years.

consolidated giants, "Clear Channel is the model. We all must take advantage of scale in order to compete effectively in this economy."

Offering his thoughts on today's radio business, Cummings said, "We like the business. It's not as fun as it was five or 10 years ago. That's just the nature of the beast. But I think that's probably true in almost any business. There is probably more uncertainty in the world, more uncertainty in our industry and more uncertainty at home than there has ever been."

Hogan said, "Radio is a great business. It's a great time for radio. We have the opportunity to change our position in the media businesses."

Cummings also acknowledged that, while business is better today than it was a year ago, the future is uncertain because of the prospect of war. He said, "It's business as usual until it isn't," and noted that sales reps were writing business with "cancel if war breaks out" caveats.

Hogan took issue with Washington, DC's view that consolidation might stifle programming diversity: "They say that radio has become homogenized, and I beg very strongly to differ. There are more formats today than there were in 1996. There are more unique artists and more unique songs being played on radio.

"What has happened is that a relatively small but very vocal group of people has focused on a medium that has had a unique relationship with America over the years. It's very personal, it's very intimate, and changes have occurred. And there are some people who are upset about that."

Cummings agreed, adding, "We want creativity, we want diversity in formats, we want more talent, we want to do all those things that make this medium dynamic. But it's also a business, and it has to be mass-appeal. There isn't a zydeco outlet because there are 14 people in America who care about it. At some point it gets absurd."

Delving into another situation under Capitol Hill scrutiny, Hogan commented on the record industry's high cost of doing radio business. He said, "If indie promotion goes away, it will be because labels stop paying them. It's a system they created."

When the subject of a Country station in New York City came up, all three execs agreed that Infinity's WNEW would probably not go Country. Explained Cummings, "New York will eventually get a Country station, but it won't be on a \$300 million stick ... because the format reaches 35+, 75% female and is not accessible to non-whites."

National Radio

• **WESTWOOD ONE & THE GRAND OLE OPRY** present *Grand Ole Opry Weekend*. The two-hour weekly program, set to debut in April, features performances recorded live at the Grand Ole Opry in Nashville. Affiliates also receive the daily one-minute feature "Backstage at the Opry." For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

• **WW1 & NBC NEWS** form NBC News Radio, one-minute reports fed hourly each weekday from 6am-1pm ET and anchored by NBC-TV and MSNBC personalities Tom Brokaw,

Changes

Classic Rock: WAXQ/New York adds the weekly *Q104.3's Friday Night Rocks With Eddie Trunk*.

News/Talk/Sports: Jim Haller joins Sports USA Radio Network as color

Chicago

Continued from Page 1

Wells has added VP/GM duties at WUSN, and Michael Damsky and Drew Hayes have added Station Manager duties at WXRT and WSCR, respectively.

Robbins has been VP/GM of Infinity's three-station Columbus, OH cluster since 1997. He rose to national prominence in 1982 as CHR/Rhythmic WBBM-FM's Asst. PD/MD. In his new position he replaces Don Marion at WBBM-FM and Mike Fowler at Oldies WJMK, both of whom officially exited the company on Tuesday.

"Dave's experience and leadership skills will benefit both stations as we look forward to building on their heritage and excellent brands," Zimmerman said.

Robbins also served as Operations Director for KMOX-AM & KHTR-FM/St. Louis from 1985-88; PD for WNCI/Columbus, OH from 1988-90; and Group PD for WNCI parent Nationwide Communications from 1990-95. He spent three years as GM of WNCI and sister WCOL/Columbus before moving across town to Infinity's WAZU, WHOK & WLWQ.

Wells, who retains his VP/GM titles at Infinity/Chicago's Triple A WXRT and FM Talker WCKG, spent the early part of his career on the programming side of the business and was a personality at WKQX/Chicago in the mid-1970s. He succeeds 20-year Infinity vet Steve Ennen, who recently became President/COO of Country WUSN subsidiary Spark Network Services.

"Steve Ennen helped to build WUSN into America's most listened-to Country station," Wells told R&R. "My goal is simply to keep the station focused on serving its loyal listeners and sponsors. WUSN is a great station; it's a heritage Country station and one of America's most respected Country stations. I look forward to working

with [new OM] Tom Rivers to keep the programming focused." Wells has been involved with WXRT since 1979, when he became an AE. He was elevated to GSM in 1981 and became Station Manager in 1987.

Damsky's new duties as WXRT Station Manager, on top of his current responsibilities as GSM, will give Wells "more time to spend downtown with WUSN and WCKG," Zimmerman said. Damsky will continue to report to Infinity/Chicago Sr. VP/Director of Sales Paul Agase.

CHRONICLE

BIRTHS

KIOA/Des Moines PD **Tim Fox**, wife Leisa, daughter Chloe Mackenzie, Jan. 13.

CONDOLENCES

Former Tom Petty & The Heartbreakers bassist **Howie Epstein**, 47, Feb. 23.

Johnny Paycheck, 64, Feb. 19.

Brian Williams and others. For more information, contact Peggy Panosh at 212-641-5052 or papanosh@westwoodone.com.

analyst for the Phillips 66 Big 12 Men's Basketball Tournament ... WLW/Cincinnati renews its agreement to broadcast University of Cincinnati Bearcats football.

Industry: Mimi James is named Sr. VP/Talent & Creative Development for VH1 ... Benjamin Trust becomes GM of Megatrax Music.

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Hayes, who will continue as Operations Director for News WBBM-AM and Sports WSCR, will now be responsible for all programming, marketing, technical and financial issues concerning WSCR, Zimmerman said. Hayes will continue to report to Zimmerman.

In related news, WJMK has tapped WCKG GSM **Terry Hardin** for GSM duties, replacing outgoing GSM **Todd Wegner**. **Ron Suber** is named Market Controller.

Meanwhile, Infinity spokesman Dana McClintock told R&R that, contrary to reports published elsewhere, Exec. VP/Eastern Region **Ken O'Keefe** has not been given the title of Sr. VP/Market Manager for Infinity's Boston stations. O'Keefe

WNEW

Continued from Page 3

ever, and we'll be back." The duo's show was syndicated by both Infinity and Westwood One and was canceled by Infinity in August 2002, following the St. Patrick's Cathedral stunt.

WNEW continued with its Talk format until mid-January, when it began stunting with a jockless CHR/Pop presentation run by KMXV/Kansas City PD **Jon Zellner**. While many predicted that WNEW

has been overseeing the market's stations since obtaining his current position in December 2002 and will continue to do so.

was exploring a move to Triple A or AC — or even a permanent shift to CHR/Pop — the appointment of McDonough-Taub confirms that Infinity is ready to make a bold statement by unveiling something radio hasn't seen since the early 1950s, before Top 40 slowly killed off the highly successful radio networks of the 1930s and 1940s.

Among the jobs currently available at WNEW are those for reporters, bookers, show producers, senior broadcast producers, librarians, a bureau chief and a music producer. WNEW is also seeking a GSM.

FCC ACTIONS

FCC Bustling With Ownership-Rules Review

FCC Commissioner **Kathleen Abernathy** told reporters last week that she's been meeting with the Media Bureau as it pores over the volumes of comments filed in the FCC's ongoing media-ownership rules review. She added that she's met with representatives from just about every corner of the media industry on the issue and quipped, "Ask me who's not coming in; that would probably be better." Abernathy noted, however, that extensive information-gathering is a necessary part of the decisionmaking process: "Until I have a better appreciation of the data, as far as how consumers receive information, the business models, the economics and where this market is headed, it's hard for me to say what is the right answer for a regulatory framework."

NAB Files Opposition To IBOC Petitions

The NAB has asked the FCC not to consider an October 2002 petition filed by **Amherst Alliance** asking for a rehearing of the commission's approval of iBiquity's HD Radio in-band, on-channel digital technology. Amherst called the FCC's decision on IBOC "procedurally premature," given the ongoing testing and evaluation of IBOC and competing technologies, but the NAB said Amherst "presents no basis for reconsideration" and provided "virtually no substance or support for its complaints." The NAB has also asked the FCC not to consider a request by **Glen Clark**, a communications engineer, that the commission to stop prohibiting the use of IBOC on the AM band at night. Clark said in his petition that the prohibition is unnecessary because the concerns that led to the ban "can be addressed fully in other ways." While the NAB believes Clark's work is important and said it will be "extremely useful in consideration of AM IBOC nighttime operations," it told the FCC that his data alone is insufficient to justify immediate authorization of AM IBOC at night.

FCC Red-Flags Citadel-Silverado Deal

The FCC has set aside for further review **Citadel's** \$25.5 million cash purchase of **Silverado's** KJOY-FM & KWIN-FM/Stockton; KWIN simulcast partner KWNN-FM/Modesto, CA; and KNVQ-FM/Reno, NV, citing concerns over revenue and ownership concentration. The deal would give Citadel five stations in Reno, where it already owns KBUL, KKOH, KNEV & KNHK, and six in Modesto, where it owns KATM, KDJK, KESP, KHOP & KHKK.

Twenty-One New Low-Power FMs Authorized

The FCC has granted construction permits for 21 new low-power FM stations in Missouri, New Mexico, North Carolina, Oregon, Pennsylvania and Washington. So far, nearly 600 LPFM permits have been issued and more than 70 LPFMs have been issued permanent licenses to operate.

Del Duca Now FCC Enforcement Bureau Chief

Maureen Del Duca has been named a Chief of the FCC Enforcement Bureau, overseeing the Investigations & Hearings Division. She rises from Deputy Chief, a post that will be assumed by **William Freedman**, a partner in the law firm of Morrison & Foerster. Investigations & Hearings Division attorney **Mark Stone** becomes Del Duca's legal adviser on common-carrier issues, while **Rebecca Dorch** rises from Deputy Regional Director to Regional Director of the Enforcement Bureau's Western Region.

FCC Orders WDEF/Chattanooga, TN To Change Class

WDEF/Chattanooga, TN, owned by Bahakel Communications subsidiary **Jackson Telecasters**, has been ordered by the FCC to modify its facility from class C to class C0 in order to allow SSR Communications to provide Tallapoosa, GA with its first local FM service. SSR seeks a class A facility for Tallapoosa, west of metropolitan Atlanta, at 92.5 MHz. WDEF operates at 92.3 MHz with 100kw at 1,181 feet, 295 feet below the minimum height requirement for a class C station. WDEF now has 30 days to explain why SSR should not be allowed to construct the new station. If its owner seeks to retain the WDEF's class C status, it must submit plans to construct a tower that meets the height requirement within 180 days. If the plans are satisfactory, SSR's petition would then be dismissed. WDEF's signal is located 96 miles from Tallapoosa.

FCC Upholds KBKC Fine For Main Studio Violation

The FCC has denied **American Family Association's** petition for reconsideration of the \$5,000 penalty it imposed on AFA's KBKC-FM/Moberly, MO for failing to maintain a main studio. AFA was operating KBKC as a satellite station and argued that the violation was minor, pointing to the FCC's having granted 59 waivers of the main-studio rule for AFA's other satellite stations and saying all the conditions required for those waivers were in place at KBKC when the fine was levied. But the FCC said AFA's compliance in those cases doesn't absolve it of guilt in the case of KBKC and pointed out that AFA did not, in fact, meet the requirement that it provide a toll-free number for Moberly residents to reach the station. The FCC also rejected AFA's plea to reduce the fine to \$500 due to financial hardship, saying that AFA supplied no data to support the hardship claim.



BARRIS BANGS THE GONG Domo Records recently put out a soundtrack to complement the release of *Confessions of a Dangerous Mind*, which is based on the autobiography of TV game show producer and host **Chuck Barris**. The disc contains the hit "Palisades Park," which Barris wrote, along with "The Game Show Confessions Remix," a song that contains the Barris-penned themes of *The Dating Game*, *The Newlywed Game* and *The Gong Show*. Seen here celebrating the album's release are (l-r) Domo Records President **Eiichi Naito** and SVP/Business & Legal Affairs **Howard Sapper**, Barris and Domo Records VP/A&R and Operations **Dino Malito**.



72 million households
Tom Calderone
VP/Programming

Plays

50 CENT In Da Club	42
MISSY ELLIOTT /LUDACRIS Gossip Folks	36
JENNIFER LOPEZ /LL COOL J All I Have	35
T.A.T.U. All The Things She Said	34
GOOD CHARLOTTE The Anthem	33
CHRISTINA AGUILERA Beautiful	33
JA RULE /ASHANTI Mesmerize	30
AVRIL LAVIGNE I'm With You	30
TYRESE How You Gonna Act Like That	29
B2K & P. DIDDY Bump, Bump, Bump	28
SIMPLE PLAN Addicted	27
SMILEZ & SOUTHWEST Tell Me	21
DMX X Gon' Give It To Ya	20
JUSTIN TIMBERLAKE Cry Me A River	19
JAY-Z Excuse Me Miss	19
MARIAH CAREY Boy (I Need You)	18
FAT JOE /TONY SUNSHINE All I Need	18
AUDISLAVE Like A Stone	18
NORAH JONES Don't Know Why	17
ALL-AMERICAN REJECTS Swing Swing	15

Video playlist for the week ending Feb. 24.



David Cohn
General Manager

2

50 CENT In Da Club	42
MISSY ELLIOTT /LUDACRIS Gossip Folks	36
ALL-AMERICAN REJECTS Swing Swing	35
COLDPLAY Clocks	34
JAY-Z Excuse Me Miss	33
FAT JOE /TONY SUNSHINE All I Need	30
FIELD MDB Sick Of Being Lonely	29
GOOD CHARLOTTE The Anthem	27
INTERPOL PDA	26
SNDDP DOGG Beautiful	25
AUDISLAVE Like A Stone	24
JENNIFER LOPEZ /LL COOL J All I Have	23
NEW FOUND GLORY Head On Collision	22
DMX X Gon' Give It To Ya	21
DISTURBED Remember	20
RED HOT CHILI PEPPERS Can't Stop	19
FREEWAY /JAY-Z & BEANIE SIGEL What We Do	18
EMINEM Lose Yourself	17
ZWAN Honestly	16
EXILES My Goddess	15

Video playlist for the week of Feb 24.



75 million households
Paul Marszalek
VP/Music Programming

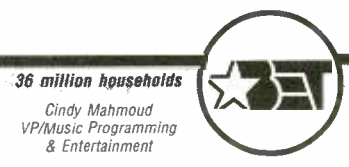
ADDS

MARIAH CAREY /CAM'RON Boy (I Need You)	
CELINE DION I Drove All Night	
SNDDP DOGG Beautiful	
CHANTAL KREVIASZUK In This Life	
LIL KIM /MR. CHEEKS The Jump Off	
NO DOUBT Running	
BRUCE SPRINGSTEEN Waitin' On A Sunny Day	

Plays

ERYKAH BADU /COMMON Love Of My Life	22
BON JOVI Misunderstood	15
BRUCE SPRINGSTEEN Lonesome Day	14
COMMON /MARY J. BLIGE Come Close	12
DIXIE CHICKS Landslide	11
MATCHBOX TWENTY Disease	11
COUNTING CROWS /V. CARLTON Big Yellow Taxi	8
AVRIL LAVIGNE I'm With You	6
CRAIG DAVID Hidden Agenda	6
JOHNNY CASH Hurt	5
RED HOT CHILI PEPPERS Can't Stop	5
KID ROCK /SHERYL CROW Picture	4
CATHERINE ZETA-JONES And All That Jazz	4
3 DOORS DOWN When I'm Gone	4
AUDISLAVE Like A Stone	4
NORAH JONES Come Away With Me	4
FROU FROU Breathe In	4
KELLY ROWLAND Can't Nobody	4
AALIYAH Miss You	3
INDIA.ARIE Can I Walk With You	3
EVERCLEAR Volvo Driving Soccer Mom	3
SEETHER Fine Again	3
TELEPOPMUSIK Breathe	3
JENNIFER LOPEZ /LL COOL J All I Have	2
FAITH HILL Cry	2
CHRISTINA AGUILERA Beautiful	2
VIVIAN GREEN Emotional Rollercoaster	2

Video airplay for Feb. 24 - March 3.



36 million households
Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

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

RAP CITY TOP 10

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

Video playlist for the week ending March 3.



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

ADDS

JIMMY WAYNE Stay Gone
NICKEL CREEK Speak

TOP 20

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

HEAVY

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

HOT SHOTS

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

Heavy rotation songs receive 28 plays per week.
Hot Shots receive 21 plays per week.
Information current as of Feb. 25.



Jim Murphy, VP/Programming
19 million households

ADDS

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

TOP 10

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

Information current as of Feb. 25.

TELEVISION

TOP TEN SHOWS	
Total Audience (105.5 million households)	
1 Joe Millionaire	1 Joe Millionaire
2 Joe Millionaire (8pm)	2 Joe Millionaire (8pm)
3 CSI	3 45th Annual Grammy Awards
4 45th Annual Grammy Awards	4 Friends
5 E.R.	5 American Idol — Best Of, Worst Of
6 The Bachelorette	6 American Idol (Tuesday)
7 Survivor: Amazon	7 The Bachelorette
8 Law & Order	8 E.R.
9 American Idol (Tuesday)	(tie) Friends 20/20
10 Friends	10 CSI

February 17-23
Adults 18-34

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 2/28	
• Patti Labelle, <i>Live With Regis & Kelly</i> (check local listings for time and channel).	• Beck, <i>Conan O'Brien</i>
• Jennifer Hanson, <i>The Tonight Show With Jay Leno</i> (NBC, check local listings for time).	• Fabolous, <i>Jimmy Kimmel Live</i> (ABC, check local listings for time).
• Jason Mraz, <i>Late Show With David Letterman</i> (CBS, check local listings for time).	Tuesday, 3/4
• The Coral, <i>Late Night With Conan O'Brien</i> (NBC, check local listings for time).	• The Roots, <i>Jay Leno</i>
Saturday, 3/1	• The Soundtrack Of Our Lives, <i>David Letterman</i> .
• The Donnas, <i>Saturday Night Live</i> (NBC, 11:30pm ET/PT).	• The Donnas, <i>Conan O'Brien</i> .
Monday, 3/3	• American Hi-Fi, <i>Carson Daly</i> .
• Hootie & The Blowfish, <i>Jay Leno</i> .	Wednesday, 3/5
• The Soundtrack Of Our Lives, <i>Carson Daly</i> .	• Missy Elliott, <i>Jay Leno</i> .
	• Tyrese, <i>Late Late Show With Craig Kilborn</i> (CBS, check local listings for time).
	Thursday, 3/6
	• Tori Amos, <i>Regis & Kelly</i> .
	• Evanescence, <i>Jay Leno</i> .
	• Beck, <i>David Letterman</i> .
	• Queen Latifah, <i>Conan O'Brien</i> .
	• The Wallflowers, <i>Craig Kilborn</i> .
	• Jack & Kelly Osbourne and Lou Reed, <i>Carson Daly</i> .

— Julie Gidlow

FILMS

BOX OFFICE TOTALS
Feb. 21-23

Title Distributor	\$ Weekend	\$ To Date
1 <i>Daredevil</i> (Fox)	\$18.09	\$69.47
2 <i>Old School</i> (DreamWorks)*	\$17.45	\$17.45
3 <i>How To Lose A Guy In 10 Days</i> (Paramount)	\$11.59	\$64.62
4 <i>The Jungle Book 2</i> (Buena Vista)	\$8.70	\$25.16
5 <i>Chicago</i> (Miramax)	\$8.24	\$94.09
6 <i>The Life Of David Gale</i> (Universal)*	\$7.11	\$7.11
7 <i>Shanghai Knights</i> (Buena Vista)	\$6.50	\$44.50
8 <i>Gods And Generals</i> (WB)*	\$4.67	\$4.67
9 <i>Dark Blue</i> (MGM/UA)*	\$3.88	\$3.88
10 <i>The Recruit</i> (Buena Vista)	\$3.41	\$44.33

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

COMING ATTRACTIONS: This week's openers include *Cradle 2 the Grave*, starring Jet Li and recording artist DMX. DMX contributes three songs to the film's Def Jam/IDJMG soundtrack: "X Gon' Give It To Ya," "Right/Wrong" and, with Eminem and Obie Trice, "Go to Sleep." Also on the ST: 50 Cent & The G-Unit's "Follow Me Gangster," Foxy Brown /Althea's "My Life (Cradle 2 the Grave)," Clipse's "I'm Serious," Fat Joe /Young'n' Restless' "C2G," Joe Budden's "Drop Drop," Big Stan's "Hand That Rocks the Cradle," Baby's "Won't Be Coming Back," Bazaar Royale's "What's It All For?" C.N.N. /M.O.P.'s "Stompdash**outu," Comp's "Do Sumptin'," Jinx & Loose's "It's Gon' Be What It's Gon' Be," Kashmir's "Focus," Profit's "Slangin' Dem Thangs," Jinx Da Juvy's "Off the Hook" and "Fireman" by Drag-On, who also appears on-screen. DMX, Big Stan, Kashmir and Bazaar perform together as The Bloodline Records Kennel on the ST's bonus track, "Getting Down."

— Julie Gidlow

Please Send Your Photos

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



Michael Savage Conquers The Book World

Nationally syndicated talker pens a No. 1 best-seller

Like most controversial, opinionated and successful talk show hosts, Talk Radio Network's Michael Savage has his avid fans and critics from both the left and the right. And his latest best-selling book is not likely to change that.

Following in the footsteps of a number of other talk hosts in recent years, Savage decided that although his daily radio show — now heard on a reported 300-plus stations — gives him a substantial platform from which to speak to millions of listeners each day, he also wanted to commit his beliefs and philosophies to paper.

His latest writing effort has produced *The Savage Nation: Saving America From the Liberal Assault on Our Borders, Language and Culture* (WND Books/Thomas Nelson Inc.). The book, which recently hit No. 1 on the *New York Times* best-seller list, is pure, vintage Savage.

On the one hand, the book presents Savage's introspective side, as he writes about how growing up as the son of immigrant parents shaped his beliefs: "It gave me a work ethic and values and a love for America that nobody's ever been able to take away from me."

On the other hand, there are plenty of the rants so familiar to listeners

of Savage's San Francisco-based national radio show, including, "The al-

Qaida network is not America's most dangerous enemy. To fight only the al-Qaida enemy is to miss the terrorist network operating within our own borders. Who are these traitors? Every rotten, radical left-winger in this country, that's who!"

I recently chatted with the controversial radio talker, author and soon-to-be host of a weekly MSNBC show about what compelled him to write this book, as well as why he believes so passionately that America's borders, language and culture are being threatened. As you might expect, the unpredictable Savage pulls no punches in this exclusive conversation.

R&R: *With the radio show, book and TV show, you are about to enter an exclusive club of multimedia talk hosts. What's driving you?*

MS: When the opportunities arise, it's very hard to walk away from them after a lifetime of braying in the wil-

derness. Although I had really wanted to work less by this point in my life, I actually have ended up working more and harder than ever. There is a war on. There's great dissension in America over that, and I think I have an obligation to ensure that my opinion is heard for whatever influence it may or may not have.

R&R: *How does a guy like Michael Savage fit into a ratings-challenged network that recently staked its fortunes on a yet-to-be-realized comeback by the post-*

"More compassion will destroy our nation. We are way past the point of more compassion. We are the most compassionate nation on this earth, and all we got for it is 9/11."

Phil Hendrie Live And Uncensored At TRS 2003

Premiere Radio Networks host and comedian Phil Hendrie will make a special, live stand-up appearance at the upcoming R&R Talk Radio Seminar, March 6-8 in Los Angeles. "The PD Monologues With Phil Hendrie" will feature the Phil Hendrie Players lampooning some of the biggest names in Talk radio programming. Among those scheduled to be targeted are WABC/New York's Phil Boyce, KGO & KSFO/San Francisco's Jack Swanson, Entercom's Ken Beck, Clear Channel's Gabe Hobbs, R&R's Erica Farber and Al Peterson and many other Talk radio industry notables. This promises to be one hilarious night you will not want to miss!



Hendrie will appear Friday, March 7 at 9:30pm during the annual R&R Talk Radio Seminar Friday Night Party, hosted by Premiere Radio Networks. After-dinner cordials and cigars will be served during this special appearance. TRS 2003 registration is now available only at the Marina Beach Marriott Hotel; on-site registration begins March 6 at noon. Log on to www.radioandrecords.com and click on "Conventions/Summits" for a look at the complete TRS 2003 agenda.




Michael Savage

er boy for liberals, Phil Donahue?

MS: I chose MSNBC, to be honest with you. I like working with the underdog. Look at my radio show, for example. When I signed with Talk Radio Network it was not exactly Premiere or Westwood One, but look at how far we have come together with the show. I enjoy being like those salmon that swim upstream against all the odds.

I also think that MSNBC recognizes some of the errors in the choices it's made, and they recognize that the only way to survive is to move more in the direction that our country is moving.

Irrespective of the big liberal media, everyone knows that this country has moved to the right of center rapidly

and will continue to swing even more to the right in the months ahead when the bombs start falling. I think adding me to their lineup with the built-in radio audience I can bring to them is a pretty pragmatic decision, if you think about it.

R&R: *Can you really be the same guy on TV that you are on the radio and in your book?*

MS: I have total editorial control. Anyone who thinks I'm going to do some watered-down version of my show for TV is wrong. The content is going to be like my radio show, and I have total control of that — as long as I don't say the f word.

It's not going to be the same as the

Continued on Page 22

Five Sisters, Four Cities, Two Continents.



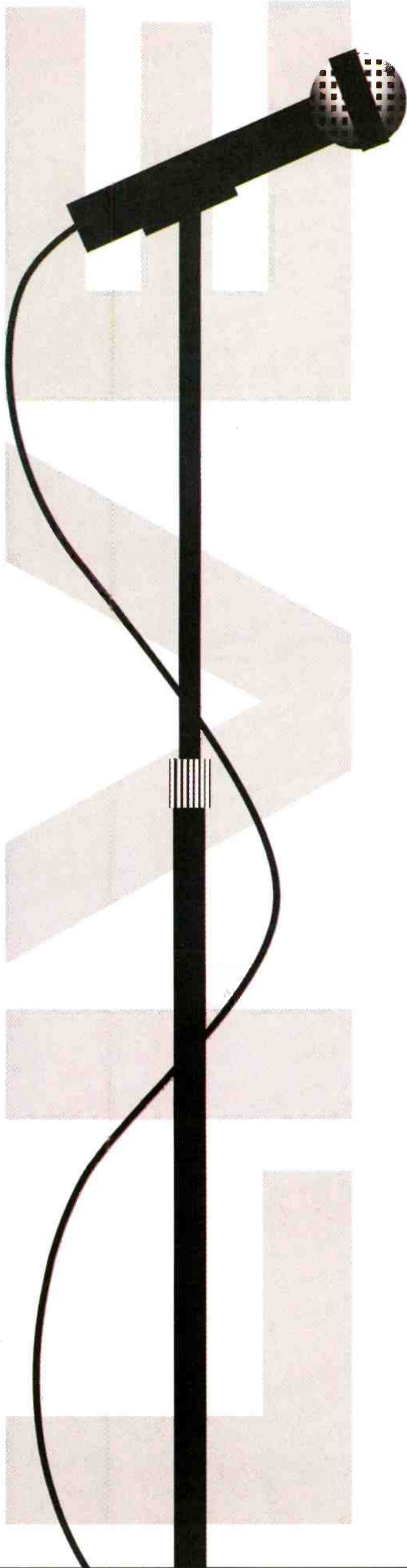
Stirring It Up.

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PHD

UNCENSORED

MONOLOGUES

WITH

PHIL HENDRIE

R&R TALK SEMINAR
FRIDAY, MARCH 7
9:30PM • PENTHOUSE
MARRIOTT • MARINA DEL REY

PREMIERE RECEPTION
9PM - 11PM

AFTER DINNER COCKTAIL & CIGARS

Phil takes on the **BIGGEST** names in talk programming

Jack Swanson

Ken Kohl

Al Peterson

Erica Farber

Ken Beck

Phil Boyce

Gabe Hobbs

and more...



The Phil Hendrie Show

PREMIERE
RADIO NETWORKS

PREMIERE EVENTS

R&R TALK RADIO SEMINAR SCHEDULE OF EVENTS

LOOK WHO'S COMING TO TRS 2003!

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THE TRS HOTLINE AT 310/788-1696

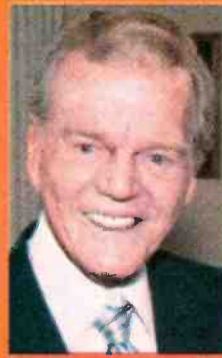
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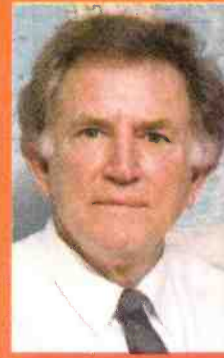
SANDY KENYON



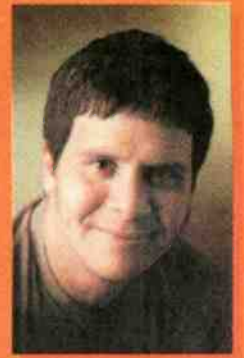
SEAN HANNITY



PAUL HARVEY



GARY HART



TIM SANDERS

Thursday, March 6, 2003

3:30-5:00PM ANNUAL TALK RADIO ROUNDTABLE

Featured Guest Moderator:

SANDY KENYON, PARADE Radio Senior Correspondent

The Line...And Just Where Is It?

An all-star panel of industry executives discusses just how far is too far. Sure to cause a heated debate. This is a highly controversial and important subject for News/Talk broadcasters.

5:30-7:30PM OPENING NIGHT TALKTAIL RECEPTION

Friday, March 7, 2003

8:30-9:00AM CONTINENTAL BREAKFAST

9:00-10:15AM GENERAL SESSION

Featured Speaker: TIM SANDERS, Yahoo! Inc.

10:30-11:45AM (CONCURRENT SESSIONS)

- **News/Talk Radio's Best Managers II**

A candid conversation with five of News and Talk radio's most successful managers.

- **How To Give Your National Stars A 'Home Court' Advantage**

Use your national stars to enhance your local image by making them part of your station's home team.

- **Holding Their Feet To The Fire!**

Featured Guest Panelist: GARY HART, former U.S. Senator

Our special guest panelist details what he has learned about America's homeland security as the co-Chairman of the United States Commission on National Security/Homeland. He'll report on our readiness and what he thinks Americans really need to know.

12:00-1:30PM LUNCHEON

Featured Speaker: SEAN HANNITY, ABC Radio Networks

2:00-3:15PM (CONCURRENT SESSIONS)

- **News/Talk Radio's Big Dogs Speak**

The head honchos of News/Talk programming for some of radio's most successful companies discuss challenges the format faces in the year ahead, opportunities for growth and the overall state of Talk radio in 2003.

- **How To Maximize And Monetize Your Station Events**

Learn how to turn your station's promotional and visibility opportunities into listener events that can produce new streams of nontraditional revenue while raising your station's community profile.

- **Are You Ready For The Big One?**

Develop resources and train your news staff to be ready for the inevitable big event. Whether it's a terrorist attack, an earthquake, a major weather event or other breaking news, you cannot be too prepared.

Friday Continued

3:30-4:45PM (CONCURRENT SESSIONS)

- **Beyond Politics: Talk Radio For The Other 90% Of Listeners**

Panelists and attendees share their success with nonpolitical programming and brainstorm the kind of nonpolitical topics that will connect with the vast majority of available audience.

- **Why Talent Management Is Job No. 1**

Learn from some of the best talent managers in the business and from those behind the mike about why dealing with talent is so important to your station's success.

- **Why Content Is Still King**

This panel will teach you ways to keep listeners tuning in even on a slow news day and how to target younger demos without sacrificing credibility.

5:00-6:00PM R&R TALK RADIO HAPPY HOUR

9:00-11:00PM R&R TALK RADIO FRIDAY NIGHT PARTY

Saturday, March 8, 2003

8:30-9:00AM CONTINENTAL BREAKFAST

9:00-9:45AM GENERAL SESSION

R&R Talk Radio Seminar Face-Off 2003

10:15-11:15AM GENERAL SESSION

Annual Arbitron Update

Learn more about all the latest Portable People Meter developments and get an insider's look at some brand-new research from Arbitron.

11:30AM -12:30PM GENERAL SESSION

News/Talk Radio's 10 Most Important People

Want to know what real listeners think about News/Talk radio? Veteran researcher Jon Coleman will conduct a live focus group exclusively for TRS 2003 attendees. Find out what listeners love and loathe about News/Talk radio and what they really think about some of the national personalities your station carries.

1:00-2:30PM

R&R'S ANNUAL NEWS/TALK INDUSTRY ACHIEVEMENT AWARDS LUNCHEON

2003 Lifetime Achievement

Award Honoree:

PAUL HARVEY,
ABC News Radio

Agenda Subject To Change
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R&R

TALK RADIO SEMINAR

MARCH 6-8 2003

DON'T MISS THE MOST IMPORTANT ANNUAL EVENT IN TALK RADIO!

"R&R's Talk Radio Seminar is the most productive and beneficial management and programmer's event we attend in any given year." — *Mickey Luckoff, Pres/GM and Jack Swanson, OM KGO-KSFO/San Francisco*

"I left with five pages of notes about things I will use to make my station better. Maybe you should change the name of the convention — it's not just for talk stations." — *Jim Farley, VP News/Programming, WTOP AM & FM/Washington, DC*

"TRS is still the most valuable thing I go to each year and R&R works hard to make it so." — *Phil Boyce, OM/PD WABC/New York*

"By far the best and most productive broadcast seminar available today. TRS has always attracted the industry's best and brightest." — *Ken Kohl, OM/KFBK-KSTE/Sacramento and Clear Channel Regional Brand Mgr.*

**MARINA BEACH MARRIOTT
LOS ANGELES, CA**

REGISTER NOW!

HURRY!
PREREGISTRATION ENDS
FEBRUARY 28, 2003
@ 5pm PST!

SEMINAR registration

FAX THIS FORM BACK TO **310-203-8450**

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P.O. Box 515408
Los Angeles, CA 90051-6708

Please print carefully or type in the form below.
Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

Name _____
Title _____
Call Letters/Company Name _____
Street _____
City _____ State _____ Zip _____
Telephone # _____ Fax # _____
E-mail _____

SEMINAR FEES

BEFORE FEBRUARY 7, 2003	\$399
FEBRUARY 8 - FEBRUARY 28, 2003	\$450
AFTER FEBRUARY 28, 2003 ON-SITE REGISTRATION ONLY	\$500

There is a \$50.00
cancellation fee.
No refunds after
February 14, 2003

METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ _____
 Visa MasterCard American Express Discover Check
 Account Number _____
 Expiration Date _____
 Month _____ Date _____ Signature _____
 Print Cardholder Name Here _____

QUESTIONS? Call the R&R Talk Radio Seminar 2003
Hotline at **310-788-1696**

HOTEL registration

Marina Beach Marriott, Los Angeles, CA

Thank you for requesting reservations at the Marina Beach Marriott. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled at least 14 days prior to arrival.
- Reservations requested after **February 10, 2003** or after the room block has been filled are subject to availability and may not be available at the Seminar rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TALK RADIO SEMINAR RATE
Single / Double	\$179/night

FOR HOTEL RESERVATIONS, PLEASE CALL:

310-301-3000 or 800-228-9290

Or mail to:

Marina Beach Marriott

4100 Admiralty Way, Marina del Rey, CA 90292

www.marriott.com/laxmb (Group Code radrada)

Michael Savage Conquers....

Continued from Page 18

radio show because it's television, and TV is, of course, different than radio. But it will be hotter than most of the other issues-driven TV shows I currently see out there. And this is not just a simulcast where people can watch me do my radio show; it's a totally separate weekly show produced just for television.

R&R: *With the rapid rise of your radio show, followed by the best-selling book and, now, a TV show, do you worry that America might get too much Michael Savage?*

MS: That's a great question, and, quite honestly, I don't have an answer for you. When it comes to the book, I have not yet absorbed all the success it's had, partly because of difficulties I have had working with the publishers. I have written other books and I have never encountered a situation where the company has an author who has written what has become a No. 1 best-selling book and they treat me as if I am a problem for them.

Sure, I have done a lot of the various TV shows talking about the book, but it's my daily radio show that has been the primary fountain from which the listeners have bought this book — period, end of story. Talk radio drives book sales like no other medium in the world. And the publishing industry doesn't yet really understand or appreciate the power of Talk radio.

R&R: *If it's the radio audience that is driving sales, are you concerned you may be preaching to the choir rather than finding new fans?*

MS: The No. 1 message I hear when my radio show opens in a new market is, "Gee, I'm glad to hear you. I thought I was alone and that I was the only one who thought this way." Now they can also go out and buy the book, and that gives them confirmation in print that they're not crazy and they're not alone.

It's one thing to hear it intermittently on the radio, but it's another thing

to read it. The book captures it permanently for them in print. It empowers them with arguments to make to their friends, and they become, in essence, missionaries.

R&R: *While you criticize both sides of the aisle, you are toughest on the left and liberals. Why?*

MS: I'm not a revolutionary, and I'm not a politician. I never intend to run for office. However, I think our country is in dreadful social shape, and I don't think any sane person would argue that point. We have lost our way. There's no grounding, no weather vane, so to speak, that points us north, south, east or west.

The result of the liberal cultural revolution of the 1960s in America is that the left made us into a country of "If it feels good do it." Bang a dog, screw a kangaroo — whatever you want to do, it's OK; it doesn't matter. And just look where that has taken us as a society.

Today's colleges aren't institutions of higher learning, they are institutions of lower living. The radical left has taken over America's universities, the print media by and large, and most of network television. Radio is the last bastion they have not taken control of, and what's finally happening is that, instead of trying to crush Talk radio, they are now recognizing that 20% or more of Americans are actually getting their news from Talk radio.

R&R: *Not long ago radio looked to TV for its talk stars, but it seems that today that trend is reversing. Would you agree?*

MS: Yes, and it's not because we're better looking. It's because we bring an audience from radio over to TV with us. The question is, is it a convertible audience? Personally, I think it is.

R&R: *I know you've written books on other subjects in your life, but what made you want to write this book? You already have the radio show on which to speak your mind. Why the need to put it down on paper?*

MS: I think mainly, as I said before, it's because it gives people a chance to see a lot of what I talk about in print.

It makes it real, and they can take time to absorb it at their own pace. Make no mistake — the book is really a distillation of many of the ideas that I developed on *The Savage Nation* radio show, interspersed with a family story of an immigrant's son who worked his way up in the world.

"The result of the liberal cultural revolution of the 1960s in America is that the left made us into a country of 'If it feels, good do it.' Bang a dog, screw a kangaroo — whatever you want to do, it's OK; it doesn't matter. And just look where that has taken us as a society."

Not to say that I was desperately poor, but I grew up in the South Bronx section of New York. My dad died when I was very young, and I have been on my own for a long time. It's been quite a struggle, and I think it's an interesting story of the odyssey of one man's life so far.

R&R: *Did the attacks of 9/11 influence your personal need to write this book?*

MS: Not at all. Frankly, I saw it coming. I have been a screaming voice in the wilderness since 1994, asking,

"How long can you have trickle-down immorality in this country before a disaster occurs?" Why would this ragtag bunch of seventh-century pirates — which is what the al-Qaida are — have the nerve to strike at the heart of the monster?

They had the nerve because for eight straight years this country was turned into a laughingstock by Bill Clinton and his cohorts. These guys saw that the last time they did something we lobbed a few Tomahawk missiles into an aspirin factory. CNN then turned that into something to make the U.S. look like fascists.

I can't tell you how many times I asked on my radio show before 9/11, "If you were a terrorist waiting in a sleeper cell in America and you turned on the TV, what would you see?" You'd see the Jerry Springer Americans, the Oprah morons, the CNN *Talk Back Live* idiots. Looking at all that, you'd say, "America is finished."

The American media shows us as submorons everywhere you turn. What else could they think but, "Let's take a shot at this fallen giant." What these guys didn't see on American media were the shaved heads of the U.S. Rangers or the determined strength of the 101st Airborne or the muscled necks and the staring eyes of our Naval aviators. But they are going to see all of that very soon. That's the America that I'm talking to.

R&R: *You call the liberal left in America more dangerous than al-Qaida in your book. Can you expand on that statement?*

MS: Sure. They are the Trojan horse within. They say they are merely expressing their constitutional right to dissent. Make no mistake, I totally support the First Amendment and the right to dissent, or else I wouldn't be in business. But there's a huge chasm between expressing legitimate dissent against governmental policies and sedition. I believe much of that has been crossed by the radical left.

I don't mean the legitimate left wing — every bird needs two wings to fly, a left one and a right one — I

am talking about the radical left wing in this country that is very powerful, including groups like the ACLU, the National Lawyer's Guild and the American Trial Lawyer's Association.

R&R: *You have been criticized by some as preaching "hate radio" because of your stance that our American culture is being lost because we aren't defending our borders. How do you respond to that?*

MS: Bullshit. There's a difference between legal immigrants who are welcomed to a nation that needs them and immigrants who break the law and enter the country illegally — who have no jobs and no plans to become part of American society. Thirty percent of the prisoners in this country are illegal aliens. They didn't come here to work, they came here to work the system.

Everyone reading this article, if they own a house or property, knows that property is defined by property lines. John Doe owns a house, and his front yard and backyard are defined as being separate and apart from his neighbor's by the property line. When you no longer have a defined property line you have, by definition, lost your property rights. It's the same thing on a global scale — if we've lost our borders, then we've lost our nation.

R&R: *In the end, what do you hope the reader of your book will take away from it?*

MS: That only a more savage nation will survive. More compassion will destroy our nation. We are way past the point of more compassion. We are the most compassionate nation on this earth, and all we got for it is 9/11.

It's not our foreign policy that has provoked radical Islamic fundamentalists, it is the social pollution that we export to that part of the world. If you export pornography and violence to a traditional Muslim who doesn't want his daughter to take off her burkha and put on a pair of jeans that outlines her crotch, only then can you even begin to understand where he is coming from.

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Prepared by Steve Blatter

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Plunge, Stumble And Dive

Classic Rock staggers through another fall funk

February in Southern California: It's 70 degrees, there's not a cloud in the sky, and I really should be out enjoying the weather. After all, it's snowing back in my hometown of Woodstock, NY. Instead, I'm sitting at the computer, sifting through the fall 2002 Arbitron. After looking at the results, I should have gone hiking. It would have left me in better spirits.

Here's the skinny on just how poorly Classic Rock stations fared in fall 2002: Of the 80 stations R&R has tracked since summer 2001, 30 saw increases from fall 2001 to fall 2002. Thirty-nine stations saw ratings decreases from year to year, while 11 stations held their ground. Wait, it gets worse: When you compare summer 2002 to fall 2002, just 23 stations saw increases while 55 lost ground and two held steady in the ratings.

So, it was a pretty lousy fall for the majority of Classic Rockers in markets 1-50. (Stations in markets 50-101 fared a bit better.) I could bore you with a page full of statistics and up and down arrows, but I won't. Instead, I decided to ask several programmers why they believe so many stations suffered during the fall. It must be a sore subject: Only two of the programmers I contacted responded by my deadline.

Sacramento Slide

Entercom/Sacramento's Curtiss Johnson was less than thrilled with the fall results for the Classic Rock station he oversees, KSEG. In fact, fall proved to be a double whammy for Johnson, as the Active Rocker he programs, KRXQ, also suffered from a bad book. Johnson places much of the blame on bad sampling, something he says has been an ongoing problem in Sacramento.

"Arbitron is having a real hard time getting hold of men," Johnson says. "First, we saw it with men 25-34 with KRXQ. Now we're seeing it with both 25-34-year-olds and 35-44-year-olds."

"Index levels were chronically low in this market, and we saw this happen throughout the mid-'90s. In 1999 or 2000 more diaries were added to the sample, and that stabilized it a bit, so you didn't see much of a roller-coaster ride with your station's ratings."

Johnson says that the implementation of new census data has brought back the same old problems for KRXQ, and now KSEG. "We're back



Curtiss Johnson

to where we used to be, other than the fact that the age group has gotten older," he says.

"Now it's affecting my Active Rock and Classic Rock stations. We'll roll out months where normally I'll see a trend with a seven share and we'll see a 15 or 16 share for the month. A few months later I'll be get-

ting a four or five share in men 25-54."

So where did the listeners go? They didn't just disappear. The question is even more perplexing for KSEG when you consider that the station airs San Francisco 49ers football games. "Even KHTK's month-to-month numbers were scattered," Johnson says of Infinity's crosstown Sports/Talk station, which serves as the flagship for the NBA's Sacramento Kings.

Arbitron Antiquated

While Johnson says the census figures may represent a new reality for Sacramento, he believes that Arbitron response rates and the company's methods of tabulating ratings may be one reason for KSEG's wobbly performance. When asked if Arbitron has done a good job of tackling those issues, he says, "No. They seem to acknowledge a lot of it, but they have been very slow to move."

"To some extent, that's a good thing, since it takes time to make a change or look into what to do. But now they've been at this for so long that they're so far behind. We have such an antiquated system, it's appalling."

Arbitron's falling response rates received much attention earlier this month when Katz Media Group released its final analysis of all fall 2002 Arbitron results. Katz called the most recent declines "alarming" and blamed the falloff on significantly lower consent rates.

While the top 10 markets saw the smallest decline in response rates, markets 26-50 had the biggest dip. The fall 2002 dip was the largest ever seen for autumn and was surpassed only by summer 2002's dismal figures.

Katz's analysis only puts an exclamation point on another typical fall season for Johnson's Rock stations. "Fall has always been a tough time for Rock stations in this market," Johnson says.

"December has always been bad; everybody is distracted. You can't get a guy to go out and get a Christmas present before Christmas Eve, let alone get him to fill out a diary. It's always been bad for Rock radio."

Noted consultant Fred Jacobs, of Jacobs Media, spent several days combing through the fall ratings for both Classic Rock and Rock stations. "Typically, every fall is crummy," he says. Why? "I've spent the last three or four weeks trying to figure that out." He hopes to present his findings shortly.

Sly Fox Sees Fall Growth

It wasn't all bad for Classic Rock during the fall. In fact, WOFX/Cincinnati PD Tony Tolliver is a pretty happy guy: His station scored a 5.1 12+ in the fall, a big improvement from the 3.5 seen in summer 2001, when the station started a growth trend.

"December has always been bad; everybody is distracted. You can't get a guy to go out and get their Christmas present before Christmas Eve, let alone get him to fill out a diary."

— Curtiss Johnson

WHTQ/Orlando PD Bruce McGregor also has much to boast about. The Cox station saw its highest ratings in more than a year, not only in Orlando, but in nearby Daytona Beach and Melbourne.

PD Todd Little, at KPLN/San Di-

Get Ready For Ringo Rama!

Once in a while Classic Rock has the ability to own great new material from core artists known for their time-tested catalogs. This time around, Ringo Starr has gone over the top and put together an impressive album that is set to impact radio on March 3.

Ringo Rama, which is being released by Koch Records, arrives in stores March 25. To promote the album, Starr will appear on *The Tonight Show With Jay Leno*, *CNN Morning With Paula Zahn*, *Last Call With Carson Daly*, *Late Night With Conan O'Brien* and even MTV's *TRL!* Meanwhile, *Good Morning America* will air a two-part interview with the former Beatle on March 17 and 18, and VH1 Classic will air a "Ringo Rama Weekend" on March 22 and 23.

"Never Without You," written shortly after the November 2001 death of George Harrison, has been chosen as the first single off *Ringo Rama*. The track features a guitar solo by Eric Clapton. Other highlights include two tracks featuring the guitar work of David Gilmour: "I Think Therefore I Rock 'n' Roll" and "Instant Amnesia," a track reminiscent of some of the material found on The Beatles' *White Album*.

For further information, contact Koch VP/Promotion Chuck Oliner at 212-228-8866 or Rent-A-Label's Barry Lyons at 310-397-8520.



ego, has taken significant steps toward making his station more competitive. KPLN received its highest ratings in more than a year this fall and is now just half a ratings point behind perennial Classic Rock leader KGB. WCSX/Detroit PD Ralph Cipolla, who is leaving next month for a job at Jacobs Media, can also be commended for keeping his station at its highest ratings level in more than a year.

"We had 25-54 shares above an 8.0 for three out of the past four months, and we are top three 25-54," Tolliver says of WOFX. What are the reasons for his success? "The first thing is [Premiere-syndicated morning hosts] Bob & Tom. The second thing is Bengals football."

He's joking, right? "As bad as the Bengals are, there is still a great ground swell of people who hope they'll turn it around and get it going," Tolliver says. "We saw positive results this fall after having them for three years. They are also on WLW, our sister News/Talk station, but we're finally getting some credit for carrying the Bengals."

The third, and perhaps most important, thing WOFX did during the fall was maintain consistency in its programming. "There was no knee-jerking," Tolliver says. "Whenever we questioned something, we said, 'Stay the course.' That's what we did over the last part of the year, and it paid off."

The Nature Of The Game

When asked why so many Classic Rock stations dipped during the fall, Tolliver says, "We actually had declines in our main demos, but that's because they just weren't represented. I think the listeners disappeared from Arbitron's methodology."

On a positive note, the latest Arbitron results affirmed what Tolliver learned firsthand over the past 12 months. "We realized that we had a lot more female listeners," he says. "I

Of the 80 stations R&R has tracked since summer 2001, 39 saw ratings decreases from fall 2001 to fall 2002. When you compare summer 2002 to fall 2002, just 23 stations saw increases, while 55 lost ground.

was taking a lot of phone calls for the station from a lot of women, and that's finally coming through with our ratings.

"I also found that that there are many more younger listeners than I thought we had. We saw that in the fall book as well."

While Tolliver considers fall 2002 a success for WOFX, he also stresses that Active Rock sister WEBN/Cincinnati is still strong, despite a 7.4-5.7 stumble 12+. He says that the Cincinnati radio market has remained relatively stable, aside from a recent format adjustment at crosstown Oldies WGRR that has incorporated more 1970s hits into the mix.

"Frankly, I think we just lucked out," he says. "A lot of it has to do with the nature of the game."

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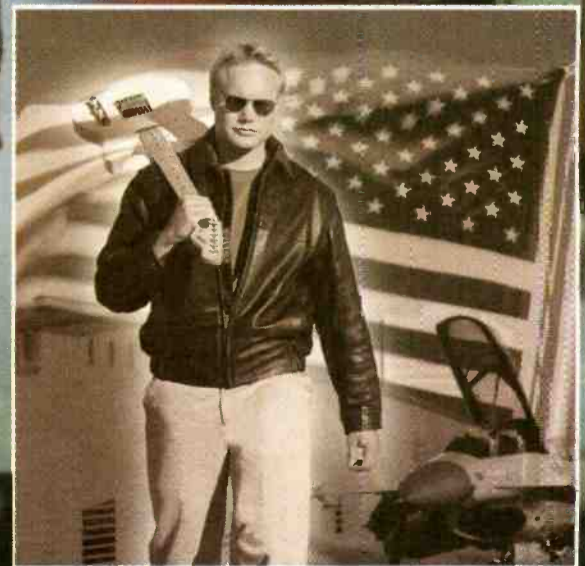
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'The Doctor Lived, And Died, For Rock 'N' Roll'

Those are the words of WHJY/Providence PD **Joe Bevilacqua**, moments after receiving confirmation that station personality **The Doctor**, a.k.a. **Mike Gonsalves**, had perished in the Feb. 20 fire at the Station nightclub. Gonsalves lost his life along with Great White guitarist **Ty Longley** and 95 others. On March 1 WHJY will hold a candlelight vigil in memory of all 97 victims, followed by a broadcast of the final *Metal Zone*, a program regularly hosted by The Doctor. The show will feature artist interviews and recollections of The Doctor. It is being produced by *Hard Drive* personality (and former WHJY jock) **Lou Brutus**. "Remember, this not just about The Doctor," Bevilacqua says. "While this feels like we lost a relative, we are also deeply affected by the other 96 people who horribly lost their lives and would like their families and friends to grieve along with us."



R.I.P., Doc

In a related story, AP reports that the surviving members of Great White, led by Jack Russell, have been subpoenaed to testify before a grand jury investigating the cause of the fire.

Amantes Peligrosos

Or, in English, *Dangerous Lovers* ... Sounds like the perfect title for this telenovela, brought to you by none other than Mari Alarcon, wife of Spanish Broadcasting System President/CEO **Raul Alarcon Jr.** The Mrs. has filed for divorce, and it seems that a Jan. 18 story in the *Miami Herald* (which *ST* later reported on) may have been the catalyst. The *Herald* article detailed a lawsuit filed by Alarcon's long-time chauffeur, Benito Santiago (not the former major league baseball player), that alleged he was unjustly fired for refusing to tell Alarcon's girlfriend, Morena Monge, about another woman that Alarcon was seeing. Stay tuned, as this one should get interesting.



Raul: ¿Quien es más macho?

Meanwhile, the streets of Miami have been buzzing since the recent arrest of **WEDR (99 Jamz)/Miami** personality **Terry Alexander** on drug charges. Alexander was accused of being the middleman in a 500-pill Ecstasy deal that hap-

pened two years ago. Sensing a great promotional opportunity, **WEDR's** new cross-town Urban rival, Clear Channel's **WMIB (The Beat)**, launched a "Free Terry Alexander Weekend." The hook: Be caller No. 500 when The Beat plays Barry White's "Ecstasy" to win "a semi-desirable airshift on a competing station that just became available," a station source tells *ST*. Of course, WMIB never played the Barry White joint.



Bad Boy Of Miami Radio

After nine years as GM of Radio One's Urban **KKBT (The Beat)/Los Angeles**, **Nancy Leichter** has resigned. She and her husband will be moving to California's Central Coast to enjoy some well deserved downtime.

Wyatt Hubby Asks For The Chair

Thomas Erbland, the husband of murdered **KMOX/St. Louis** personality **Nan Wyatt**, has publicly admitted to her killing. In a bizarre interview, Erbland told the *St. Louis Post-Dispatch* that he decided to kill his wife after reading about their failing marriage in her diary. "She was a good person, a good wife; she didn't deserve this," he said. "She just wanted to be happy, and I stole that from her. And I stole that from her son. I deserve the death penalty for this." Meanwhile, a memorial fund has been set up for Wyatt's 7-year-old son, Drake. Donations may be sent to the Nan Wyatt Memorial Fund, c/o Jefferson Bank, 2301 Market Street, St. Louis, MO 63103.

Urban AC **WRKS/New York** makes it local in mornings by teaming afternoon host **Jeff Foxx** and midday talent **Shailla** for an all-new version of an old favorite: *The Wake-Up Club*. As a result, ABC Radio Networks syndicated star **Tom Joyner** loses his radio home in market No. 1.

Las Vegas Weather: Wet And Mild

At right about the same time that Infinity CHR/Rhythmic **KLUC/Las Vegas** debuted its new bumper sticker campaign, other mysterious bumper stickers began circulating around town.

Continued on Page 26

R&R Timeline

1 YEAR AGO

- **Farid Suleman** resigns as Infinity President/CEO to become CEO of Citadel Communications.
- **Benny Pough** becomes Sr. VP/Promotion for MCA Records.
- **Jay Coffey** named KRTH/Los Angeles PD.

5 YEARS AGO

- Capstar Broadcasting and Chancellor Broadcasting announce plans to divide the assets of SFX Broadcasting.
- Elektra Entertainment Group ups **Mike Kelly** to VP/Urban Promotion.
- **Bruce Shindler** named head of promotion for DreamWorks/Nashville.

10 YEARS AGO

- Infinity Broadcasting takes over management of Unistar Communications Group. **Mel Karmazin** takes over as CEO; **Bill Hogan** remains President; **Nick Verbitsky** sells his stake in the company and resigns as CEO.
- **Steve Candullo** becomes VP/GM of WYNY/New York.
- **Vicki Leben** and **Joe Riccitelli** named VPs/CHR Promotion for PolyGram Label Group.
- **R.J. Curtis** named PD of KZLA/Los Angeles.



Joe Riccitelli

15 YEARS AGO

- NBC exits the radio business by selling five properties to Emmis for \$121.5 million.
- **Ernie Singleton** named Sr. VP/Black Music Marketing & Promotion for Warner Bros.
- **Roy Wunsch** named Sr. VP/Nashville Operations for CBS/Nashville.



Ernie Singleton

20 YEARS AGO

- **Jim Murphy** named PD of WHDH/Boston.
- **Jerry Boulding** tapped as OM of WCHB & WJZZ/Detroit.

25 YEARS AGO

- **Freddie Haayen** appointed President of Polydor.
- **Tony Scotti** named President of new Atlantic-Scotti record label.

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Continued from Page 25

They read, "The New Mild I ... 0 ... Who?" Obviously, it was a swipe at KLUC's crosstown CHR/Rhythmic competitor, Clear Channel's **KWID (Wild 102)**, which recently debuted. The stickers directed people to visit the website www.mild102.com, which features animated likenesses of Barry Manilow (in a superhero uniform), Richard Simmons and "Golden Girl" Estelle Getty.

Who's responsible for the "mild" campaign? KLUC PD **Cat Thomas** claims to have no firsthand knowledge of the stickers but tells **ST**, "Tell me you don't love radio wars!"

Across the Las Vegas Strip, at Active Rock KOMP, morning guys **Andy Kaye**, **Craig Williams** and **Sweet Al Miller**, along with producer **Doug Marsh**, have been named honorary police officers for their ongoing efforts to help the local cops recover stolen cars. The guys have been airing the descriptions of stolen vehicles on their show — and getting results. In 2002 the crime-fighting quartet helped police locate 15 missing cars.



Local heroes: Las Vegas Mayor Oscar Goodman (l), Williams, Kaye, Miller and Marsh.

Ken Lane's Radio Mall

Way back when he was with SBK Records, label ace **Ken Lane** came up with the idea of inviting a bunch of radio jocks to New York whenever the Grammys were in town to camp out in his office and broadcast live. These star-studded, on-air parties continued through his tenure at Arista and now take place at Island Def Jam. With the Grammys back in New York this year, the magic was back in Laneland. "It was like 'W-I-D-J (Island Def Jam)' up here last Friday," Def Jam Sr. Coordinator/National Promotion **Cathy Donovan** tells **ST**.



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Spread throughout the IDJMG offices were jocks from stations across America and as far away as Germany and Australia. "This thing just keeps getting bigger and better every year," Donovan says. "This is radio at its best!"

Longtime KLOS/Los Angeles morning hosts **Mark & Brian** will hold their third annual charity Celebrity Golf Tournament on March 23 in Fullerton, CA. Over 30 celebs have signed up to play, including Martin Sheen, George Lopez, Joe Mantegna, Judd Nelson, Ryan Stiles, Kevin Dobson, Reggie Smith, Tim "Otter" Matheson and Ken "The White Shadow" Howard.

People 'N' Stuff

Raechel Donahue (pictured), who, with her late husband, Tom Donahue, helped pioneer FM rock radio at the legendary KSAN/San Francisco and KMET/Los Angeles, has returned to radio. Donahue has joined Entercom's eclectic Classic Rocker **KQMT (The Mountain)/Denver** for the 7pm-midnight slot. "I can't believe I'll have a chance to do real radio again," she says. "I listened to The Mountain for one day and knew it was for me."



After 10 years on the *John-Dave-Bubba-Shelley* morning show at WBZZ/Pittsburgh, **John Cline** crosses the hall for mornings at co-owned Hot AC **WZPT**, joining J.R. Randall and Kate Harris. He will not be replaced at WBZZ, which we remind you is no longer "B94" but "93-7 BZZ."

Hot AC **KCDU/Monterey-Salinas** trades dial positions with KBTU (101.7 The Bomb). PD **Mike Skot** and the KCDU airstaff remain in place, although the station is now calling itself "The Beach."

With Backyard Broadcasting closing on Sabre Radio in Elmira-Corning, NY, GM **Ed Ryan** exits, replaced by Kevin White. Ryan, a former *Radio Ink* editor, can be reached at 239-225-0079 or edryan@radioink.com.

Michael Savage and **Talk Radio Network** extend Savage's syndication deal. TRN's Mark Masters tells **ST** that Savage's new deal is "long term and big bucks."

Former Gavin AC & Hot AC Editor **Annette Lai** becomes

ST SHOT O' THE WEEK



Westwood One invited 32 radio stations to broadcast live from New York as part of its two-day Backstage at the Grammys event. One of those stations was Clear Channel's KYSR (Star 98.7)/L.A., which was represented by afternoon hosts **Ryan Seacrest** and **Lisa Foxx**. Here, feeling the love, are (l-r) Columbia VP/Promo **Pete Cosenza**, WW1 President/CEO **Joel Hollander**, Seacrest, Grammy winner **John Mayer**, Foxx and WW1 VP/Entertainment Affiliate **Sales Max Krasny**.

Exec. Asst. to San Francisco-based classical artist manager **Mariedi Anders**.

PD U-Haul Update

- Former WSSR/Tampa PD **John Stewart** becomes PD/afternoons at CHR/Pop WZKL/Canton, OH.
- PD **Bruce McGregor** exits Cox Classic Rocker WHTQ/Orlando. OM **Fleetwood Gruver**, who also is PD of WMMO/Orlando, is running both stations until McGregor's successor is found.
- Cumulus/Eugene, OR inks **Kevin Barrett** as PD of News/Talker KUGN-AM and Sports/Talk KSCR (The Score).
- Clear Channel Rocker WQBZ/Macon, GA PD **Erich West** adds similar duties at Hot Talk sister WYNF (Real Radio 96.5)/Macon.

Rumbles

- Hip-hop pioneer **Kurtis Blow** joins Sirius as host of *Backspin* (stream 43), the satellite radio company's classic rap channel. He'll be on weeknights from 6pm-midnight ET.
- KZHT/Salt Lake City night jock **Mike "Jagger" Thomas** rises to afternoons. He replaces Scott Tyler, now doing afternoons at sister WKSC/Chicago.
- KVGS (VI08)/Las Vegas pm driver **Jes Wes** exits March 15 to become the full-time Choir Director at his church.

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— *Tony Richards, Regional Director Of Operations/Zimmer Radio Group*

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Here is the nomination process:

1. Nominations are being accepted for the following formats only: CHR/Pop, CHR/Rhythmic, Urban, Urban AC, Country, Smooth Jazz, AC, Hot AC, Rock, Active Rock, Alternative, Spanish Contemporary, Tejano, Regional Mexican, and Tropical.
2. Nominations should be based on the highest standards of industry excellence and professionalism.
3. Any commercial, U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
4. Nominees must have been employed at the company for which they were nominated between March 1, 2002 and February 28, 2003.
5. You can nominate yourself, your co-workers and your station.
6. Only one form per person will be accepted. Copies not acceptable. You must indicate your name and affiliation on the nomination form. All responses will remain confidential.
7. You do NOT have to make nominations in every category.
8. Deadline: March 10, 2003!

R&R 2003 INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

RADIO AWARDS

GROUP EXECUTIVE OF THE YEAR: Name: _____ Company: _____
(Programming, Sales or Management at the group level)

RADIO STATION OF THE YEAR: Calls: _____ Format: _____ Market: _____

MARKET MANAGER/GENERAL MANAGER OF THE YEAR: Name: _____ Format: _____ Station/Market: _____

PROGRAM DIRECTOR OF THE YEAR: Name: _____ Format: _____ Station/Market: _____

PROMOTION/MARKETING DIRECTOR OF THE YEAR: Name: _____ Format: _____ Station/Market: _____

MUSIC DIRECTOR OF THE YEAR: Name: _____ Format: _____ Station/Market: _____

LOCAL AIR PERSONALITY OF THE YEAR: Name: _____ Format: _____ Station/Market: _____

SYNDICATED/MULTIMARKET PERSONALITY OF THE YEAR: Name: _____ Program/Network: _____

RECORD AWARDS

RECORD LABEL OF THE YEAR: _____

SENIOR PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label: _____
(Sr. VP or above)

PROMOTION EXECUTIVE FOR A FORMAT OF THE YEAR: Name: _____ Label: _____
(VP or Director level)

LOCAL PROMOTION EXECUTIVE OF THE YEAR: Name: _____ Label/Market: _____

INDEPENDENT RECORD PROMOTION: _____

FILL IN BELOW TO VALIDATE BALLOT:

Your Name: _____

Title: _____

Station/Affiliation: _____



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Los Angeles, CA 90067
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Meet Nashville's New Faces

At traditional CRS showcase, five new acts carry Country's torch

One thing a newcomer notices when attending the Country Radio Seminar for the first time is that music takes center stage. Whether it's a lunchtime performance by an established star or a new-artist showcase, attendees lend their ears to what's going on.

While every other musical genre was down in 2002, country sales actually rose by 9.8 million units, or 12.2%, from 2001. Although major artists fuel the format's fire, it's equally vital to look to the newcomers who are ready to carry the torch. The CRS's New Faces Show, a traditional showcase for such up-and-comers, last week provided five more reasons for country to keep shining.

Steve Azar

Although he was a New Faces Show performer, Steve Azar isn't trying his hand at the Nashville game for the first time. Azar first made a splash with 1996's *Heartbreak Town* on PolyGram. Unfortunately, the label folded soon after.



Steve Azar

Fast forward to 2003, and Azar is opening CRS 34's New Faces Show with — appropriately enough — "The Underdog," a track from his 2002 Mercury release *Waiting on Joe*. Decked out in custom denim and a plaid shirt — which he jokingly denied was a Pizza Hut tablecloth — Azar brought his blue-collar lyrics to the audience with a polished country sound underscored by working-class rock heroics. As he counted off for his band, you couldn't help but notice a hint of Springsteen under Azar's country licks.

If Azar seems particularly sincere in the lyrics he's singing, consider the fact that he wrote everything, either alone or in collaboration, on

his Mercury debut. He followed up "The Underdog" with the shuffling beats of "One Good Reason Why" and the pensive, ballad-tempo "Waiting on Joe" before launching into his biggest hit, "I Don't Have to Be Me ('Til Monday)," which peaked on R&R's Country chart at No. 2 and wound up at No. 5 on the 2002 year-end chart.

With confident and honest music, this underdog from the Mississippi Delta region is sailing into the mainstream.

Kellie Coffey

Taking the stage with "The Simple Truth," BNA's Kellie Coffey instantly proved that her voice is as eye-opening as a double shot of espresso. Small wonder, given that she made her stage debut at the Oklahoma Opry when she was only 9 years old. Coffey, who attended the same high school as country heavyweight Toby Keith, got even more serious about music while attending the University of Oklahoma, where she performed in musicals.

The young star took the long road to Nashville, however. She first relocated to Los Angeles to pursue her dream of singing. In L.A. she found work on demos, sessions for TV and films and providing Disney theme parks with audio tracks. She traveled to Nashville on occasion and eventually landed a deal with Warner-Chappell. That was followed by a deal with BNA.

Working with famed producer Dan Huff, Coffey cut her debut, *When You Lie Next to Me*, the title track of which peaked at No. 8 on R&R's Country chart. Onstage at CRS, Coffey demonstrated her talent for conveying both heartache and inner strength with "Whatever It Takes." Following up her top 15 song "At the End of the Day," Coffey sang the title track from her debut, showing her vocal range without getting mired in pop histrionics.



Kellie Coffey

Emerson Drive

Although it seemed that Alberta, Canada's Emerson Drive brought the cold weather with them to Nashville, the DreamWorks six-piece provided a set that was as hot as the past year they've had at Country radio. Among newcomers, Emerson Drive led in total points on R&R's Country chart and were named New Artist MVPs for 2002. They were also the only artists that year to place two songs in the top 15.

While their Music City breakthrough is new, the group are not. For six years Emerson Drive have been polishing their chops north of the border, gaining not only confidence in their own abilities, but a loyal Canadian fan base as well. When the group finally hit Music City, they wowed DreamWorks and landed a deal.



Emerson Drive

Watching the group perform, it's easy to see why 2002 was such a big year for them. Opening with their top 10 track "Fall Into Me," a poised and confident Emerson Drive followed up with their highest-charting song, "I Should Be Sleeping." The group then presented their new single, the inspirational "Only God (Could Stop Me Loving You)," to great response.

Emerson Drive really got to show off their musical prowess as they wrapped up their set with a cover of the Charlie Daniels Band classic "Devil Went Down to Georgia" that allowed fiddle player Pat Allingham to show off the skills he's been perfecting since the age of 3.

Joe Nichols

Of all the newcomers in 2002, only Joe Nichols managed to reach the top of the Country charts. The road, however, was certainly not short. Nichols originally hit the Nashville scene back in 1996, when he was marketed as a country pop star by Intersound Records. While "Six of One, Half Dozen (Of the Other)" became a hit, subsequent singles failed to catch fire, and Nichols was soon without a deal.

Working odd jobs while continuing to perform, Nichols got his shot at redemption in 2000, when session guitarist Brent Rowan began working with him at the insistence of a mutual friend. The two hit it off and spent the next two years writing the album they wanted to make, *Man With a Memory*. Nichols scored a deal with Universal South, defied the odds and went to No. 1 with his debut single, "The Impossible."



Joe Nichols

Last year was certainly a roller-coaster ride for the Arkansas native. His Grand Ole Opry debut was moved up to March 2002 so that his terminally ill father, Mike, could fulfill his dream of seeing his son play there. Mike Nichols passed away that June, one week before *Man With a Memory* hit stores. Nichols' album picked up Grammy nominations for Best Country Album and Best Country Male Vocal Performance, and "The Impossible" also got a nod for Best Country Song.

Onstage at CRS, Nichols' star power was tangible. With shoulder-length hair and a dark gray suit, he looked like he'd stepped out of a Guess ad as he opened his set with the ornery "Brokenheartsville." "She Only Smokes When She Drinks" showed Nichols updating the old tear-in-your-beer ballad, while "Impossible" reminded everyone why he went to No. 1. Nichols closed out his set with a heartfelt cover of Gene Watson's "Farewell Party," prompting emcee Charlie Monk to note that it's obvious who will fill the shoes of the old country greats.

Tammy Cochran

Backed by an all-star band of some of Nashville's most respected session players, Tammy Cochran proved that her vocals can soar above anything life throws in her way. This was demonstrated most effectively with her heartfelt show closer, "Angels in Waiting," a ballad dedicated to older brothers Shawn



Tammy Cochran

and Alan, both of whom died of cystic fibrosis. While sadness underlies Cochran's music, her steadfast strength is stirring.

Raised in a rural Ohio town, Cochran moved to Nashville with her supportive parents in 1991, the same year that brother Shawn passed away. The family read up on the industry before jumping headlong into the fray, but Cochran still couldn't break through after years of trying. Married in 1996, she was divorced two years later — an event that refocused her songwriting efforts.

Following a performance, Cochran was introduced to Shane Decker, who worked as a songwriter for Warner-Chappell. Decker helped her with a demo and landed her a songwriting gig at Warner-Chappell, and Cochran soon had her own deal with Sony.

Cochran's honesty and dedication clearly showed onstage at CRS as she opened with "I Cry" from her 2001 self-titled debut. Singing "Life Happened" from her 2002 album of the same name, Cochran showed that she could tap into the emotion behind broken dreams while living her own dream in the spotlight. Her uptempo new single, "Love Won't Let Me," proved why it's currently charting, and "Angels in Waiting" showed that this young talent has wings at the format.

TALK BACK TO R&R!

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

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A Perry Capital Corporation

Earnings

Continued from Page 1

rose 9%, and EBITDA increased 42%.

For 2002, radio revenue improved 8%, to \$3.7 billion, and EBITDA was up 18%, to \$1.6 billion. The company overall beat Thomson First Call analysts' earnings-per-share estimates by 3 cents in Q4, as net income rebounded from a \$366 million (61 cents) loss to a \$184 million (30 cents) profit. Minus goodwill amortization costs, Clear Channel's Q4 2001 loss was \$691,000.

Q4 net revenue for the company grew 19%, to \$2.21 billion; EBITDA improved 68%, to \$579 million; and FCF increased 67%, to \$273.5 million. Pro forma, net revenue improved 13%, to \$2.17 billion, and EBITDA grew 63%, to \$574 million.

For 2002, Clear Channel's overall revenue rose 6%, to \$8.4 billion; EBITDA climbed 14%, to \$2.2 billion; and FCF was up 54%, to \$1.2 billion. Pro forma, 2002 revenue was ahead 2%, and EBITDA increased 12%.

Net income for the year swung from a loss of \$1.1 billion (\$1.93) to a gain of \$725 million (\$1.18), which included \$49.1 million (5 cents) worth of pre-tax gains from a TV-station sale, long-term debt extinguishment, security and asset sales and a litigation settlement. Excluding those gains, 2002 EPS was \$1.13. Minus the effect of an accounting change, Clear Channel would have reported net income of \$249 million (41 cents) in 2001.

For Q1 2003, Clear Channel predicts EBITDA in the \$370 million-\$390 million range and forecasts pro forma radio revenue will grow in the low- to mid-single-digit range.

CFO Randall Mays believes that the company's financial results make a strong case for Standard & Poor's to rethink the "negative" rating it assigned to Clear Channel's outstanding debt.

"We have been in contact with the ratings agencies," he said. "It is my hope that I will be able to get together with S&P in the very near future. I would certainly think that I have a very compelling case for them to remove the negative outlook."

While he described the events as tragic, Mark Mays doesn't believe the recent nightclub tragedies in Rhode Island and Chicago will have a negative financial impact on Clear Channel's concert business. "We're not seeing any impact on our club business at this point," he said, but noted that the entertainment division also schedules fewer events in Q1 than it does during its peak summer months.

As for later this year, Mays believes a war with Iraq would threaten summer attendance more than the recent nightclub tragedies. "We don't anticipate them having any impact, because they are far enough out," he said. "If there's a war going on at that time, we'll have to address it at that time."

Cox Raises Profit In Q4, Full Year

Cox Radio beat Wall Street forecasts, reporting Q4 net income that improved from \$13.6 million (14 cents per share) to \$17.3 million (17 cents), a penny ahead of the EPS consensus estimate of Thomson First Call ana-

lysts. Net revenue increased 6%, to \$108 million; BCF grew 20%, to \$44.8 million; and FCF was up 33%, to \$24.7 million.

For 2002, net income jumped from \$20.7 million (21 cents) to \$45.9 million (46 cents). Net revenue grew 6%, to \$420.6 million; BCF rose 12%, to \$166.3 million; and FCF climbed 39%, to \$84.6 million.

Cox CEO Bob Neil, discussing the implications of war, said that businesses must simply be ready if advertisers shy away from spending. "You have to be nimble, you have to be smart, and you have to be able to get through it," he told investors during a conference call. "If you're a businessperson, you do the things you can control. We can watch our expenses, and we can operate our businesses tightly. We have always done that."

Neil also noted that he understands why advertisers are skittish, since he's an advertiser himself. Noting that Cox is planning promotional campaigns for some of its stations, Neil said, "The uncertainty has affected some of our planning in terms of just when we are going to deploy the advertising. And I suspect that as long as this goes on unresolved, we'll probably see a continuation of what we've seen over the past several months—late placement of business."

Regent Q4 Beats The Street

Subtracting the effect of some accounting charges, Regent delivered Q4 results ahead of Street estimates.

Excluding goodwill and the effect of a tax-valuation allowance, Regent reported Q4 net income of \$2.3 million (5 cents per share); the per-share amount is a penny ahead of the consensus estimate of analysts polled by Thomson First Call.

Including the \$7.3 million in charges, Regent posted a net loss of \$3.9 million (8 cents), vs. a \$2.2 million (6 cents) Q4 2001 net loss.

Q4 net revenue improved 56%, to \$21.4 million; BCF skyrocketed 97%, to \$6.6 million; and FCF improved from \$800,000 in Q4 2001 to \$4.5 million.

For the year, Regent's net revenue increased 31%, to \$70.4 million, while BCF improved 41%, to \$21.4 million. Net loss before accounting changes was \$342,000 (1 cent), compared to last year's net loss of \$1.7 million (5 cents). Factoring in a \$6.1 million accounting charge, the company's 2002 net loss totaled \$6.5 million (15 cents).

CEO Terry Jacobs said during a Feb. 19 conference call that Regent would — "in the interests of protecting shareholder value" — use cash to fund the \$62 million purchase of 12 Brill Media stations. That deal closed on Tuesday.

Jacobs also said during the call that "there may be one or more complementary transactions announced in the near term that will further enhance the value of the overall Brill transaction" and that he'd consider some sort of station swap that wouldn't require a lot of cash. "In the past," he said, "we've been able to do exchanges of properties that enhance our position. That would be one way of significant improvement without a large outlay of cash."

Jacobs echoed other group heads' sentiments that there is "clearly anxiety about the geopolitical situation." And Regent COO Bill Stakelin noted that, while advertisers aren't pulling out, they are returning to last-minute buying. "The general worry about the state of the economy and the fear of war is certainly having an effect on spending habits," he said.

Jacobs noted that this uncertainty contributed to Regent's conservative Q1 2003 guidance. Regent expects net revenue of \$17.4 million-\$17.6 million and BCF of \$3.4 million-\$3.6 million; on a same-station basis, revenue should rise 5%-7%, and BCF should be flat to up 4%. Earnings per share is expected to break even.

"Given the current uncertain environment," Jacobs said, "it is not only necessary but prudent to remain cautious in our near-term outlook."

Beasley Swings From Loss To Profit

Beasley reported Q4 net income of \$3.2 million (13 cents per share), compared to a net loss of \$3.5 million (15 cents) in Q4 2001. Analysts polled by Thomson First Call had forecast earnings per share of 9 cents.

Q4 consolidated net revenue rose to \$32.7 million, and BCF improved to \$10.6 million — an 8% jump for both — while ATCF rose 27%, to \$5.4 million (22 cents). On a same-station basis, net revenue rose 10%, and BCF increased 8%.

For the year, net revenue declined less than 1%, to \$114.7 million, but that included \$4.4 million in revenue from the two New Orleans stations the company sold and \$2.1 million in barter-related Internet revenue. Beasley's full-year net loss narrowed from \$22.1 million (91 cents) to \$3.7 million (15 cents).

Full-year BCF rose 12%, to \$36.8 million, while ATCF increased 34%, to \$18.5 million (76 cents). On a same-station basis, 2002 net revenue increased 2%, and BCF rose 15%. Free cash flow was \$5.3 million (22 cents) for the quarter and \$14.1 million (58 cents) for the year.

Looking ahead to Q1, Beasley forecasts revenue of \$24 million and BCF of \$6.5 million and expects to break even on FCF per diluted share. Same-station revenue and BCF should be down 3% and 5%, respectively.

Meanwhile, Beasley announced that its auditors advised it to restate its 2000, 2001 and Q1 2002 earnings after the auditors noticed some accounting irregularities.

Following the advice of its accountants at the time, in Q1 2002 the company recorded a \$705,823 adjustment to its deferred tax assets and deferred income tax expense on its 2001 income tax returns. However, its new auditors determined during Q4 2002 that the adjustment should have been recorded earlier — thus affecting Beasley's financial results for 2000-2002.

The adjustment narrowed Beasley's 2000 net loss from \$29.5 million (\$1.26 per share) to \$28.6 million (\$1.21) but expanded the 2001 net loss per share from 90 cents to 91 cents and the Q1 2002 net loss from 12 cents to 15 cents. The changes have no impact on Beasley's previously reported revenue, BCF, EBITDA or ATCF for 2000, 2001 and Q1 2002.

THE INDUSTRY'S NO. 1 RETAIL CHART February 28, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	R. KELLY	Chocolate Factory	Jive	542,701	-
1	2	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	503,982	-37%
3	3	NORAH JONES	Come Away With Me	Blue Note/Virgin	134,435	-1%
2	4	DIXIE CHICKS	Home	Monument/Columbia	111,268	-31%
4	5	KID ROCK	Cocky	Atlantic	95,596	-24%
5	6	SOUNDTRACK	Chicago	Epic	83,857	-31%
7	7	AVRIL LAVIGNE	Let Go	Arista	83,446	-14%
-	8	SOUNDTRACK	Cradle 2 The Grave	Bloodline/Def Jam/IDJMG	79,028	-
18	9	SOUNDTRACK	Daredevil	Wind-up	73,694	+25%
19	10	VARIOUS	Grammy Nominees 2003	WSM	62,670	+10%
10	11	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	57,697	-16%
9	12	JENNIFER LOPEZ	This Is Me Then	Epic	55,437	-33%
26	13	T.A.T.U.	200 KM/H In The Wrong Way	Interscope	53,381	+7%
16	14	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	49,414	-21%
34	15	SEAN PAUL	Dutty Rock	VP/Atlantic	45,057	-1%
17	16	EMINEM	Eminem Show	Aftermath/Interscope	44,723	-24%
24	17	TYRESE	I Wanna Go There	J	44,552	-14%
29	18	JOHN MAYER	Room For Squares	Aware/Columbia	42,429	-14%
21	19	NELLY	Nellyville	Fo' Reel/Universal	42,008	-24%
28	20	CHRISTINA AGUILERA	Stripped	RCA	39,192	-21%
27	21	LL COOL J	10	Def Jam/IDJMG	38,997	-21%
20	22	COLDPLAY	Rush Of Blood To The Head	Capitol	38,829	-31%
33	23	AUDIOSLAVE	Audioslave	Interscope/Epic	38,325	-18%
8	24	SHANIA TWAIN	Up	Mercury	37,627	-55%
31	25	JA RULE	Last Temptation	Murder Inc./IDJMG	36,723	-23%
15	26	AALIYAH	I Care 4 U	BlackGround/Universal	35,711	-44%
30	27	SOUNDTRACK	8 Mile	Shady/Interscope	34,854	-29%
36	28	JUSTIN TIMBERLAKE	Justified	Jive	34,138	-23%
-	29	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	34,017	-
6	30	GEORGE STRAIT	Live	MCA	33,814	-66%
11	31	ROD STEWART	Great American Songbook	J	33,120	-49%
14	32	JOHN MAYER	Any Given Thursday	Aware/Columbia	32,216	-50%
44	33	JAY-Z	Blueprint Vol.2 :The Gift...	Roc-A-Fella/IDJMG	30,544	-10%
39	34	3 DOORS DOWN	Away From The Sun	Universal	29,516	-25%
47	35	CHEVELLE	Wonder What's Next	Epic	27,462	-17%
45	36	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	26,304	-21%
12	37	JOSH GROBAN	Josh Groban	143/Reprise	26,004	-60%
37	38	VARIOUS	We're A Happy Family: Ramones	Columbia	25,468	-39%
22	39	LIONEL RICHIE	The Definitive Collection	UTV	25,427	-53%
38	40	SANTANA	Shaman	Arista	24,123	-40%
49	41	B2K	Pandemonium	Epic	24,037	-24%
25	42	TIM MCGRAW	Tim McGraw & The Dancehall...	Curb	23,864	-53%
-	43	PINK	M!Ssundaztood	Arista	21,655	-
-	44	JAHEIM	Still Ghetto	Warner Bros.	21,653	-
-	45	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	21,605	-
-	46	JOHNNY CASH	American IV:Man Comes Around..	American	20,794	-
32	47	ELTON JOHN	Greatest Hits 1970-2002	UTV	20,561	-56%
-	48	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Priority/Capitol	20,338	-
-	49	VARIOUS	Now 11	UTV	20,158	-
-	50	NAS	God's Son	Columbia/CRG	19,948	-

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ON ALBUMS

One Plus Two Equals 1.47 Million

The gloom and doom pervading the record industry in recent months let up this week as retail welcomes a pair of half-million sellers to the top of the charts.

Jive artist R. Kelly defies the experts who thought his alleged sexual escapades would turn off fans:



R. Kelly

His *Chocolate Factory* makes an impressive chart-topping bow, with 543,000 sold.

Right behind is Shady/Aftermath/Interscope rap sensation 50 Cent, whose *Get Rich or Die Tryin'* continues to live up to its name. 50 shows a drop-off of 37% but a total of 504,000, giving him more than 2.1 million in sales in less than three weeks.

Blue Note Grammy phenom Norah Jones is off just a single percentage point and comes in third with 134,000 in sales, but early reports from retail suggest that she could sell four or even five times that total next week as her electrifying, award-winning evening starts to pay off in the marketplace.

The rest of the top 10 includes Monument/Columbia's triple-Grammy trio The Dixie Chicks (No. 4), Lava/Atlantic's Kid Rock (No. 5), Epic/Sony Music Soundtrack's *Chicago* (No.

6), Arista's Avril Lavigne (No. 7), Bloodline/Def Jam/IDJMG's DMX-starring *Cradle 2 the Grave* soundtrack (No. 8) — the week's second-highest debut, after Kelly — Wind-up's *Daredevil* soundtrack (No. 9, +25%), featuring the smash "Bring Me to Life" from Evanesence; and WSM's *Grammy Nominees 2003* compilation (No. 10, +10%).

Double-digit chart jumps are registered by Interscope's T.A.T.U. (26-13), VP/Atlantic's Sean Paul (34-15), Aware/Columbia Grammy winner

John Mayer (29-18), Epic/Interscope's Audioslave (33-23), Roc-A-Fella/IDJMG's Jay-Z (44-33) and Epic's Chevelle (47-35).

Simple Plan, Red Hot Chili Peppers, Snoop Dogg and Nas all re-enter the top 50, fueled by hot singles at radio.



T.A.T.U.

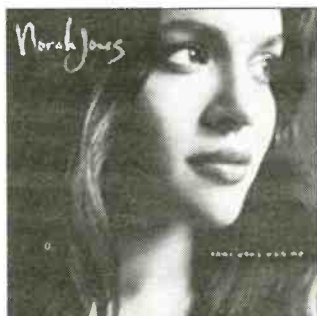
Next week: We'll find out just how dramatically this year's Grammy telecast, which had a 31% jump in viewers over 2002, impacted record buyers.



Norah Jones

Keeping Up With Jones

OK, there was no keeping up with Norah Jones at the 45th annual Grammy Awards, where she swept everything from Album of the Year to Best Polka Performance. So what better time to play some more-ah Norah? "Come Away With Me" is the title track from her multiplatinum debut for Blue Note, and it's sure to keep those curiosity calls coming as Norah enters the mainstream. The song hits the Hot AC format this week, and Jones kicks off her summer tour in Ft. Myers, FL.



Norah Jones

Norah not your style? Looking for something with a little more kick? Ann Arbor, MI rockers Taproot dig deep with their latest single, "Mine." Besides a killer hook, the boys have a kick-ass video, directed by none other than System Of A Down bassist Shavo Odadjian. If that weren't enough, they hit the road with platinum metalheads Disturbed starting in early March. Alternative, Active and Rock add the new track this week.



Taproot

Another rock act on the rise are Wind-up's Seether. Hailing from South Africa, this four-piece made impressive inroads in the U.S. rock market with their debut single, "Fine Again."

Now "Driven Under" will keep things rolling for the young group as they continue to tour throughout March. They're also featured on the soundtrack to the No. 1 movie in America, *Daredevil*, with the track "Hang On." This week, "Driven Under" swings into action at Rock, Active Rock and Alternative.

It's no secret that whatever Nickelback frontman Chad Kroeger touches musically turns not only to gold, but platinum. Now with his own imprint, 604 Records, Kroeger brings fellow Canadian rockers Theory Of A Deadman to the Pop world with their latest single, "Make Up Your Mind." It won't take long for radio to make up its mind that this is a hit.

At Country and Triple A, it's all about the ladies. Tennessee native Amy Dalley brings her sound to Country radio with "Love's Got an Attitude (It Is What It Is)." The single is from her self-titled Curb debut, set for release in late May. She'll also be opening for format star Toby Keith in the next few weeks. Meanwhile, native Brit Beth Orton takes her unique electro-folk to Triple A with "Thinking About Tomorrow," the latest single from her excellent Astralwerks album, *Daybreaker*.

If legendary performers are what you're looking for, Smooth Jazz and the Urban formats are where you need to be. Guitarist and composer Larry Carlton has worked with everyone from Steely Dan and Quincy Jones to Michael Jackson and Dolly Parton. "Put It Where You Want It" is the third single from his Grammy-nominated album, *Deep Into It*. Fans will soon be able to get deep into Carlton's groove, as he kicks off his tour April 10 in Seattle. At Urban, the legendary Isley Brothers ask "What Would You Do" with the new single from their upcoming album, *Body Kiss*, which is due in early May. The track was written and produced by R. Kelly, who also provides backing vocals.



Theory Of A Deadman

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— Frank Correia

R&R Going For Adds™

Week Of 3/3/03

CHR/POP

- BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown/Universal)
- COUNTING CROWS *Big Yellow Taxi* (Geffen/Interscope)
- GOOD CHARLOTTE *The Anthem* (Epic)
- JOHN MAYER *Why Georgia* (Aware/Columbia)
- KELLY OSBOURNE *Come Dig Me Out* (Epic)
- QUEEN LATIFAH *Better Than The Rest* (Hollywood)
- THEORY OF A DEADMAN *Make Up Your Mind* (Roadrunner/IDJMG)
- TYRESE *How You Gonna Act Like That* (J)

HOT AC

- BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown/Universal)
- JOSH KELLEY *Amazing* (Hollywood)
- LIFEHOUSE *Take Me Away* (DreamWorks)
- MICHELLE MARIE *Garden Party* (Raison D'Etre/EMI)
- NORAH JONES *Come Away With Me* (Blue Note/Virgin)
- THEORY OF A DEADMAN *Make Up Your Mind* (Roadrunner/IDJMG)
- TORI AMOS *Taxi Ride* (Epic)

SMOOTH JAZZ

- LARRY CARLTON *Put It Where You Want It* (Warner Bros.)
- LYLE LOVETT *Gee Baby, Ain't I Good To You* (MCA/Curb)
- RICK DERRINGER *Hot & Cool* (Big3)
- WALTER BEASLEY *Precious Moments* (N-Coded)

CHR/RHYTHMIC

- 504 BOYZ *Get Back* (New No Limit/Universal)
- 702 *I Still Love You* (Motown/Universal)
- KEITH MURRAY f/DEF SQUAD *Yeah, Yeah You Know It* (Def Jam/IDJMG)
- QUEEN LATIFAH *Better Than The Rest* (Hollywood)

ROCK

- ALLMAN BROTHERS BAND *Firing Line* (Sanctuary/SRG)
- DOUBLEDRIIVE *Imprint* (Roadrunner/IDJMG)
- SEETHER *Driven Under* (Wind-up)
- TAPROOT *Mine* (Velvet Hammer/Atlantic)

URBAN

- 504 BOYZ *Get Back* (New No Limit/Universal)
- 702 *I Still Love You* (Motown/Universal)
- 2PAC f/TRICK DADDY *Still Ballin'* (Amaru/Death Row/Interscope)
- BONE THUGS-N-HARMONY *Home* (Epic)
- ISLEY BROTHERS *What Would You Do* (DreamWorks)
- KEITH MURRAY f/DEF SQUAD *Yeah, Yeah You Know It* (Def Jam/IDJMG)
- QUEEN LATIFAH *Better Than The Rest* (Hollywood)

ACTIVE ROCK

- DOUBLEDRIIVE *Imprint* (Roadrunner/IDJMG)
- FROM ZERO *Sorry* (Arista)
- SEETHER *Driven Under* (Wind-up)
- TAPROOT *Mine* (Velvet Hammer/Atlantic)

URBAN AC

- DAVE HOLLISTER *Tell Me Why* (Motown/Universal)
- TOM SCOTT f/ANN NESBY *You Are My Everything* (Higher Octave)

ALTERNATIVE

- SEETHER *Driven Under* (Wind-up)
- TAPROOT *Mine* (Velvet Hammer/Atlantic)

COUNTRY

- AMY DALLEY *Love's Got An Attitude (It Is What It Is)* (Curb)
- CHAD BROCK *That Was Us* (Broken Bow)
- LELAND MARTIN *Hey Love, No Fair* (IGO)

TRIPLE A

- ALLMAN BROTHERS BAND *Firing Line* (Sanctuary/SRG)
- BETH ORTON *Thinking About Tomorrow* (Astralwerks/Capitol)
- CLAY DUBOIS *Love Me Two Times* (Lazy River)
- JAY FARRAR *Gather* (Bloodshot)
- JOSH KELLY *Amazing* (Hollywood)
- MARCUS EATON AND THE LOBBY *Top Of The World* (Uninhibited)
- MARK KNOPFLER *Devil Baby* (Warner Bros.)
- MUGGS *Dust* (Anti/Epitaph)
- RINGO STARR *Never Without You* (Koch)
- THORNS *I Can't Remember* (Aware/Columbia)
- VARIOUS ARTISTS *Cover The World* (Putumayo)
- VARIOUS ARTISTS *African Playground* (Putumayo)

AC

- BRIAN MCKNIGHT *Shoulda, Woulda, Coulda* (Motown/Universal)

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.



Where's The Talent? Here It Is!

A letter from the beach

Jimmy Steal, Emmis VP/Programming for KPWR & KZLA/Los Angeles, called me with an idea. He said, "I think it's great that R&R runs the names and contact information for people out of work, but what about choosing a person from the radio or record industry who is out of work and letting them write about their personal experience on the beach?"

I let Steal, who I believe is one of the very brightest people in our business, know that I was going to steal his idea. But next came the hard part. The list of people out of work is frighteningly long. I began to think about an angle, and it hit me: Rick Stacy, former PD of such powerhouses as KFYI/Phoenix, WXXL/Orlando, WAPW (Power 99)/Atlanta, WHYI (Y100)/Miami, KQKS (KS104)/Denver and WNNX (99X)/Atlanta; onetime afternoon driver at KYSR (Star 98.7)/Los Angeles; and, most recently, morning driver at WMWX/Philadelphia, stood out.

He doesn't need it, but I want to offer my personal recommendation of Stacy. Talk about multitasking — he is a proven programming winner and one of the most creative writers and station imagers you could ever find. He can do mornings or high-personality afternoons, and throughout his career has been an Arbitron ratings winner. More important, Stacy is a loving father with two children to support.

While this may be Stacy's personal story, he also speaks for and offers advice to our brothers and sisters in the radio and record businesses who are currently out of work and pondering their futures. I urge you to please take the time to read this. Wherever and whenever you can, reach out, lend a hand or some moral support, return phone calls and e-mail, offer advice and do your part, and I promise it will come back to you in spades.

In too many radio conversations today, the topic of "Where's the talent?" comes up. As you will read, here it is.

The Abyss — Again

I got up this morning, checked the e-mail: the usual porno and mortgage offers — no GMs, PDs or consultants begging me to be their next morning show or program-



Rick Stacy

ming hero. Nothing on the caller ID, no returned calls. E-mail status says they read it but didn't respond. Why wouldn't they write back? Inconsiderate rat bastards.

Wait a minute — I've been guilty of that too. I'll never do that again. But don't they realize Rick Stacy is now available to conquer their competition? "There's no talent out there!" is the cry I've constantly heard. Well, here I am. Where are the openings?

Looking out my den window, I can see everyone else is going to

As bad as things may seem for you right now, remember, you're still breathing, and you will get a job.

work. Why aren't they dressed in black, mourning my departure from "Happy Hits 105.1, the best mix of stressed-out sales reps, insecure DJs and frightened management"? Hey, why aren't they protesting in front of the station? Hello! Don't they miss my funny bits and me? How can they go on without me?

I'm sad and hurt. It's an isolated, frightening and lonely feeling. Self-doubt sets in quickly. Then the ruminating begins. You run a continuous loop in your mind of what happened. Who is to blame? What

By Rick Stacy

did I do wrong? I have visions of losing everything, including my self-respect. And then what's next? Perhaps impotence? Welcome to the abyss of radio unemployment — again.

Better check the accounts to see how much time I have left until my family has to move into a refrigerator box and have dinner at the Jesus Saves shelter. As usual, I don't have enough money saved, since it was supposed to be the job of a lifetime. ("This one will be different. This company does great radio, and I'm all about great radio!")

Fast-forward 14 months: unemployment at \$300 a week. Is this for real? I can't buy more gadgets, and I love gadgets. OK, I can live off the credit cards for four more weeks, and I'll cash out my fourth 401(k), which was supposed to provide for my family's future, and that'll buy me two more months.

What's the worst that can happen, anyway? So, I have to tell the kids we're moving again (my 15th time, their sixth). Hey, those inventory numbers are still on the furniture; maybe the movers can reuse them.

Learning The Hard Way

Y100/Miami, Star 98.7/L.A., KKFR and KFYI in Phoenix, KQKS/Denver, WHLY (Y106)/Orlando, Power 99 and 99X in Atlanta. I programmed, imaged and did mornings on these and many more stations for over 20 years. At one point I bought an AM/FM combo in Gainesville with 10 grand out of my personal checking account.

I'm really good at this radio thing, but here I am, on the beach again, and no piña colada. I'm looking around, and under all the other umbrellas are other great radio professionals. Why? God has blessed me with extraordinary talent in all aspects of this business. I know how to make a station sparkle. I know how to create that unbeatable vibe. I could run a radio company if given the opportunity; it's in my blood.

I still have the passion to succeed and the imagination to accomplish the mission. But, oops! I missed out on that all-important life- and ca-

reer-management class, without which success and financial stability are not feasible. Believe me, I have found that out the hard way.

I've been doing things the same way for 20 years and getting the same results for 20 years, so I think it's time for a change. Now, for the first time in my life, I'm studying how to manage my finances, my profession and myself. Here is what I have learned so far: Building a successful career and life are all about having quality connections to other people. Period.

You have to build a fortress of friends and associates who will be there to help you when you need them, and vice versa. That is the single most important thing we creative, rebellious radio types have to internalize. Our lot does not rush to discipline and its accoutrements with great fervor. We're artists, entertainers and gods of charisma, not businessmen. Irresponsibility and flightiness are part of our free spirits.

I don't mean to say that we have to rush over to the Men's Warehouse, take an Excel class and stiffen up. I simply mean dump your unproductive habits; learn new, productive habits; and make yourself so valuable that you become fireproof. The best thing you can do is focus and strengthen your brilliance, whatever that might be. If you're a great DJ or PD, become an even better DJ or PD.

Bonus Lessons

I've also discovered a few bonus lessons during my unemployment.

1. You'll find out who your real friends are.
2. You'll learn how to have confidence at the height of your fear.
3. Did you know that the movie theaters are empty at 11:20am on Tuesdays?

Look at this time in your life as a great opportunity. Stop worrying. I know that's easier said than done, but do it. Worrying never got anyone a job, paid a bill or made a problem go away.

Organize your weekdays. Begin

by showering and having a hearty breakfast. Trick your body into thinking you're still employed. Prep each day with a balanced attack on your desired outcomes. Don't just make a list of people to call, airchecks to edit or things to do. Think big. Have a vision of what you want your life to look like in 60 days, six months and one, two and five years.

Become a skilled life manager. Don't just put together an aircheck; produce a mind-blowing audio representation of your brilliance.

Even though it may feel inappro-

Building a successful career and life are all about having quality connections to other people. Period.

appropriate, take time to enjoy yourself, your kids and your significant others without guilt or worry. Life is too short not to look at this unfortunate state of affairs as a moment to step back, take a breath and see what's really important in your life. What is the other option? Cry, beat yourself up, and vent your anger and bitterness at some GM, company or programmer.

Instead, regroup, rearm, replan and make another run at it. Get up and get ready for the next great thing. Believe me, I've cried, blamed and begged God to fix my life and career, and then I've realized that I've been walking around with the keys in my pocket the whole time.

Regaining Focus

I have been very successful in radio. I have not been as successful in

Continued on Page 38



GOT CHANGE Interscope recording artist 50 Cent recently stopped by the WHTZ (Z100) studios in New York to promote his new song "In da Club." Seen here are (l-r) Clear Channel VP/Programming Tom Poleman, WHTZ MD/air personality Paul "Cubby" Bryant, 50 Cent and WHTZ air personality Axl Nemetz.



"damaged" the next **TLC** classic.

Hot 100 Audience already at
8.1 Million (+3.8M)
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Z100 KIIS KHKS KHTS
KZHT WBTS KBKS
New video coming soon!

**#1 Most Added
Mainstream!**

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 28, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 3-9.

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
HP AALIYAH Miss You (BlackGround/Universal)	4.11	4.09	4.07	4.02	86.3	12.0	4.29	4.20	3.83	4.26	3.95	4.31	3.94
50 CENT In Da Club (Shady/Aftermath/Interscope)	4.00	3.76	--	--	94.3	20.0	4.30	3.93	3.76	4.23	3.92	3.98	3.89
B2K and P. DIDDY Bump, Bump, Bump (Epic)	3.89	3.81	3.86	3.89	97.1	33.1	4.09	3.84	3.72	3.95	3.63	4.10	3.85
NELLY Air Force Ones (Fo' Reel/Universal)	3.87	3.75	3.85	3.81	95.7	38.0	4.18	3.89	3.52	4.04	3.60	4.08	3.78
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	3.85	3.91	3.99	3.98	97.7	26.3	3.95	3.78	3.83	3.91	3.67	4.01	3.83
EMINEM Lose Yourself (Shady/Interscope)	3.84	3.74	3.86	3.99	100.0	38.6	3.91	3.87	3.74	3.86	3.70	3.88	3.93
JA RULE f/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.84	4.00	4.03	4.07	97.4	25.7	3.99	3.85	3.66	3.85	3.75	3.91	3.85
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.83	3.82	3.81	3.80	95.7	26.9	4.03	3.80	3.65	3.90	4.02	3.77	3.60
NIVEA Don't Mess With My Man (Jive)	3.82	3.82	3.91	3.97	86.6	31.4	3.99	3.74	3.73	3.89	3.65	3.92	3.82
HP SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3.81	3.79	3.76	--	95.7	23.1	4.04	3.74	3.64	3.84	3.46	3.89	4.04
HP AMANDA PEREZ Angel (Powerhouse/Virgin)	3.81	3.82	3.88	--	80.3	22.6	3.86	3.83	3.76	3.97	3.81	3.69	3.78
EMINEM Superman (Shady/Interscope)	3.76	3.69	3.80	3.95	86.3	22.6	4.04	3.87	3.37	3.81	3.57	3.88	3.79
FIELD MOB Sick Of Being Lonely (MCA)	3.75	--	--	--	81.1	20.6	4.08	3.65	3.48	3.88	3.63	3.86	3.66
CHRISTINA AGUILERA Beautiful (RCA)	3.72	3.79	3.86	3.85	94.3	28.9	3.83	3.60	3.74	3.49	3.85	3.82	3.73
PINK Family Portrait (Arista)	3.67	3.71	3.85	3.89	94.9	28.0	3.72	3.64	3.65	3.72	3.70	3.76	3.50
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.65	3.58	3.61	3.76	78.6	19.7	3.52	3.74	3.69	3.61	3.51	3.79	3.68
JAY-Z f/BEYONCE'03 Bonnie and Clyde (Roc-A-Fella/IDJMG)	3.63	3.64	3.84	3.81	96.9	32.9	3.88	3.65	3.34	3.71	3.36	3.71	3.73
AVRIL LAVIGNE I'm With You (Arista)	3.61	3.75	3.75	3.69	90.0	25.7	3.59	3.70	3.55	3.59	3.59	3.68	3.58
JENNIFER LOPEZ Jenny From The Block (Epic)	3.61	3.63	3.80	3.87	98.6	40.9	3.70	3.52	3.61	3.71	3.42	3.74	3.57
DIXIE CHICKS Landslide (Monument/Columbia)	3.57	3.53	3.67	3.63	82.6	26.0	3.29	3.64	3.73	3.59	3.45	3.65	3.58
JOHN MAYER Your Body Is A Wonderland (Aware / Columbia)	3.55	3.45	3.44	3.37	78.6	25.7	3.45	3.56	3.63	3.51	3.54	3.52	3.64
KID ROCK f/SHERYL CROW Picture (Lava/Atlantic)	3.54	3.51	3.44	3.51	71.7	18.3	3.38	3.65	3.57	3.44	3.38	3.82	3.42
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	3.50	3.58	3.58	3.65	87.4	34.9	3.30	3.46	3.74	3.44	3.58	3.47	3.51
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.41	3.49	3.54	3.36	83.1	28.6	3.66	3.40	3.17	3.37	3.14	3.42	3.67
SIMPLE PLAN I'd Do Anything (Lava)	3.35	--	--	--	77.7	24.0	3.49	3.34	3.22	3.33	3.25	3.34	3.47
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.35	3.29	3.41	3.29	88.0	32.9	3.37	3.37	3.31	3.46	3.10	3.54	3.25
T.A.T.U. All The Things She Said (Interscope)	3.28	3.27	3.32	3.31	78.0	28.6	3.38	3.30	3.18	3.22	3.26	3.40	3.24
VANESSA CARLTON Pretty Baby (A&M/Interscope)	3.27	3.27	3.30	3.28	68.0	24.9	3.34	3.28	3.20	2.99	3.21	3.56	3.33
DF DUB Country Girl (Columbia)	3.22	3.18	--	--	58.6	24.6	3.35	3.36	2.96	3.48	3.00	3.16	3.23
JC CHASEZ Blowin' Me Up... (Jive)	3.17	3.21	3.14	3.13	63.4	25.1	3.33	3.36	2.80	3.40	3.08	3.08	3.12

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Aaliyah retains the top position on Callout America this week with "Miss You" (BlackGround/Universal). The song ranks second with teens, first 18-24 and No. 1 with women 25-34, showing its strength across the board. It also moves 33-26* on this week's R&R CHR/Pop chart.

50 Cent surges to No. 2 with "In Da Club" (Shady/Aftermath/Interscope). Over 2 million album sales later, the song ranks first with teens and second 18-24 — and it's even No. 3 with women 25-34.

B2K & P. Diddy climb to No. 3 with "Bump, Bump, Bump" (Epic). The track ranks fourth with teens, seventh with women 18-24 and 10th among women 25-34.

Smilez And Southstar are top 10 on Callout America this week with "Tell Me" (ARTISTdirect). Teens rank the song sixth.

Amanda Perez's "Angel" (Powerhouse/Virgin) continues to test extremely well with women 18+, ranking eighth 18-24, and it's an even stronger third with women 25-34.

Scoring well in the 25-34 cell this week are "Landslide" by The Dixie Chicks f/Sheryl Crow (No. 8), Christina Aguilera's "Beautiful" (No. 5) and 3 Doors Down's "When I'm Gone" (Republic/Universal) (No. 11).

This month we celebrate Callout America's eighth year. We'd like to thank everyone who has helped make it the largest national callout study of its kind.

If you haven't already tried it already, be sure to check out the detailed Callout America data online each week at www.bullseye.com, thanks to our partners at Bullseye Research. This week's password is *romano*.

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

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	8546	+459	968478	9	129/0
1	2	AVRIL LAVIGNE I'm With You (Arista)	8130	-228	878775	12	131/0
5	3	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	7108	+458	822504	10	127/0
3	4	CHRISTINA AGUILERA Beautiful (RCA)	6980	-668	691239	14	127/0
6	5	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	6938	+673	841053	8	123/2
4	6	JUSTIN TIMBERLAKE Cry Me A River (Jive)	6593	-648	775988	11	130/0
7	7	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	6437	+200	589346	16	121/0
9	8	T.A.T.U. All The Things She Said (Interscope)	5580	+151	596100	11	130/1
8	9	NIVEA Don't Mess With My Man (Jive)	5255	-387	568863	17	125/0
11	10	EMINEM Superman (Shady/Aftermath/Interscope)	4853	+419	514094	7	120/3
19	11	50 CENT In Da Club (Shady/Aftermath/Interscope)	4688	+1623	580477	3	117/8
14	12	DIXIE CHICKS Landslide (Monument)	4273	+154	446780	10	105/0
16	13	3 DOORS DOWN When I'm Gone (Republic/Universal)	4182	+496	364274	10	115/12
13	14	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	4160	-2	493383	8	119/0
10	15	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3944	-831	494971	13	118/0
12	16	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	3599	-835	448675	14	123/0
21	17	AMANDA PEREZ Angel (Powerhouse/Virgin)	3591	+569	378192	5	117/7
15	18	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3468	-484	368917	17	119/0
18	19	SIMPLE PLAN I'd Do Anything (Lava)	3380	+203	398301	10	116/1
24	20	DFDUB Country Girl (Columbia)	3149	+330	260325	6	106/2
25	21	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3017	+414	328325	5	99/5
23	22	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2684	-209	307523	20	99/0
22	23	NELLY Air Force Ones (Fo' Reel/Universal)	2548	-328	240729	14	110/0
28	24	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	2521	+355	265464	8	80/3
30	25	BOOMKAT The Wreckoning (DreamWorks)	2437	+239	254279	5	112/5
33	26	AALIYAH Miss You (BlackGround/Universal)	2393	+429	301640	6	95/6
31	27	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	2365	+179	264991	6	103/4
32	28	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	2061	+44	210853	6	104/0
34	29	NO DOUBT Running (Interscope)	2059	+252	228962	4	117/5
36	30	CELINE DION I Drove All Night (Epic)	2008	+266	220132	4	101/4
27	31	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1900	-309	174194	20	115/0
29	32	JENNIFER LOPEZ Jenny From The Block (Epic)	1874	-309	177315	19	123/0
26	33	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1646	-813	130045	9	112/0
38	34	BON JOVI Misunderstood (Island/IDJMG)	1455	+86	151405	5	83/1
41	35	STACIE ORRICO Stuck (Forefront/Virgin)	1354	+351	108622	2	94/14
45	36	VI-3 Eyes Closed So Tight (MCA)	1131	+191	102235	3	65/5
42	37	LUCY WOODWARD Dumb Girls (Atlantic)	1130	+140	137480	3	81/11
Debut	38	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1104	+427	110528	1	95/25
Debut	39	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1094	+292	91101	1	66/7
37	40	LASGO Something (Robbins)	1076	-393	201855	12	76/0
48	41	BLU CANTRELL Breathe (Arista)	1010	+198	86377	2	59/4
47	42	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	956	+116	88390	2	38/6
39	43	VONRAY Inside Out (Elektra/EEG)	943	-401	62554	9	77/0
50	44	O-TOWN I Showed Her (J)	933	+129	96807	3	85/4
46	45	NORAH JONES Don't Know Why (Blue Note/Virgin)	926	0	142588	16	36/1
Debut	46	GINUWINE Hell Yeah (Epic)	860	+251	85793	1	63/8
44	47	MATCHBOX TWENTY Disease (Atlantic)	822	-156	61147	19	57/0
49	48	STEREO FUSE Everything (ED/Wind-up)	798	-24	61465	11	27/2
Debut	49	KELLY ROWLAND Can't Nobody (Columbia)	681	+350	64136	1	53/8
40	50	MARIO C'mon (J)	652	-558	58357	8	76/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
TLC Damaged (Arista)	57
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	25
COLDPLAY Clocks (Capitol)	16
FIELD MOB Sick Of Being Lonely (MCA)	15
R. KELLY Ignition (Jive)	15
DONNAS Take It Off (Lookout/Atlantic)	15
STACIE ORRICO Stuck (Forefront/Virgin)	14
3 DOORS DOWN When I'm Gone (Republic/Universal)	12
TYRESE How You Gonna Act Like That (J)	12
LUCY WOODWARD Dumb Girls (Atlantic)	11
SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	11
JUSTIN TIMBERLAKE Rock Your Body (Jive)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+1623
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+673
AMANDA PEREZ Angel (Powerhouse/Virgin)	+569
3 DOORS DOWN When I'm Gone (Republic/Universal)	+496
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+459
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+458
AALIYAH Miss You (BlackGround/Universal)	+429
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+427
EMINEM Superman (Shady/Aftermath/Interscope)	+419
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+414

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PINK Family Portrait (Arista)	2930
EMINEM Lose Yourself (Shady/Interscope)	2672
NO DOUBT F/LADY SAW Underneath It All (Interscope)	2084
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1641
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1597
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1457
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1454
CREED One Last Breath (Wind-up)	1389
AVRIL LAVIGNE Complicated (Arista)	1245
JUSTIN TIMBERLAKE Like I Love You (Jive)	1233
LINKIN PARK In The End (Warner Bros.)	1159
DJ SAMMY & YANOU Heaven (Robbins)	1125
NELLY Hot In Herre (Fo' Reel/Universal)	1121
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1075
PINK Just Like A Pill (Arista)	1022
AVRIL LAVIGNE Sk8er Boi (Arista)	1022
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	946
JIMMY EAT WORLD The Middle (DreamWorks)	898
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	833
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	830
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	820
MICHELLE BRANCH All You Wanted (Maverick/WB)	797
CALLING Wherever You Will Go (RCA)	779
MARY J. BLIGE Family Affair (MCA)	773
CHRISTINA AGUILERA Dirty (RCA)	765

131 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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February 28, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	3096	-19	87127	12	51/0
4	2	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2943	+14	83454	16	52/0
2	3	CHRISTINA AGUILERA Beautiful (RCA)	2871	-147	78469	13	51/0
5	4	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	2822	+218	80434	7	51/0
3	5	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2795	-199	77719	10	51/0
6	6	T.A.T.U. All The Things She Said (Interscope)	2366	+93	67750	14	52/0
11	7	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2036	+302	58920	6	50/0
9	8	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2017	+157	51352	8	48/0
10	9	3 DOORS DOWN When I'm Gone (Republic/Universal)	1963	+105	54433	11	49/0
7	10	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1900	-357	52853	13	44/0
8	11	NIVEA Don't Mess With My Man (Jive)	1701	-249	50336	14	39/0
12	12	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1571	-61	41935	17	42/0
13	13	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1563	+99	38980	7	43/0
14	14	DIXIE CHICKS Landslide (Monument)	1524	+61	41082	9	43/1
19	15	EMINEM Superman (Shady/Aftermath/Interscope)	1455	+119	40012	5	50/0
16	16	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1313	-114	35922	11	40/0
20	17	SIMPLE PLAN I'd Do Anything (Lava)	1294	+145	38691	8	40/3
17	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1247	-130	40385	20	36/0
21	19	NO DOUBT Running (Interscope)	1171	+93	32512	6	49/0
32	20	50 CENT In Da Club (Shady/Aftermath/Interscope)	1150	+469	34149	2	46/4
25	21	BOOMKAT The Wreckoning (DreamWorks)	1099	+121	29957	5	49/1
27	22	AMANDA PEREZ Angel (Powerhouse/Virgin)	1062	+185	27399	4	42/5
26	23	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1013	+76	27468	5	40/1
15	24	VANESSA CARLTON Pretty Baby (A&M/Interscope)	998	-438	25842	9	34/0
24	25	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	986	-44	31861	20	34/0
29	26	DFDUB Country Girl (Columbia)	918	+48	24363	4	42/3
23	27	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	906	-159	28178	6	37/0
35	28	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	862	+225	23528	2	38/0
31	29	CELINE DION I Drove All Night (Epic)	777	+66	20982	3	35/1
33	30	MISSY "MISDEMEANOR" ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	747	+94	18344	3	32/1
28	31	NELLY Air Force Ones (Fo' Reel/Universal)	719	-154	17909	13	22/0
34	32	BON JOVI Misunderstood (Island/IDJMG)	621	-24	18502	6	32/0
30	33	JENNIFER LOPEZ Jenny From The Block (Epic)	579	-140	15091	17	27/0
39	34	LUCY WOODWARD Dumb Girls (Atlantic)	564	+72	15236	4	36/2
42	35	AALIYAH Miss You (BlackGround/Universal)	445	+118	10432	2	24/4
47	36	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	444	+150	12042	4	25/5
36	37	LASGO Something (Robbins)	431	-130	13543	9	16/0
38	38	MATCHBOX TWENTY Disease (Atlantic)	418	-108	12400	18	17/0
44	39	STACIE ORRICO Stuck (Forefront/Virgin)	406	+90	9921	2	24/4
41	40	STEREO FUSE Everything (EO/Wind-up)	389	+19	9915	15	14/0
43	41	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	384	+67	10912	2	22/2
Debut	42	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	380	+215	12054	1	33/10
49	43	COOLER KIDS All Around The World (DreamWorks)	361	+91	11313	2	28/5
46	44	NORAH JONES Don't Know Why (Blue Note/Virgin)	335	+35	6894	12	13/3
45	45	STONE SOUR Bother (Roadrunner/IDJMG)	279	-27	7536	7	11/0
Debut	46	BLU CANTRELL Breathe (Arista)	276	+75	9569	1	22/2
Debut	47	GOO GOO DOLLS Sympathy (Warner Bros.)	275	+190	8403	1	25/5
Debut	48	CALLING For You (Wind-up)	251	+33	5879	1	17/1
50	49	O-TOWN I Showed Her (J)	227	+7	4762	2	16/1
40	50	VONRAY Inside Out (Elektra/EEG)	224	-237	6858	8	10/1

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22. © 2003, R&R Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TLC Damaged (Arista)	16
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	10
DONNAS Take It Off (Lookout/Atlantic)	10
COLDPLAY Clocks (Capitol)	9
KACI I'm Not Anybody's Girl (Curb)	6
TEMMORA Try'n To Play A Playa (Independent)	6
AMANDA PEREZ Angel (Powerhouse/Virgin)	5
COOLER KIDS All Around The World (DreamWorks)	5
GOO GOO DOLLS Sympathy (Warner Bros.)	5
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	5
FIELD MOB Sick Of Being Lonely (MCA)	5
50 CENT In Da Club (Shady/Aftermath/Interscope)	4
AALIYAH Miss You (BlackGround/Universal)	4
STACIE ORRICO Stuck (Forefront/Virgin)	4
VI-3 Eyes Closed So Tight (MCA)	4
KELLY ROWLAND Can't Nobody (Columbia)	4
GOOD CHARLOTTE The Anthem (Epic)	4
R. KELLY Ignition (Jive)	4
DFDUB Country Girl (Columbia)	3
SIMPLE PLAN I'd Do Anything (Lava)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+469
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+302
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+225
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+218
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+215
GOO GOO DOLLS Sympathy (Warner Bros.)	+190
AMANDA PEREZ Angel (Powerhouse/Virgin)	+185
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+157
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	+150
SIMPLE PLAN I'd Do Anything (Lava)	+145
BOOMKAT The Wreckoning (DreamWorks)	+121
EMINEM Superman (Shady/Aftermath/Interscope)	+119
AALIYAH Miss You (BlackGround/Universal)	+118
3 DOORS DOWN When I'm Gone (Republic/Universal)	+105
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+99
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+94
T.A.T.U. All The Things She Said (Interscope)	+93
NO DOUBT Running (Interscope)	+93
COOLER KIDS All Around The World (DreamWorks)	+91
STACIE ORRICO Stuck (Forefront/Virgin)	+90
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+76
BLU CANTRELL Breathe (Arista)	+75
STACIA Angel (Raystone)	+73
LUCY WOODWARD Dumb Girls (Atlantic)	+72
SIXPENCE NONE THE RICHER Don't Dream... (Curb/Squint/Reprise)	+68
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+67
CELINE DION I Drove All Night (Epic)	+66
GINUWINE Hell Yeah (Epic)	+65
DIXIE CHICKS Landslide (Monument)	+61
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	+55

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ON THE RECORD

With **Jeff McHugh**
PD, WKZL/Greensboro



WKZL/Greensboro's playlist is developed using our patented "Hits Ain't Hard to Spot" theory. If we have to search for evidence that a song is a hit, it generally ain't a hit. Hits will roll righteously through the front door and dope-slap you in the face. Example: Kid Rock and Sheryl Crow's "Picture." We ached with longing and

sadness from the very first listen, and the street response was immediate. * Hits don't care about format: "Landslide," by The Dixie Chicks, is the biggest hit we've had this quarter. And you know how many calls we've had from listeners saying, "Hey, Dixie Chicks don't fit your format"? Zero. Hits aren't determined by release dates, either. Avril Lavigne's "Losing Grip" is a gigantic, huge, gargantuan, 1,500-spin-in-power-rotation smash. It'll be a hit on impact day, and it's a hit now. I checked with accounting, and we're paid up on ASCAP/BMI. Why wait?

Jennifer Lopez reigns supreme over this week's R&R CHR/Pop chart as "All I Have" (Epic) adds 518 plays to kick **Avril Lavigne's** "I'm With You" (Arista) to No. 2. Lopez tops out with 8,546 plays ... **B2K & P. Diddy** are set to spike the chart as "Bump, Bump, Bump" (Epic) shuffles up 5-3* ... **Eminem** adds another top 10 song to his collection as "Superman" (Shady/Interscope) moves 11-10* ... **50 Cent** is still making big waves with "In da Club" (Shady/Aftermath/Interscope), which grabs the Most Increased crown for the second week in a row and has the biggest move on the chart: 19-11* ... **Amanda Perez's** "Angel" (Powerhouse/Virgin) cracks the top 20, climbing 21-17* ... The highest debut this week is **Daniel Bedingfield's** "If You're Not the One" (Island/IDJMG), which was Most Added last week and begins its chart run at No. 38 ... **Ginuwine** (Epic) and **Kelly Rowland** (Columbia) also debut ... **TLC** score Most Added honors this week with "Damaged" (Arista), which gets 57 adds.

CHR/Pop
ON THE RADIO

— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **50 Cent**

LABEL: **Shady/Aftermath/Interscope**

By **MIKE TRIAS**/ASSISTANT EDITOR



Twenty-six-year-old Curtis Jackson, a.k.a. **50 Cent**, is undoubtedly the hottest rapper out there right now. His crossover appeal has made him one of MTV's favorites — quite a feat, considering that he still has street credibility. Many liken the buzz around 50 to the buzz around the Notorious B.I.G. and 2Pac back in the day. Eerily, aspects of his life seem to mirror those of the fallen hip-hop legends.

Born and raised in Queens, NY, 50's life was mired in the drug trade. His father was a dealer killed before 50 got a chance to know him. His mother — also a dealer — was killed when 50 was only 8 years old. By age 12, 50 himself had become a drug dealer.

It wasn't until the late '90s that he began considering a hip-hop career, and he was soon learning the ropes from the late Jam Master Jay of Run-D.M.C. He credits Jay with teaching him how to count bars and structure songs — the fundamentals that helped get 50 where he is today. By 1999 he was signed to Columbia Records, where he recorded the album *Power of a Dollar*. Although the CD was never released, tracks such as "How to Rob," a song in which 50 daydreams of robbing famous rappers, managed to flow into the underground and elicit a response from other rappers.

50's career almost didn't happen. In April 2000 he was the target of violence in front of his grandmother's house, where he had been raised after his mother's death. He was shot nine times, including once in the mouth, which has had a small yet permanent effect on his voice. During his many months of recovery, 50 was dropped by Columbia. How-

ever, surviving the incident seems to have given him both a mystique and undeniable street credentials, and the physical therapy he received laid the groundwork for his current chiseled physique.

50 continued to hone his skills and flood the mix-tape market with his rhymes. He released bootleg CDs, rapping over other artists' beats. One of these CDs ended up in the hands of Eminem, who couldn't get enough of 50. Eminem and his mentor, Dr. Dre, soon signed the rapper. The public couldn't wait. "Wanksta," one of the tracks from 50's bootleg CD *No Mercy, No Fear*, landed on the *8 Mile* soundtrack and permeated the airwaves late last year.

50, who has been "Patiently Waiting" for a track to explode on, has received what he's been looking for. His album *Get Rich or Die Tryin'* features many ominous-sounding songs by Dr. Dre and Eminem — hot beats that complement 50's dark lyrical content. Eminem guests on a few tracks, as do members of 50 Cent's crew, G-Unit.

"In da Club," the first song that Dre and 50 recorded, has topped both R&R's CHR/Rhythmic and Urban charts and is quickly climbing the CHR/Pop chart. And as for the clubs, DJs around the country have reported spinning the record up to five times a night, packing the dance floor each time. Either the club contains many petite female birthday celebrants who feel the song's intro was meant specifically for them, or 50 has the hottest record in the country.

BAYLISS
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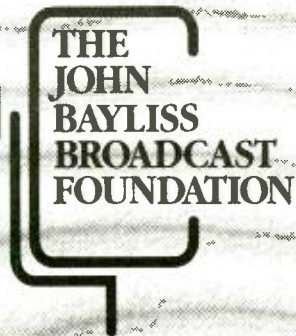
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- Broadcast Communications or Journalism Major
- Junior, Senior or Graduate-level student
- GPA 3.0 or better
- Extensive radio-related activities

You provide:

- College transcript
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- Descriptive essay

Submit application packet by April 30th.



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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 2/28/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.07	4.10	79%	13%	4.05	84%	13%
AVRIL LAVIGNE I'm With You (Arista)	4.05	4.05	98%	32%	4.04	97%	34%
EMINEM Lose Yourself (Shady/Interscope)	3.97	4.00	98%	48%	3.97	98%	49%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	3.93	4.02	93%	32%	3.85	91%	32%
SIMPLE PLAN I'd Do Anything (Lava)	3.89	4.01	78%	15%	3.90	77%	14%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.86	3.99	96%	39%	3.83	96%	42%
BOWLING FOR SOUP Girl All The Bad Guys Want (Jive)	3.82		55%	12%	3.68	54%	11%
CHRISTINA AGUILERA Beautiful (RCA)	3.80	3.88	97%	42%	3.91	98%	40%
EMINEM Superman (Shady/Interscope/Interscope)	3.78	3.85	88%	22%	3.71	87%	23%
50 CENT In Da Club (Shady/Interscope)	3.78		66%	15%	3.68	64%	14%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.77	3.78	97%	42%	3.87	98%	40%
KID ROCK F/ISHERYL CROW Picture (Lava/Atlantic)	3.76	3.71	88%	26%	3.80	91%	27%
T. A. T. U. All The Things She Said (Interscope)	3.75	3.81	86%	23%	3.64	86%	24%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.69	3.82	81%	21%	3.88	80%	15%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.68	3.88	97%	42%	3.86	98%	37%
DIXIE CHICKS F/ISHERYL CROW Landslide (Monument/Columbia)	3.64	3.76	90%	32%	3.65	91%	34%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.63	3.60	92%	36%	3.68	96%	38%
JA RULE F/ASHANTI Mesmerize (Murder Inc./JMG)	3.61	3.68	85%	30%	3.54	85%	32%
VANESSA CARLTON Pretty Baby (A&M/Interscope)	3.61	3.59	79%	21%	3.55	79%	22%
PINK Family Portrait (Arista)	3.60	3.67	97%	49%	3.60	98%	50%
MISSY ELLIOTT F/LUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.57	3.63	68%	18%	3.61	67%	16%
NIVEA Don't Mess With My Man (Jive)	3.52	3.76	85%	37%	3.50	85%	37%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.49	3.74	90%	34%	3.43	93%	37%
BOOMKAT Wreckoning (DreamWorks)	3.47		27%	5%	3.27	26%	5%
AMANDA PEREZ Angel Powerhouse (Virgin) (3.46)	3.39	50.00	15%	3.34	50.00	18%	26%
DF DUB Country Girl (Columbia)	3.45	3.31	39%	10%	3.44	38%	11%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.43	3.63	92%	41%	3.45	94%	42%
NELLY Air Force Ones (Fo' Reel/Universal)	3.42	3.57	90%	38%	3.39	92%	43%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.35	3.48	97%	58%	3.36	98%	59%

Total sample size is 509 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

LISA MARIE PRESLEY Lights Out (Capitol)

Total Plays: 604, Total Stations: 54, Adds: 3

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)

Total Plays: 601, Total Stations: 30, Adds: 2

R. KELLY Ignition (Jive)

Total Plays: 592, Total Stations: 38, Adds: 15

FIELD MOB Sick Of Being Lonely (MCA)

Total Plays: 539, Total Stations: 42, Adds: 15

TLC Damaged (Arista)

Total Plays: 537, Total Stations: 86, Adds: 57

OK GO Get Over It (Capitol)

Total Plays: 514, Total Stations: 45, Adds: 2

GOOD CHARLOTTE The Anthem (Epic)

Total Plays: 360, Total Stations: 25, Adds: 9

SIXPENCE NONE THE RICHER Don't Dream... (Curb/Squint/Reprise)

Total Plays: 351, Total Stations: 30, Adds: 8

WAYNE WONDER No Letting Go (VP/Atlantic)

Total Plays: 345, Total Stations: 19, Adds: 3

GOO GOO DOLLS Sympathy (Warner Bros.)

Total Plays: 300, Total Stations: 30, Adds: 8

Songs ranked by total plays

Where's The Talent?

Continued from Page 32

managing my life, and that's what I am committed to doing now. The main reason I have struggled professionally is simply a lack of focus. I've allowed myself to be easily distracted, interrupted and lulled into a false sense of security.

Unemployment at \$300 a week. Is this for real?

With this time to reflect, I have accepted that I brought this on myself through years of making bad choices. I could have run those two stations I bought back in the '80s in Florida, but how could I pass up being the PD of Y100/Miami? My ego led me to a bad choice.

I had a highly successful afternoon show in Los Angeles, but I left for Denver just because it paid a little bit more. Brilliant move, huh? Money and ego, what else? I've also been guilty of running away from a bad job and taking what turned out to be an even worse job.

Here is what I'm doing now (you can too). Make a list of everyone you know - everyone, whether they're in this business or not. Leave no one out. Your connections are the key to opening the door to your next big opportunity.

Making contact through e-mail is the most efficient and easiest way to stay top-of-mind. Remember, just because you are out of work doesn't mean everyone you know jumped to their feet this morning and said, "Oh, my God, Rick's out of work! I'd better drop my regular schedule and help him right now!"

Prepare the best audio presentation possible. If you're not good at that and objectivity is a problem, get someone else to do it. I'll do it for you for a hundred bucks.

References are the most important part of your resume. Make sure you get the person's permission and support before you use their name.

Make your resume short and simple but attractive. Use your marketing skills to make it an exciting advertising piece. You're selling a very important product: you.

Don't look at market size, look at the quality of the opportunity. Please don't wait 20 years to come to that realization. There is still nothing wrong with being a bigger fish in a smaller pond.

Write a thank-you note or e-mail

to all the people who take the time to talk to you on the phone, meet with you or give you a referral.

Help other people who are on the beach get a job. You'll feel better for it, you'll make new friends, and who knows? Someday they may turn around and help you. But don't do it with expectations.

Diversify. Buy a dog-grooming business.

Spell-check your shit.

As bad as things may seem for you right now, remember, you're still breathing, and you will get a job. In the radio business, the beach is full. We're not alone; we're just rotating blankets.

When you do get your job, please be kind and leave your blanket behind. The next person will need it.

Reach Rick Stacy at 610-223-7538, 610-917-9807 or rstacy98@aol.com.

Next week: We hear from a former record executive.

TALK BACK TO R&R!

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

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



HOLLYWOOD COMES TO CHARLOTTE Hollywood Records' newest recording artist, Josh Kelley, visited WNKS/Charlotte. Kelley was promoting his upcoming album, which will be released in May. Seen here (l-r) are Hollywood's Matt Duffy, WNKS Asst. PD/MD Keli Reynolds, Kelley and his road manager, Theo Vonkurnatowski.



AVRIL AT Y-100 Recently, Arista recording artist Avril Lavigne stopped by WHYI/Miami to take calls from listeners and hang out with the Y-100 crew. Seen here (l-r) are Arista's Daidre Poyner, WHYI MD Michael Yo and midday jock Nikki Nite, Lavigne and WHYI PD Rob Roberts and Asst. PD Chris Marino.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Canton, OH; Denver, CO; Green Bay, WI; Lafayette, LA; Monmouth-Ocean, NJ; Portland, OR; San Antonio, TX; Traverse City, MI) with their respective program directors and current/previous adds.

* Monitored Reporters
184 Total Reporters
131 Total Monitored
53 Total Indicator
50 Current Indicator Playlists
Did Not Report, Playlist Frozen (3):
KGOT/Anchorage, AK
KZBB/Ft. Smith, AR
WIFC/Wausau, WI
Note: KNEV/Reno, NV moves from Hot AC to CHR/Pop.



RateTheMusic.com
BY MEDIABASE

America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 2/28/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
50 CENT In Da Club (Shady/Interscope)	4.16	3.96	81%	13%	4.33	85%	12%
AALIYAH Miss You (BlackGround/Universal)	4.07	3.99	85%	17%	4.13	86%	15%
JA RULE FLASHANTI Mesmerize (Murder Inc./IDJMG)	4.01	3.89	95%	27%	4.12	96%	25%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.94	3.79	99%	36%	4.01	100%	37%
EMINEM Lose Yourself (Shady/Interscope)	3.93	3.87	98%	58%	3.85	99%	67%
MISSY ELLIOTT FT. LUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.91	3.75	83%	19%	4.07	84%	18%
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3.91	3.89	60%	13%	3.99	62%	14%
JENNIEFER LOPEZ FILL COOL J All I Have (Epic)	3.90	3.86	98%	29%	3.82	99%	32%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.86	3.72	98%	41%	3.95	99%	42%
EVE Satisfaction (Ruff Ryders/Interscope)	3.84	3.70	74%	17%	3.83	74%	18%
FIELD MOB Sick Of Being Lonely (MCA)	3.83	3.60	43%	8%	4.00	45%	7%
EMINEM Superman (Shady/Interscope)	3.81	3.82	93%	23%	3.88	96%	22%
LL COOL J FJAMERIE Paradise (Def Jam/IDJMG3.B1)	3.61	77.00	17%	3.68	76.00	19%	14
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.76	3.82	94%	42%	3.83	96%	44%
TYRESE How You Gonna Act Like That (J)	3.75	3.57	58%	10%	3.85	53%	8%
FABOLOUS FT. MIKE SHOREY & LIL' MO Can't Let You Go (Elektra)	3.74		32%	4%	3.80	30%	3%
NELLY Air Force Ones (Fo' Reel/Universal)	3.73	3.70	95%	39%	3.74	96%	41%
2 PAC Thugz Mansion (Amaru/Death Row/Interscope)	3.71	3.61	63%	16%	3.67	66%	17%
50 CENT Wanksta (Shady/Aftermath/Interscope)	3.69	3.66	74%	22%	3.83	78%	21%
GINUWINE Hell Yeah (Epic)	3.68	3.64	46%	9%	3.80	46%	6%
BABY FIP. DIDDY Do That... (Cash Money/Universal)	3.67	3.62	65%	18%	3.84	65%	17%
SNOOP DOGG F/PHARRELL & UNCLE CHARLIE WILSON Beautiful (Doggy)	3.60	3.47	45%	9%	3.50	41%	9%
LIL' KIM F/MR. CHEEKS The Jump Off (Atlantic)	3.60		37%	8%	3.86	34%	4%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.57	3.58	97%	59%	3.55	98%	65%
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3.57	3.24	45%	8%	3.66	44%	6%
TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	3.52	3.53	51%	15%	3.70	54%	12%
KILLER MIKE F/BIG BOI A.D.I.D.A.S (Aquemini/Columbia)	3.41	3.23	36%	9%	3.47	34%	7%
R. KELLY Ignition (Jive)	3.31	3.21	51%	16%	3.49	50%	16%

Total sample size is 460 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Stagga Lee
LABEL: ARTISTdirect

By **MIKE TRIAS**/ASSISTANT EDITOR



Newcomer Stagga Lee is already climbing R&R's CHR/Rhythmic chart with "Roll Wit M.V.P.," the lead single from his forthcoming debut album, *Game of Breath*. The New York native spits his rhymes in a definitive, aggressive manner on the midtempo cut, which employs elements of Minnie Riperton's "Lovin' You." But who is he?

Lee took his moniker from Lloyd Price's 1957 hit, "Stagger Lee." In the classic song, Stagger Lee is a man cheated out of money while gambling who exacts revenge by taking the cheat's life.

Though his name suggests violence, it doesn't reflect the way Lee lives his life. Robert Cliviles, co-producer of the album, comments that Lee wouldn't instigate a fight, but he wouldn't hesitate to defend himself if necessary. He adds that Lee would always be the first to try to cool down a heated situation. "That's why I call him the Gentleman of Rap," says Cliviles.

Lee's status as a gentleman even seeps into his lyrics. "It's not like I'm trying to be G-rated," he explains, "but I love words. In that space where I might be throwing a curse, I could be using a word that says it better."

Ironically, Lee escaped street life as a teen by moving to the South and joining the Army, where one of the goals is to become a highly trained fighting machine. Ironies seem to be a running theme in his life: He's that rare rapper who doesn't boast about violence or overindulge in life's finer things.

"I'm still dead broke," says the MC, who lives in the house he grew up in. "But I feel good about where I'm heading. All I ask is that you close your eyes and listen to what I'm doing."

Reporters

KKSS/Albuquerque, NM * AP: Pete Hernandez APD: Dana Cortez MD: Aaliyah 5 MARQUES HOUSTON "That" 8 R KELLY "Ignition" BABY F/CLIPSE "Happened" JAY-Z "Excuse"	WJMN/Boston, MA * VP/Prog: PD: Cadillac Jack APD: Danielle D'Heon MD: Chris Tyler 2 BUSTA RHYMES/MARIAH "Know" R KELLY "Ignition"	WJFX/Ft. Wayne, IN * PD: Beau Derek MD: Wesell 5 "NAS" "Can" 3 STAGGA LEE "Roll" 2 JAY-Z "Excuse" 1 TLC "Damaged" BUSTA RHYMES/MARIAH "Know"	WHHH/Indianapolis, IN * OM/MD: Rene Wallace MD: DJ Wreath 5 "SANTANA F/MUSIQ" "Nothing" 9 BABY F/CLIPSE "Happened" TLC "Hand"	KHTN/Modesto, CA * OM/MD: Rene Roberts APD: Drew Stone R KELLY "Ignition" SANTANA F/MUSIQ "Nothing" TLC "Hand"	KKLUU/Palm Springs, CA PD: Antlog JAHHEIM "Woman"	WOCQ/Salisbury, DE MD: Deeltie MD: CHUCK WRITTE 2 BUSTA RHYMES/MARIAH "Know" BOOMKAT "Wreckon"	KYWL/Spokane, WA * PD: Steve Klitzinger MD: Chuck Wright 2 BUSTA RHYMES/MARIAH "Know" AKIA "California" TLC "Damaged"					
KYLL/Albuquerque, NM * Interim PD/APD: Mr. Clean MD: J. Lopez 4 R KELLY "Ignition" TLC "Damaged"	WRVZ/Charleston, WV PD: Shawn Powers MD: Bill Sheehan 15 BABY F/CLIPSE "Happened" 1 B2K "Griffind" 1 BUSTA RHYMES/MARIAH "Know"	KBOS/Fresno, CA * APD: Greg Hoffman MD: Denny Sales 17 "NAS" "Can" TLC "Damaged"	KLUC/Las Vegas, NV * APD: Mike Spencer MD: J.B. King 2 "TLC" "Damaged" EMINEM "Moment" SANTANA F/MUSIQ "Nothing" TLC "Damaged"	KDON/Monterey-Salinas, CA * MD: Alex Carillo 2 2PAC F/TRICK DADDY "Ballin" R KELLY "Ignition" SANTANA F/MUSIQ "Nothing" TLC "Damaged"	KKFR/Phoenix, AZ * MD: Jose Bay MD: Charlie Herro 4 MARQUES HOUSTON "That" 2 FRANKIE J "Wanna" WC "Fit"	KBBT/San Antonio, TX * PD: J.D. Gonzalez APD: Danny B MD: Romeo No Adds	KWNL/Stockton-Modesto, CA * PD: Amanda King 24 "TLC" "Damaged" 4 FAT JOE "Need" JAHHEIM "Woman"					
KFAT/Anchorage, AK OM: Mark Carlson PD/MD: Marvin Nugent 5 2PAC F/TRICK DADDY "Ballin"	WVWB/Charleston, SC * PD: Gentlemen George III 5 FLOETRY "Yes" BRIAN MCKNIGHT "Woulda" DAVID BANNER "Pimp" JAHHEIM "Woman"	KSEG/Fresno, CA * PD: Tommy Del Rio MD: Felix The Cat 1 BEENIE MAN F/LADY "Bossman" BOOMKAT "Wreckon" TLC "Hand"	KVEG/Las Vegas, NV * PD: Sherita Sautsberry 23 "NAS" "Can" 10 BUSTA RHYMES/MARIAH "Know" 1 MO THUGS "Long" BRIAN MCKNIGHT "Woulda" JAHHEIM "Woman"	WJWZ/Montgomery, AL MD: Don Alving 15 DAVID BANNER "Pimp" 10 BUSTA RHYMES/MARIAH "Know" 10 JAHHEIM "Woman" 3 STAGGA LEE "Roll" 4 "TALIB" "Kweli" 3 SEAN PAUL "Busy" FABOLOUS F/LL "MO" "Can't" FRANKIE J "Wanna"	KZZP/Phoenix, AZ * PD: Mark Medina MD: Corina 25 SMILEZ AND SOUTHSTAR "That" 5 STAGGA LEE "Roll" 4 "TALIB" "Kweli" 3 SEAN PAUL "Busy" FABOLOUS F/LL "MO" "Can't" FRANKIE J "Wanna"	KBTT/San Diego, CA * APD: Mario Devoe MD: Alexa 2 KELLY ROWLAND "Nobody" TLC "Hand"	WLLD/Tampa, FL * PD: Orlando APD: Seanman MD: Bosta 1 THUGS-N-HARMONY "Know" 10 BUSTA RHYMES/MARIAH "Know" LIL' MO F/FABOLOUS "Ever"					
WBTS/Atlanta, GA * PD: Sean Phillips APD/MD: Maverick R KELLY "Ignition" TALIB "Things"	WCHH/Charlotte, NC * PD: Boogie D MD: Baby Boy Stu 23 BUSTA RHYMES/MARIAH "Know" DAVID BANNER "Pimp" 21 JAHHEIM "Woman"	WJHM/Greensboro, NC * OM/MD: Brian Douglas MD: Tap Moore 14 PETE PABLO "Bangin" 9 BUSTA RHYMES/MARIAH "Know"	KWID/Las Vegas, NV * PD: Tom Nayler MD: Pablo Nayo 1 BABY F/CLIPSE "Happened" SEAN PAUL "Busy"	WKTU/New York, NY * VP/Prog.: Frankie Blue APD/MD: Jeff Z 1 R KELLY "Ignition" JUSTIN TIMBERLAKE "Body"	KXJM/Portland, OR * Dir/Prog.: Mark Adams APD: Mario Devoe MD: Alexa 2 KELLY ROWLAND "Nobody" TLC "Hand"	KBAT/Austin, TX * PD: Scooter B. Stevens MD: Preston Lowe B2K "Griffind" BUSTA RHYMES/MARIAH "Know" MARQUES HOUSTON "That" TLC "Hand"	KNDA/Corpus Christi, TX * OM/MD: Bill Therman PD: Richard Leal 2PAC F/TRICK DADDY "Ballin" AKIA "California" 8 G "Hotties" BUSTA RHYMES/MARIAH "Know" FRANKIE J "Wanna" JAHHEIM "Woman"	KOHT/Tucson, AZ * OM: Steve King PD/MD: R. Dobb MD: Richard Villalobos 17 FRANKIE J "Wanna" 5 MARQUES HOUSTON "That" 2 SEAN PAUL "Busy"				
WZBZ/Atlantic City, NJ * PD: Rob Garcia 2 JUSTIN TIMBERLAKE "River" FIELD MOB "Lonely" LIL' MO F/FABOLOUS "Ever"	WBBM-FM/Chicago, IL * PD: Todd Cavanah MD: Erik Bradley 50 CENT "Can't" JUSTIN TIMBERLAKE "Body" TLC "Damaged"	WHSZ/Greenville, SC * PD: Fisher MD: Murph Dawg BUSTA RHYMES/MARIAH "Know" SARAI "Sage" BUSTA RHYMES/MARIAH "Know" TLC "Damaged"	KHTE/Little Rock, AR * MD: Tom Terrell MD: FTRICK DADDY "Ballin" BOOMKAT "Wreckon" BUSTA RHYMES/MARIAH "Know" FRANKIE J "Wanna" TLC "Damaged"	WKHT/New York, NY * PD/VP/Prog.: Tracy Cleberly MD: E-Uno 16 DJ KAY SLAY "Much" 12 50 CENT "Can't" 12 "FRANKIE J" "Wanna"	WPKF/Poughkeepsie, NY PD: Jim Jamm APD/MD: C.J. McHenry BOOMKAT "Wreckon" BRIAN MCKNIGHT "Woulda" JAHHEIM "Woman" LIL' MO F/FABOLOUS "Ever"	KXMG/Austin, TX * PD: Jay Michaels MD: Bradley Grein 4 S "STRINGS" "Ding" BUSTA RHYMES/MARIAH "Know" TLC "Damaged"	WZBZ/Atlanta, GA * APD/MD: Piccasso 33 TLC "Damaged" LIL' MO F/FABOLOUS "Ever"	KWWW/San Luis Obispo, CA OM/MD: Cagle APD/MD: Maxwell 15 AKIA "California" 1 DFOUB "Country" 1 FRANKIE J "Wanna"	KBLZ/Tyler-Longview, TX PD: L.T. MD: Marcus Love BOOMKAT "Wreckon" STAGGA LEE "Roll"			
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Get In Where You Fit In

Tips on finding talent to fit your station

Most jocks can remember the very first time they did an airshift. Sweaty palms, butterflies in the stomach and second thoughts about why they're even attempting this are some of the many things an individual goes through during his or her first few times on the air.

Although most jocks make their debut in overnights, it's still nerve-racking keeping the formatics of the station in mind while working the board, talking over the intro of a song, trying to hit the post and getting out all the vital information on the liner sheet.

Once a jock gets comfortable with running things, how their sound and personality complement the station comes



Eric Powers

into play. In the Rhythmic format you have a diverse group of stations that reflect their markets, and jocks must mirror the image of the station. So what happens when you have a great-sounding jock whose sound just doesn't fit?

Programmers have less time to develop great air talent than ever, and there's a real shortage of available on-air jobs. For an air talent, finding a job can be almost impossible. So what do jocks in other formats need to know about landing a job on a CHR/Rhythmic? For insight on what Rhythmic stations are looking for, I reached out to KUBE/Seattle PD and afternoon jock **Eric Powers** for some tips.

R&R: Do you think it's important to find a jock who mirrors the sound of your station?

EP: It's very important. We ask jocks applying for a job at KUBE, "How are you going to fit what we're doing? How are you going to explain to the audience what this format is all about?"

We talk to so many different audiences throughout the day. We have our five branding wars: We go young, fun, hip, sexy and now. We try to image key dayparts. In mornings you have T-Man, who is edgy and aggressive. We've found that less music works for us in the mornings.

In middays we need somebody who is mature. Middays are not

only a place for music; we do the "Old School Lunch," and we need somebody who can talk to the youth and, more importantly, talk to an older audience.

We turn the heat up and get a little more aggressive in the afternoon, when we start mixing and get a little more edgy with our content. At nights I wouldn't say we're BET; I would say we're more MTV. There really is no 'hood in Seattle. A lot of jocks get on the air and feel they've got to be a certain way because we're a hip-hop station.

R&R: There's a shortage of good air talent, and a lot of programmers are finding themselves looking outside the format. Have you been in that situation when you've looked for air talent for KUBE?

EP: It happened with our morning show. T Man was actually on our sister Sports station [KJR/Seattle]. We were taking a huge risk. There was a little fear factor, but he's young and hip to music. More important, moving to KUBE could set him up to be a great jock. He had the attitude we were looking for. We have no bias in where we look; we just know what we want.

Nighttime Playas' Eddie Francis was a great example of a nontraditional way to find air talent. We didn't go to radio, and we didn't get any airchecks. We did an I Wanna Be a DJ contest, and we found one of the best members of our entire staff. He is probably one of the best talents we've had in the history of KUBE. We had a huge audition, basically. In that case, it worked out really well.

I have to be honest. I usually don't find new talent through airchecks that are sent to me. It always happens to be word-of-mouth or someone else influences the idea. Our promotions assistant Damon Knight ended up turning into our overnight guy. Then we changed that up, and

now he's one of the jocks on our *Nighttime Playas* show.

R&R: One of the most frustrating things for jocks nowadays is that they have experience, but when they go to interview at a different kind of station, the programmer likes their tape but says, "You sound too this or too that," or, "You don't quite fit the sound of the station."

EP: I can hear myself saying, "You have this vibe, and here's what KUBE is about. I'm trying to figure out if your sound can fit or if it has potential." To me, as long as you're a good jock, you are as important to me off the air as you are on the air. What else do you have to bring to the table besides being a jock? What else can you offer?

R&R: Is there any advice you can give jocks who are looking to change to Rhythmic but know they may not initially have the proper sound?

EP: Put an aircheck together, and, more important, come up with a city and figure out what the needs are. I think that's true with any gig. A lot of people get so caught up in selling themselves and blanketing all these markets with airchecks, but they never really put together what a station is looking for.

Like a good record person, they should understand the city, understand the market and understand where they fit in it. Figure out what perspectives the radio station needs, how you can help build them and why. Learn about the station.

R&R: Not only are you the PD, you've been doing afternoons at KUBE for years now. While you were growing in your career, particularly as an air personality, did a PD ever say to you that you didn't quite fit or that you sounded too much a certain way?

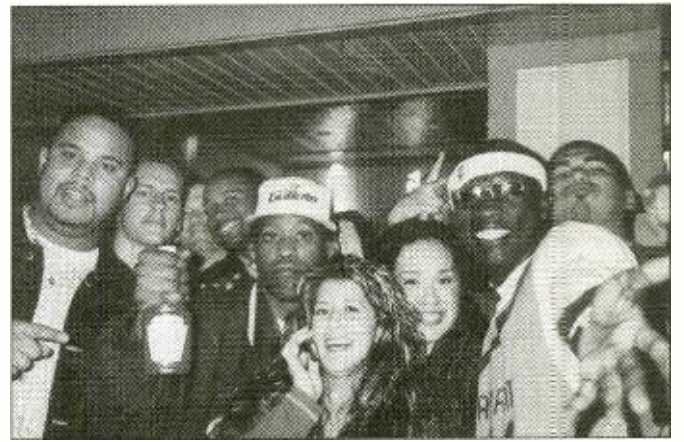
EP: Yeah, many times, especially in this market. Before I came to KUBE I was working on my craft doing high school radio, and I had a pirate station. Then I went over to an Alternative station.

I was sending out tapes to different stations, and they ended up saying, for whatever reason, "You're too young," and, "You didn't have the vibe of the station." I have had other PDs say I'm too aggressive or too loud or too obnoxious.

R&R: Do you think it's important for a jock to have an understanding of the format itself and to understand the music a station plays?

Valentine's Day Sucks!

KBOS/Fresno held a concert called Valentine's Day Sucks that featured MCA recording artists Field Mobb along with The Scavenjaz, a new hip-hop group from Los Angeles, and Mistah F.A.B., an up-and-coming artist from the San Francisco Bay Area. KBOS PD Pattie Moreno commented on the incredible performances of all the groups, noting that The Scavenjaz rocked the mike and had the Fresno crowd going wild. "I am so impressed with their live performance," she said. "No one does it right off the turntables anymore."



CAN YOU HEAR ME NOW? Here is the KBOS/Fresno staff (PD Pattie Moreno is the one on the phone) hanging with Field Mobb.



OFF THE HOOK Here are The Scavenjaz performing live during KBOS/Fresno's Valentine's Day Sucks concert. For more information on The Scavenjaz, call 323-965-9803.

"A lot of jocks get on the air and feel they've got to be a certain way because we're a hip-hop station."

EP: It's good to have a real fine grasp on the format, but I think, especially in this market, that it's good to be versatile first. This format crosses so much. In Seattle we serve our listeners with the Alternative station, the Pop station — you should have some insight on what's going on.

That's what I think Julie Pilat [former KUBE MD, now at KIIS-FM/Los Angeles] did for KUBE. She was great. She knew everything

about everything. She understood the underground and the colleges.

R&R: Any closing remarks?

EP: In any Rhythmic interview, you have to give shout-outs, right? I just want to give a shout-out to my entire staff. I can't thank them enough.

I just want to let them know how great they are. In particular, Karen Wild; Shellie Hart; our *Nighttime Playas*, Damon, Tiffany and Eddie; Bobby O; T-Man; Dirty Harry; Lil Mikey; Keisha; Drea; Supasam; Tony; Mike Schubert; Anna Lee; Allison Hesse; and Keith Roades. I hope I got everybody.

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

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February 28, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	6421	+366	929768	8	79/0
3	2	JENNIFER LOPEZ F/LL COOL J All I Have (<i>Epic</i>)	5176	+82	676726	10	76/0
2	3	JA RULE F/ASHANTI Mesmerize (<i>Murder Inc./IDJMG</i>)	5163	-58	648574	10	77/0
4	4	MISSY ELLIOTT Gossip Folks (<i>Gold Mind/Elektra/EEG</i>)	4428	+206	529835	9	76/0
5	5	AALIYAH Miss You (<i>BlackGround/Universal</i>)	3974	-127	588651	14	74/0
6	6	EMINEM Superman (<i>Shady/Aftermath/Interscope</i>)	3786	+27	358787	8	70/0
8	7	50 CENT Wanksta (<i>Shady/Interscope</i>)	3719	+168	536882	12	57/0
7	8	B2K AND P. DIDDY Bump, Bump, Bump (<i>Epic</i>)	3324	-342	471688	14	79/0
12	9	TYRESE How You Gonna Act Like That (<i>J</i>)	2686	+378	318900	12	70/0
11	10	FIELD MOB Sick Of Being Lonely (<i>MCA</i>)	2641	+238	368273	18	67/1
9	11	NELLY Air Force Ones (<i>Fo' Reel/Universal</i>)	2638	-244	275259	18	75/0
13	12	R. KELLY Ignition (<i>Jive</i>)	2496	+303	371545	11	65/11
17	13	SNOOP DOGG Beautiful (<i>Doggy Style/Priority/Capitol</i>)	2193	+205	301095	6	72/1
18	14	JAY-Z Excuse Me Miss (<i>Roc-A-Fella/IDJMG</i>)	2184	+438	308405	4	72/3
14	15	KILLER MIKE A.D.I.D.A.S. (<i>Aquemini/Columbia</i>)	2124	-64	216438	5	33/0
10	16	2PAC Thugz Mansion (<i>Amaru/Death Row/Interscope</i>)	2072	-348	311290	13	63/0
16	17	JUSTIN TIMBERLAKE Cry Me A River (<i>Jive</i>)	1995	-62	278390	10	56/1
15	18	JAY-Z F/BEYONCE '03 Bonnie & Clyde (<i>Roc-A-Fella/IDJMG</i>)	1952	-201	228945	18	72/0
21	19	GINUWINE Hell Yeah (<i>Epic</i>)	1766	+174	188955	6	63/2
25	20	LIL' KIM The Jump Off (<i>Queen Bee/Atlantic</i>)	1734	+328	295511	5	72/6
22	21	TRINA F/LUDACRIS B R Right (<i>Slip 'N Slide/Atlantic</i>)	1647	+80	189490	15	50/0
27	22	NAS I Can (<i>Columbia</i>)	1632	+413	307816	3	57/8
28	23	FABOLOUS F/LIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	1574	+378	212635	3	72/6
19	24	BABY F/P. DIDDY Do That... (<i>Cash Money/Universal</i>)	1444	-277	156224	16	63/0
23	25	LL COOL J F/AMERIE Paradise (<i>Def Jam/IDJMG</i>)	1362	-148	154497	10	51/0
32	26	SEAN PAUL Get Busy (<i>VP</i>)	1304	+389	242269	3	62/10
30	27	BABY F/CLIPSE What Happened To That Boy? (<i>Cash Money/Universal</i>)	1242	+238	194153	4	63/8
24	28	EVE Satisfaction (<i>Ruff Ryders/Interscope</i>)	1197	-238	150981	16	52/0
39	29	2PAC F/TRICK DADDY Still Ballin' (<i>Amaru/Death Row/Interscope</i>)	1074	+380	143221	2	53/8
26	30	AMANDA PEREZ Angel (<i>Powerhouse/Virgin</i>)	1061	-181	114965	20	44/0
33	31	DMX X Gon Give It To Ya (<i>Ruff Ryders/IDJMG</i>)	1051	+162	153783	5	46/1
48	32	BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>J</i>)	918	+397	166823	2	59/29
35	33	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (<i>Star Trak/Arista</i>)	905	+92	102234	5	47/1
36	34	MARQUES HOUSTON That Girl (<i>Interscope</i>)	900	+158	104417	3	45/8
49	35	B2K Girlfriend (<i>Epic</i>)	883	+365	98627	2	53/5
31	36	CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	724	-223	101709	13	27/0
38	37	WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)	690	-36	100358	11	35/0
44	38	STAGGA LEE Roll Wit M.V.P. (<i>ARTISTdirect</i>)	688	+122	65888	2	40/8
37	39	COMMON F/MARY J. BLIGE Come Close To Me (<i>MCA</i>)	664	-65	102739	7	31/0
42	40	NIVEA Laundromat (<i>Jive</i>)	654	+72	68952	3	34/0
34	41	BLU CANTRELL Breathe (<i>Arista</i>)	624	-235	52985	11	40/0
46	42	CHOPPA Choppa Style (<i>No Limit/Universal</i>)	608	+49	43570	6	20/1
40	43	DRU HILL I Should Be... (<i>Def Soul/IDJMG</i>)	548	-107	108091	9	28/0
41	44	NAS Made You Look (<i>Columbia</i>)	522	-97	162201	12	46/0
43	45	JENNIFER LOPEZ Jenny From The Block (<i>Epic</i>)	520	-49	60153	19	45/0
Debut	46	MARIAH CAREY F/CAM'RON Boy (I Need You) (<i>MonarC/IDJMG</i>)	513	+100	71268	1	33/1
Debut	47	FRANKIE J. Don't Wanna Try (<i>Independent</i>)	504	+196	94371	1	12/8
45	48	BUSTA RHYMES Make It Clap (<i>J</i>)	495	-67	85273	14	38/0
Debut	49	SARAI Pack Ya Bags (<i>Epic</i>)	480	+48	41734	1	34/2
47	50	ERYKAH BADU F/COMMON Love Of My Life (<i>Magic Johnson/MCA</i>)	471	-81	76540	16	20/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>J</i>)	29
TLC Damaged (<i>Arista</i>)	17
JAHEIM Put That Woman First (<i>Divine Mill/WB</i>)	12
R. KELLY Ignition (<i>Jive</i>)	11
SEAN PAUL Get Busy (<i>VP</i>)	10
BABY F/CLIPSE What Happened To That Boy? (<i>Cash Money/Universal</i>)	8
NAS I Can (<i>Columbia</i>)	8
2PAC F/TRICK DADDY Still Ballin' (<i>Amaru/Death Row/Interscope</i>)	8
MARQUES HOUSTON That Girl (<i>Interscope</i>)	8
STAGGA LEE Roll Wit M.V.P. (<i>ARTISTdirect</i>)	8
LIL' MO F/FABOLOUS 4 Ever (<i>Elektra/EEG</i>)	8
TLC Hands Up (<i>Arista</i>)	8
FRANKIE J. Don't Wanna Try (<i>Independent</i>)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Excuse Me Miss (<i>Roc-A-Fella/IDJMG</i>)	+438
NAS I Can (<i>Columbia</i>)	+413
BUSTA RHYMES & MARIAH CAREY I Know What You Want (<i>J</i>)	+397
SEAN PAUL Get Busy (<i>VP</i>)	+389
2PAC F/TRICK DADDY Still Ballin' (<i>Amaru/Death Row/Interscope</i>)	+380
FABOLOUS F/LIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	+378
TYRESE How You Gonna Act Like That (<i>J</i>)	+378
50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	+366
B2K Girlfriend (<i>Epic</i>)	+365
LIL' KIM The Jump Off (<i>Queen Bee/Atlantic</i>)	+328

New & Active

- KELLY ROWLAND** Can't Nobody (*Columbia*)
Total Plays: 427, Total Stations: 25, Adds: 1
- LIL' MO F/FABOLOUS 4 Ever** (*Elektra/EEG*)
Total Plays: 361, Total Stations: 35, Adds: 8
- T.A.T.U.** All The Things She Said (*Interscope*)
Total Plays: 353, Total Stations: 10, Adds: 1
- FAT JOE** All I Need (*Terror Squad/Atlantic*)
Total Plays: 342, Total Stations: 22, Adds: 2
- ROOTS F/MUSIQ** Break You Off (*MCA*)
Total Plays: 340, Total Stations: 14, Adds: 0
- MR. CHEEKS** Crush On You (*Universal*)
Total Plays: 331, Total Stations: 24, Adds: 1
- AKIA** California (*Universal*)
Total Plays: 286, Total Stations: 22, Adds: 3
- LIL' JON & THE EASTSIDE BOYZ** I Don't Give A @#\$% (*TVT*)
Total Plays: 275, Total Stations: 13, Adds: 0
- BEENIE MAN F/LADY SAW...** Bossman (*Virgin*)
Total Plays: 182, Total Stations: 14, Adds: 2
- VIVIAN GREEN** Emotional Rollercoaster (*Columbia*)
Total Plays: 161, Total Stations: 9, Adds: 0

Songs ranked by total plays

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

82 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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WPEG	WJBT	KPWR	KZZP
KCAQ			

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February 28, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22/03.
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PHAT MIX SIX

- BRAVEHEARTS** f/**NAS** Situations (*Columbia*)
- KEITH MURRAY** f/**DEF SQUAD** Yeah Yeah You Know It (*Def Jam/IDJMG*)
- DJ KAY SLAY** f/**NAS, BABY, FOXY & AMERIE** Too Much (*Columbia*)
- SEAN PAUL** Get Busy (*VP/Atlantic*)
- JOE BUDDEN** Pump It Up (*Spit/IDJMG*)
- BEENIE MAN** f/**LADY SAW & SEAN PAUL** Bossman (*Virgin*)



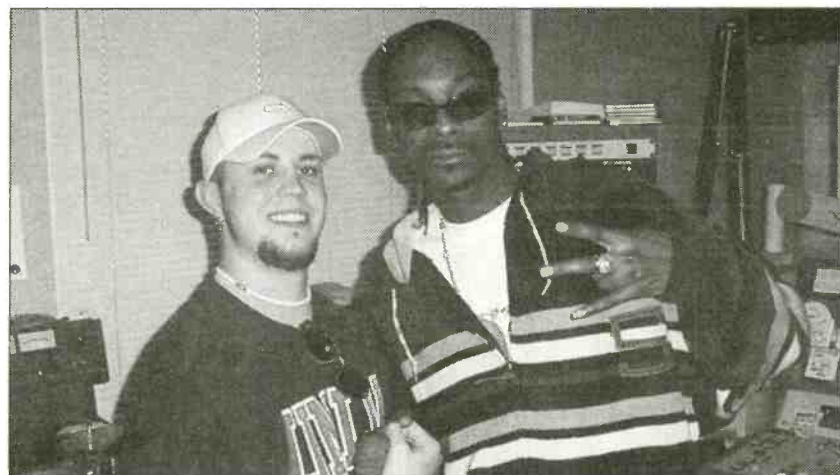
There are three joints out that I'm feeling. From the *Biker Boyz* soundtrack, Redman's "Ride" (Def Jam/IDJMG) is hot! You should check for that track when you get the album. Da Brat came with another hot jam on "I'm in Love With You" (So So Def/Arista). I got to say, Toni Braxton is friggin' hot! Her song "Let Me Show You the Way" (LaFace/Arista) is great! And she will be mine! Oh, yes ... she will be mine. (Hahahaha!)

— DJ Speed, WBBM/Chicago



I've been rocking 50 Cent's "21 Questions" (Shady/Aftermath/Interscope), and it's been getting crazy reaction in the club. The crowd goes crazy when I drop it. I've been surprised how much the ladies love Fabolous' new joint, "Can't Let You Go" (Elektra/EEG), even though he's dissin' them. Stagga Lee's "Roll Wit M.V.P." (ARTISTdirect) has been getting some reaction and is doing well in the mix. For some reason that corny old school stuff works out in Fresno. They love it. I also gotta give props to B2K, because their new joint, "Girlfriend" (Epic), is fire!

— DJ Cyberkid, KSEQ/Fresno and KDGS/Wichita



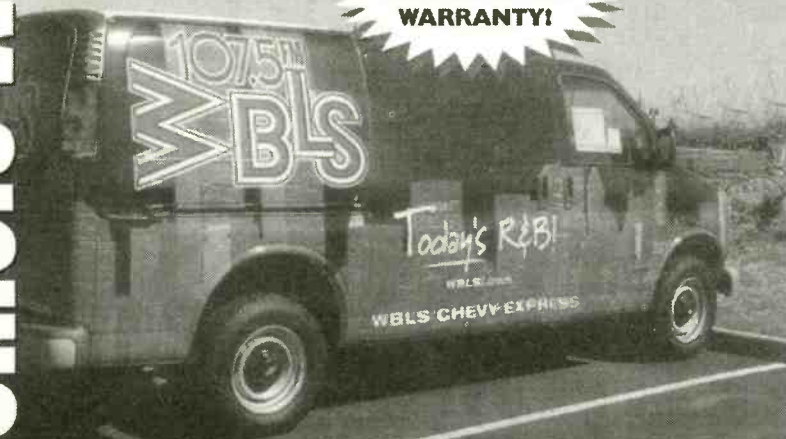
DOGGY STYLE Doggy Style/Priority/Capitol artist Snoop Dogg stopped by the KLUC/Las Vegas studios after an awesome performance at Ra nightclub at the Luxor Hotel hosted by KLUC's Mr. Bob and Warren Peace. Pictured here are (l-r) Snoop and KLUC weekender Tim "Rayne" Rainey.

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ON THE RECORD

This Week's Hottest Music Picks

Tommy Del Rio PD, KSEQ/Fresno

DJ Kay Slay featuring Nas & Foxy Brown's "Too Much" (Columbia): This is my new record of the week!

B2K's "Girlfriend" (Epic): Another smash from these boys. "Girlfriend" will definitely be around for some time.

Xzibit featuring Eminem & Nate Dogg's "My Name" (Loud/Columbia): This is a hit!

Marques Houston's "That Girl" (Interscope): We just put this in.

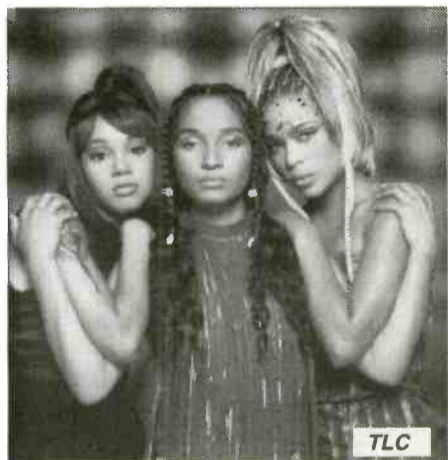
Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go" (Elektra/EEG): Every time I hear this, I think more and more it's a hit.

Erik Bradley MD, WBBM/Chicago

TLC's "Damaged" (Arista): One of my favorite tracks off the album!

R. Kelly featuring Big Tigger's "Snake" (Jive): This is a hot song!

Daniel Bedingfield's "If You're Not the One" (Island/IDJMG): This is a smash. Should be huge for us!



TLC

Mark Medina PD, KZZP/Tucson

Drunken Monkey's "E" (Independent): Crazy-ass house track, if you're a station that plays dance.

Frankie J's "Don't Wanna Try" (Independent): I get it. It's gonna be for real.

Nelly featuring Justin Timberlake's "Work It" (Fo Reel/Universal): Hot record.

Nelly's "Pimp Juice" (Fo Reel/Universal): The PHX has KZZP turned up loud, and they're all screaming "Pimp Juice!"

Orlando PD, WLLD/Tampa

Lil Kim's "The Jump Off" (Atlantic): Make a Sprite can disappear in her mouth? Damn! That's the lyric of the year!

50 Cent's "21 Questions" (Shady/Aftermath/Interscope): This sounds very good on the air. It's gonna be a single some time, but we had to blaze another one.

Keysha's "Love" (Interscope): She's a new artist, and the song is probably gonna be the huge female ballad of the summer. I hate to compare artists, but combine Amanda Perez's success with Frankie J's buzz and you got half of the heat that this joint's bringing.

Puerto Rico MD, KOHT/Tucson

Frankie J's "Don't Wanna Try": I feel this one is gonna be huge for us. I'm expecting a big response from the ladies.

B2K's "Girlfriend": Already getting phones!

50 Cent's "Patiently Waiting" (Shady/Aftermath/Interscope): An album cut I can't get out of my head. It's perfection; they tore that s**t up.

Nathan Reed PD, WRCL/Flint, MI

2 Pac featuring Trick Daddy's "Still Ballin'" (Amaru/Tha Row/Interscope): Sounds large on the air! People are starting to request it.

Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J): Hot track! Maybe Busta will save Mariah's image/career?

Pattie Moreno PD, KBOS/Fresno

WC featuring Case's "Flirt" (Def Jam/IDJMG): This record is the perfect followup to "The Streets." I advise you to jump on it early. All the Latinas feel it.

Scavenjaz's "Yo Girl" (Independent): This song rose straight out of mix show for us. The ladies love it, and I am so impressed with Scavenjaz's live performance. Fresno is feelin' these boys!

Stagga Lee's "Roll Wit MVP" (ARTIST-direct): This record is top five phones already! The old school hook makes it hot.

Picasso

Asst. PD/MD, KISW/Bakersfield, CA

Frankie J's "Don't Wanna Try": Immediate reaction with the ladies!

Mr. Capone-E's "Take a Chance on Me" (Independent): Hispanic markets don't sleep! Top five phones within days!

Da Brat's "I'm In Love With You" (So So Def/Columbia): Gonna be a banger!

Jack Spade

PD, WQSL/Jacksonville, SC

Busta Rhymes featuring Mariah Carey's "I Know What You Want": This is hot. It's something that's so different for Busta.

50 Cent's "Patiently Waiting": One of my favorites on the album.

Raphael George

MD, WPHI/Philadelphia

702's "I Still Love You" (Motown/Universal): The Neptunes did their thing on this, and I can't get the hook out of my head. 702 are back!

Jaheim's "Put That Woman First" (Divine Mill/WB): This will be bigger than "Fabulous."

Gentlemen George

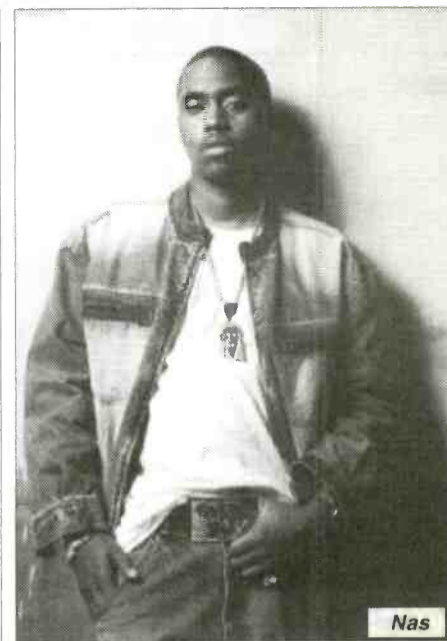
PD/MD, WWBZ/McClellanville, SC

50 Cent's "21 Questions": We are getting ready to put this in. It's a real hot record!

Nick Elliot

PD, KKXX/Bakersfield

Xzibit featuring Eminem & Nate Dogg's "My Name" (Loud/Columbia): We are going to start pounding it! With these names, you can't go wrong on the West Coast.



Nas

Mo Thugs' "All Life Long" (Koch): Should work fine out here in Bakersfield.

Nas' "I Can" (Columbia): This song has everyone in the station motivated.

Victor Star

PD, WZMX/Hartford

Busta Rhymes featuring Mariah Carey's "I Know What You Want": Another Busta smash!

Jaheim's "Put That Woman First": Jaheim gives Hartford nothing but hits! He's been very strong for the station.

Sean Paul's "Get Busy" (VP/Atlantic): No. 1 phones. Beating out 50 Cent's "In da Club" and R. Kelly's "Ignition." This song is on fire!

Angel Garcia

PD/MD, KWYL/Reno, NV

Nas' "I Can": We're probably one of the few stations that has over 700 spins on this.

50 Cent's "21 Questions": Top two phones. It switches between No. 1 and No. 2 in requests.

Fabulous featuring Lil Mo & Mile Shorey's "Can't Let You Go": I hope radio never lets this go.

Grouch's "Paint a Perfect Picture" (Independent): This is hip-hop at its finest. Hip-hop needs this artist. If you're really interested, hit me at (775) 789-6700.



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WZMX 65x - Top 5 Phones & Callout

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KQKS 40x

KYLD 45x

KKFR 35x

XHTZ 45x



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the
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– Brian Michel/KUUU

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- 3/4 Good Morning America
- 3/4 Soundtrack In Stores
- 3/6 Late Night with Conan O'Brien
- 3/7 Movie In Theaters
- 3/8 Hosting Saturday Night Live
- 3/23 Academy Awards

Soundtrack In Stores 3/4 with tracks also from
Eve & Jadakiss, Foxy Brown, Calvin Richardson, and more'



Produced by D/R Period for Next Level Entertainment. Queen Latifah appears courtesy of Flavor Unit Records.

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Behind The Music

Epic's Max Gousse tells us how he gets it done

Despite what many may think, hit records and superstar groups do not just magically appear. There is someone behind the scenes working day and night to make things happen. That's precisely what Max Gousse's job as VP/A&R at Epic Records entails.

Gousse began his career in music at the Video Jukebox Network in Miami. "I'm originally from New York, but I moved to Miami to attend school," he says. "One day I was flipping channels and saw the Video Jukebox channel. I really wanted to work there.

"I reached out, had a couple of interviews, and, finally, something opened up, and I was hired as a customer-service representative. At the time I thought that offering music fans an opportunity to order their favorite videos was the most brilliant idea."

Moving On Up

During his time at the Video Jukebox Network Gousse also did technical support, and he eventually worked his way up to the programming department and became Programming Relations Liaison, which gave him the opportunity to meet many record-company executives.

"When you're dealing with a group like B2K, you wear many hats."

"I built relationships with people like Russell Simmons and Andre Harrell," he says. "I also developed a relationship with Cassandra Mills, who was at Giant Records at the time. She introduced me to the company president, Irving Azoff, and they offered me a position in A&R in New York."

After Gousse's stint at Giant, Sylvia Rhone offered him an A&R opportunity at Elektra. He also formed a pro-



Max Gousse

duction company, Mecca Dom Entertainment, and signed Adina Howard. After producing her platinum debut album, Gousse sold his interest in the company to Elektra and relocated to Los Angeles to work for MCA/Universal Publishing.

Epic lured Gousse away from publishing by offering him a chance to head up its West Coast A&R division. One of his major projects is the mega-successful group B2K. He's currently working Jaene, a 14-year-old vocalist from the B2K camp who is going to be the opening act for the group's summer tour.

The Working Life

Gousse talks about the job responsibilities of an A&R person: "You do whatever it takes to break your artist. It can be anything from finding records to dealing with the day-to-day things with management. You're an ally with management inside the label.

"The main responsibility of the job is simply looking out for your group. You are involved in all aspects, from marketing and promotions to helping with tours. When you're dealing with a group like B2K, you wear many hats. I'm involved in the videos — selecting the video director, writing the video treatment, working on the imaging, etc."

A typical day for Gousse begins at 7am. Throughout the day he's on the phone with the New York office on conference calls. He also attends label meetings, has sessions with the artists, listens to demos and helps out with video and photo shoots.

"It's never the same thing; every day is different," he says. "The only thing that remains the same is that every day is full."

When it comes to demos, Gousse says he listens for many different things. "Even if I don't necessarily like the artist, I'm listening for the

"Before we sign anything, the artist is showcased within the department and then for the entire company. It's important to get everyone on board and behind the project."

producer," he explains. "I'm also listening for the songwriter. If it's a group, I may not love the group, but there may be a standout vocalist that I hear.

"I really take my time and listen carefully. I'm very methodical about it, because you never know what you're going to discover. The exciting part of this job is trying to find that diamond in the rough among everything that you get."

When sending in demos, artists need to take into consideration that they're being listened to differently now, because the music industry has changed so much. "Today most labels are looking for the artist to already have the semblance of a hit," Gousse says.

"The days of having an ultra-raw demo where the songs are horrible are gone. You hope that the artist has done his or her own development and really only needs the finishing touches and the extra push from a major label. You have to really be selective about what you put your money behind."

Breaking An Artist

The next step after Gousse finds a demo he likes is getting the company interested. "Breaking an artist is a team effort, so you definitely need to have the key players on board," he says. "Before we sign

anything, the artist is showcased within the department and then for the entire company. It's important to get everyone on board and behind the project."

The showcase serves two purposes. The first is to see if the staff is really excited about the act. The second is to get the company motivated to get behind the artist from the beginning. "We like to sign acts who can really put on a show," Gousse says.

"It's radio and it's records, but at the end of the day it's still show business. Ultimately, records are sold when the artist can sell tickets to a show. If everyone is on the same page, we set up a plan. We start working on a marketing plan as soon as the artist is signed."

Although many singers are songwriters as well, Gousse doesn't necessarily think it's important for an artist to have writing skills. He believes that if artists are truly talented, they will eventually get to the point where they're writing their own records. He looks for other things in an artist.

"I look more at the marketability of the group and at the group's management team," he says. "The management team is really important, because they become your partner when you sign the group. You want someone who understands the record business and someone who is going to have a certain amount of control over the situation. If the artist has a record that blows up, there are a lot of things that the artist will have to do to support that record, and you want to make sure the management team understands that.

"I also look for artist dedication. They have to first and foremost be dedicated to themselves. If an artist is not willing to put in the time and effort required, that's a problem. They have to want it more than I do.

Using B2K as an example, their hunger and desire assured me that they were going to work hard to get to the top."

Build Relationships

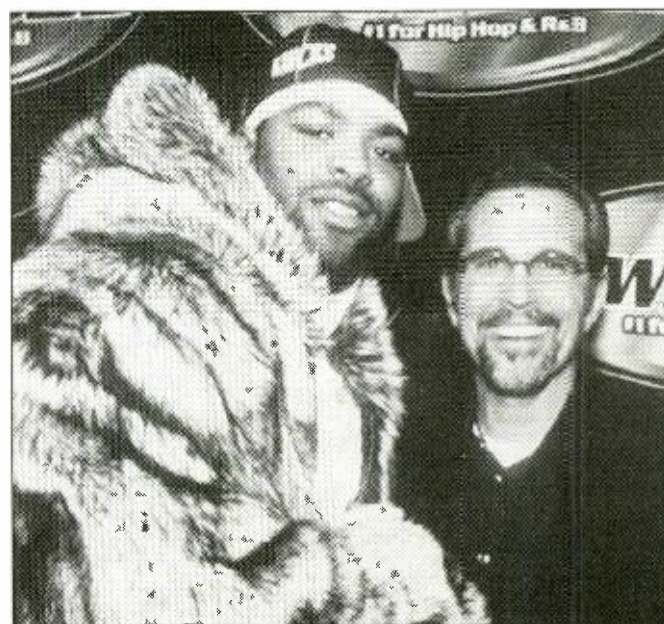
Artists who are trying to get the attention of someone in A&R should definitely be aggressive. "They should also try to network with producers who are getting song placements," Gousse says. "It helps them get heard by the right people and helps them get to A&R people."

"Today most labels are looking for the artist to already have the semblance of a hit."

"Artists should also try to build relationships with music publishers. Many don't realize the value of music publishers. Singers who are also songwriters can sometimes get a break through their songs. Publishers tend to be more open to demos than some labels."

To those interested in doing what he does, Gousse says, "There is no formula to becoming an A&R person. The most consistent way that I've seen is to try to get an internship at a record company. A lot of companies tend to promote from within, and if you show desire and dedication, you will be noticed.

"It's not simple. It takes effort. Set your goals, make a plan for how you're going to attain those goals, then do whatever you have to do."



SO METHODOICAL Def Jam's Method Man (l) took a minute to hang with Clear Channel/New York Market Manager Andy Rosen at the recent WWPR/NY Powerhouse show.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	4012	+145	649989	8	66/0
2	2	R. KELLY Ignition (Jive)	3326	+10	517748	18	66/0
3	3	AALIYAH Miss You (BlackGround/Universal)	3083	-13	515377	14	14/0
4	4	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	2891	+126	400647	9	63/0
5	5	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2850	+272	406127	9	68/0
6	6	TYRESE How You Gonna Act Like That (J)	2712	+145	448667	15	65/0
10	7	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2151	+343	342543	5	64/0
7	8	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	2120	-227	262533	9	58/0
8	9	FIELD MOB Sick Of Being Lonely (MCA)	1904	-60	261728	19	53/0
11	10	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1824	+173	280324	7	62/0
9	11	50 CENT Wanksta (Shady/Interscope)	1698	-216	262235	14	56/0
13	12	NIVEA Laundromat (Jive)	1646	+34	248645	8	64/2
21	13	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1496	+333	210878	4	66/2
22	14	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1446	+289	210006	8	58/3
12	15	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1422	-193	176760	14	63/0
16	16	NELLY Air Force Ones (Fo' Reel/Universal)	1389	-92	187470	19	58/0
19	17	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1388	+179	206748	5	64/5
23	18	MARQUES HOUSTON That Girl (Interscope)	1356	+244	212599	6	59/2
14	19	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1340	-232	248906	27	64/0
15	20	DRU HILL I Should Be... (Def Soul/IDJMG)	1253	-261	180908	18	58/0
25	21	GINUWINE Hell Yeah (Epic)	1197	+136	172253	5	58/2
18	22	JAHEIM Fabulous (Divine Mill/WB)	1161	-121	186803	20	55/0
20	23	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	1090	-111	153050	12	47/0
17	24	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1077	-259	146737	15	57/0
26	25	VIVIAN GREEN Emotional Rollercoaster (Columbia)	1015	+37	147250	13	37/0
34	26	NAS I Can (Columbia)	1008	+313	146764	3	57/7
24	27	BUSTA RHYMES Make It Clap (J)	969	-113	142747	16	55/0
30	28	WAYNE WONDER No Letting Go (VP/Atlantic)	951	+90	123844	10	41/0
39	29	SEAN PAUL Get Busy (VP)	918	+271	140641	3	52/13
35	30	SYLEENA JOHNSON Guess What (Jive)	855	+170	74299	6	42/3
27	31	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	799	-147	101860	13	46/0
28	32	BLACKSTREET Deep (DreamWorks)	778	-126	99165	11	49/0
32	33	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	768	+11	94813	7	48/1
42	34	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	766	+144	83615	2	47/2
45	35	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	757	+173	152472	3	58/44
29	36	BABY F/P. DIDDY Do That... (Cash Money/Universal)	728	-151	94637	15	51/0
40	37	FLOETRY Say Yes (DreamWorks)	715	+71	101991	4	51/3
47	38	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	690	+150	62348	2	46/4
37	39	MARIO C'mon (J)	689	+36	86023	3	45/3
46	40	CHOPPA Choppa Style (No Limit/Universal)	672	+106	79890	6	25/2
31	41	NAS Made You Look (Columbia)	609	-186	87052	12	50/0
Debut	42	B2K Girlfriend (Epic)	608	+162	97972	1	48/6
48	43	FAT JOE All I Need (Terror Squad/Atlantic)	586	+94	56967	5	32/0
44	44	TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	568	-18	59558	13	27/0
43	45	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT)	567	-25	87249	11	21/0
36	46	EVE Satisfaction (Ruff Ryders/Interscope)	565	-96	78853	15	40/0
41	47	K-CI & JOJO This Very Moment (MCA)	563	-64	71464	9	38/0
33	48	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	538	-179	88903	11	48/0
50	49	TLC Hands Up (Arista)	510	+43	40174	2	38/1
38	50	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	509	-139	63030	18	53/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	44
JAHEIM Put That Woman First (Divine Mill/WB)	43
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	22
CRAIG DAVID Personal (Wildstar/Atlantic)	16
SEAN PAUL Get Busy (VP)	13
KELLY PRICE He Proposed (Def Soul/IDJMG)	8
NAS I Can (Columbia)	7
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	7
B2K Girlfriend (Epic)	6
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	5
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+343
LIL' KIM The Jump Off (Queen Bee/Atlantic)	+333
NAS I Can (Columbia)	+313
BABY F/CLIPSE What Happened... (Cash Money/Universal)	+289
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+272
SEAN PAUL Get Busy (VP)	+271
MARQUES HOUSTON That Girl (Interscope)	+244
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+179
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+173
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+173

New & Active

TRINA FLUDACRIS B R Right (Slip 'N Slide/Atlantic)
Total Plays: 429, Total Stations: 20, Adds: 0

MARIAH CAREY F/CAM'RON Boy (I Need You) (MonarC/IDJMG)
Total Plays: 407, Total Stations: 27, Adds: 0

NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)
Total Plays: 382, Total Stations: 35, Adds: 0

ERICK SERMON Love Iz (J)
Total Plays: 377, Total Stations: 31, Adds: 0

LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)
Total Plays: 356, Total Stations: 38, Adds: 5

B.G. Hottest Of The Hot (In The Paint/Koch)
Total Plays: 332, Total Stations: 23, Adds: 3

BEENIE MAN F/LADY SAW... Bossman (Virgin)
Total Plays: 322, Total Stations: 28, Adds: 2

JAHEIM Put That Woman First (Divine Mill/WB)
Total Plays: 273, Total Stations: 44, Adds: 43

FREEWAY Alright (Roc-A-Fella/IDJMG)
Total Plays: 270, Total Stations: 22, Adds: 1

ROOTS F/MUSIQ Break You Off (MCA)
Total Plays: 269, Total Stations: 16, Adds: 1

Songs ranked by total plays

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

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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MO: Sugar Bear APD: Marie Cristal 16 SYLEENA JOHNSON "What" 16 BUSTA RHYMES/MARIAH "Know" 1 JAHEIM "Woman" STAGGA LEE "Roll"</p>	<p>KTCX/Beaumont, TX * DM: Jim West PD: Al Payne 4 JAHEIM "Woman" 3 BUSTA RHYMES/MARIAH "Know" 1 CLIPSE FFAITH EVANS "Ma"</p>	<p>WIZF/Cincinnati, OH * PD/MO: Terri Thomas 22 BUSTA RHYMES/MARIAH "Know" 1 JAHEIM "Woman"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MO: Kris Kelley 24 BUSTA RHYMES/MARIAH "Know" 7 SYLEENA JOHNSON "What" CRAIG DAVID "Personal" JAHEIM "Woman"</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MO: G-Wiz 6 BUSTA RHYMES/MARIAH "Know" 2 SNOOP DOGG "Beautiful" JAHEIM "Woman"</p>	<p>WFXM/Macon, GA DM/PO: Ralph Meachum 6 CRAIG DAVID "Personal"</p>	<p>WQVE/New Orleans, LA * DM: Carla Boatner PD: Angela Watson 7 SNOOP DOGG "Beautiful" 6 SEAN PAUL "Busy" 5 BUSTA RHYMES/MARIAH "Know" 1 B2K "Girlfriend" JAHEIM "Woman"</p>	<p>WCDX/Richmond, VA * PD: Terry Fox MD: Reggie Baker 20 702 "Still" 6 SEAN PAUL "Busy" 2 BUSTA RHYMES/MARIAH "Know"</p>	<p>KATZ/St. Louis, MO * PD: Eric Michaels 21 B.G. "Hottest" 7 SEAN PAUL "Busy" 3 STAGGA LEE "Roll" 3 JAHEIM "Woman" BUSTA RHYMES/MARIAH "Know"</p>
<p>KBCE/Alexandria, LA APD/MO: Dell Banks CRAIG DAVID "Personal"</p>	<p>WJZO/Biloxi-Gulfport, MS * DM/PO: Rob Neal MD: Tabari Daniels 4 JAHEIM "Woman" CRAIG DAVID "Personal" STAGGA LEE "Roll"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 14 FABOLOUS F/LIL' MO "Can't" 6 NAS "Can" 1 LIL' MO F/FABOLOUS "Ever"</p>	<p>WJNN/Dothan, AL DM/PO: JR Wilson MD: Jamar Wilson 5 CRAIG DAVID "Personal"</p>	<p>KPRS/Kansas City, MO * APD/MO: Myron Fears 4 CRAIG DAVID "Personal" JAHEIM "Woman"</p>	<p>WIBB/Macon, GA PD: Chris Williams APD: Ava Blakk 7 JAHEIM "Woman" 5 BRIAN MCKNIGHT "Woulda"</p>	<p>WBLB/New York, NY * PD: Vinny Brown MD: Oeneen Womack 27 JAHEIM "Woman" 20 KELLY PRICE "Proposed" 2 QUEEN LATIFAH "Rest" 2 BUSTA RHYMES/MARIAH "Know"</p>	<p>WRHH/Richmond, VA * PD: J.D. Kunes MD: Alvin "Big Nat" Smalls 13 EMINEM "Superman" 1 NAS "Can"</p>	<p>WFUN/St. Louis, MO * PD: Mo Shay APD: Craig Black MD: Koa Koa Thai 47 CHINIS "Right" 3 BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>
<p>KEDG/Alexandria, LA DM/PO: Jay Stevens MD: Wade Hampton 5 CRAIG DAVID "Personal"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 2 GINUWINE "Hell" 8 NAS "Can" 3 BUSTA RHYMES/MARIAH "Know" 3 MARIO "C'mon"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Minnie BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman" STAGGA LEE "Roll"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan MARIO "C'mon"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 21 JAHEIM "Woman" 19 B2K "Girlfriend" 16 DAVID BANNER "Down" 12 EMINEM "Superman" 9 STAGGA LEE "Roll"</p>	<p>WHRK/Memphis, TN * DM/PO: Nate Bell APD: Eileen Collier MD: Devin Steel 16 SEAN PAUL "Busy" 10 JAHEIM "Woman" 8 BUSTA RHYMES/MARIAH "Know" STAGGA LEE "Roll"</p>	<p>WWPR/New York, NY * PD: Michael Saunders MD: Mara Melendez 7 SNOOP DOGG "Beautiful" 5 BUSTA RHYMES/MARIAH "Know"</p>	<p>WOKX/Rochester, NY * DM/PO: Andre Marcel MD: Kale O'Neal 25 JAHEIM "Woman" 2 SNOOP DOGG "Beautiful" 2 BUSTA RHYMES/MARIAH "Know" FREEWAY "Alright" KELLY PRICE "Proposed"</p>	<p>WPHR/Syracuse, NY * PD: Belle Charles MD: Kenny Dees 11 JAHEIM "Woman"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 22 KILLER MIKE "A.D.I.D." BUSTA RHYMES/MARIAH "Know" NIVEA "Laundromat"</p>	<p>WBLK/Buffalo, NY * PD/MD: Chris Reynolds 8 SEAN PAUL "Busy" 6 BUSTA RHYMES/MARIAH "Know" 1 BRIAN MCKNIGHT "Woulda" JAHEIM "Woman"</p>	<p>WVOM/Columbia, SC * PD/MD: Mike Love APD: Vernessa Pendergrass 11 JAHEIM "Woman" 2 BUSTA RHYMES/MARIAH "Know" CRAIG DAVID "Personal" JAMIE LEE "Dance" QUEEN LATIFAH "Rest" STAGGA LEE "Roll"</p>	<p>WZZZ/Flint, MI * No Adds</p>	<p>KRRQ/Lafayette, LA * PD/MD: John Kinnit 21 STAGGA LEE "Roll" 10 NAS "Can" 1 JAHEIM "Woman" BRIAN MCKNIGHT "Woulda" CRAIG DAVID "Personal" RDME "Do"</p>	<p>WEDR/Miami, FL * DM/PO/MD: Cedric Hollywood 4 JAHEIM "Woman" STAGGA LEE "Roll"</p>	<p>WVMI/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 29 BUSTA RHYMES/MARIAH "Know" 1 SEAN PAUL "Busy" 1 NAS "Can" B2K "Girlfriend" TLC "Hand"</p>	<p>WTMP/Tampa, FL MD: Big Money Ced 24 702 "Still" 22 JAHEIM "Woman" 17 LIL' MO F/FABOLOUS "Ever" 16 MR. CHEEKS "Crush" 15 NAS "Can" 10 STAGGA LEE "Roll"</p>
<p>WVEE/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 1 SEAN PAUL "Busy"</p>	<p>WVWZ/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 8 JAHEIM "Woman" BRIAN MCKNIGHT "Woulda" CRAIG DAVID "Personal" STAGGA LEE "Roll"</p>	<p>WFXE/Columbus, GA PD: Michael Soul 19 TLC "Hand" 17 JAHEIM "Woman" 12 BUSTA RHYMES/MARIAH "Know" 4 STAGGA LEE "Roll" 3 CRAIG DAVID "Personal"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland 15 HEATHER HEADLEY "He" 1 BABY F/CLIPSE "Happened" 1 NIVEA "Laundromat" 1 SEAN PAUL "Busy" JAHEIM "Woman"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 1 JAHEIM "Woman" CRAIG DAVID "Personal" KELLY PRICE "Proposed" STAGGA LEE "Roll"</p>	<p>WKV/Milwaukee, WI * PD: Ronn Scott MD: Doc Love 28 BUSTA RHYMES/MARIAH "Know" 5 BRIAN MCKNIGHT "Woulda" 3 FABOLOUS F/LIL' MO "Can't" 2 STAGGA LEE "Roll" 1 LIL' KIM "Jump" JAHEIM "Woman"</p>	<p>WOWI/Norfolk, VA * DM/PO: Michael Mauzone APD/MD: Michael Mauzone 2 SNOOP DOGG "Beautiful" KELLY PRICE "Proposed"</p>	<p>WJUC/Tulsa, OH * DM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 1 STAGGA LEE "Roll" CRAIG DAVID "Personal" BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>	<p>KJMN/Tulsa, OK * DM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 1 STAGGA LEE "Roll" CRAIG DAVID "Personal" BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>
<p>WFXA/Augusta, GA * DM/PO: Ron Thomas APD: Mojo 11 FABOLOUS F/LIL' MO "Can't" 8 LIL' KIM "Jump" 4 BABY F/CLIPSE "Happened"</p>	<p>WPEG/Charlotte, NC * PD: Terri Avery APD/MD: Nate Quick 34 CHOPPA "Choppa" 25 BUSTA RHYMES/MARIAH "Know" 14 JAHEIM "Woman" 3 FLOETRY "Yes"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WJMZ/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander 26 BUSTA RHYMES/MARIAH "Know" 1 STAGGA LEE "Roll" CRAIG DAVID "Personal" KELLY PRICE "Proposed" JAHEIM "Woman"</p>	<p>WBLX/Mobile, AL * PD/MD: Myrona Reuben 4 B.G. "Hottest" 2 BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>	<p>WVMT/Norfolk, VA * DM/PO: Michael Mauzone APD/MD: Michael Mauzone 2 SNOOP DOGG "Beautiful" KELLY PRICE "Proposed"</p>	<p>WVSE/Savannah, GA PD: Sam Nelson MD: Jewel Carter 16 BUSTA RHYMES/MARIAH "Know" JAHEIM "Woman"</p>	<p>WVEM/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 1 SEAN PAUL "Busy"</p>
<p>WVWA/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 8 JAHEIM "Woman" BRIAN MCKNIGHT "Woulda" CRAIG DAVID "Personal" STAGGA LEE "Roll"</p>	<p>WVXZ/Columbus, GA PD: Michael Soul 19 TLC "Hand" 17 JAHEIM "Woman" 12 BUSTA RHYMES/MARIAH "Know" 4 STAGGA LEE "Roll" 3 CRAIG DAVID "Personal"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>	<p>WVYV/Columbus, OH * PD: Paul Strong MD: Warren Stevens 7 BUSTA RHYMES/MARIAH "Know" 6 B.G. "Hottest" BRIAN MCKNIGHT "Woulda"</p>

* Monitored Reporters
 80 Total Reporters
 69 Total Monitored
 11 Total Indicator

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	823
MUSIQ Dontchange (Def Soul/IDJMG)	782
SEAN PAUL Gimme The Light (VP/Atlantic)	620
LIL' MO COOL J Luv U Better (Def Jam/IDJMG)	565
GINUWINE Stingy (Epic)	451
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	410
AALIYAH I Care 4 U (BlackGround)	357
NAPPY ROOTS Po' Folks (Atlantic)	354
ASHANTI Baby (Murder Inc./IDJMG)	353
N.O.R.E. Nothin' (Def Jam/IDJMG)	346
CLIPSE When The Last Time... (Star Trak/Arista)	322
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	308
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	307
LUDACRIS Move Bitch (Def Jam South/IDJMG)	285
BIG TYMERS Still Fly (Cash Money/Universal)	274
MUSIQ Halfcrazy (Def Soul/IDJMG)	269
ASHANTI Foolish (Murder Inc./IDJMG)	257
NELLY Hot In Herre (Fo' Reel/Universal)	243
MARIO Just A Friend 2002 (J)	230
EVE F/LICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	227

Indicator

Indicator	Most Added
JAHEIM Put That Woman First (Divine Mill/WB)	
CRAIG DAVID Personal (Wildstar/Atlantic)	
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	
NAS I Can (Columbia)	
TLC Hands Up (Arista)	
B2K Girlfriend (Epic)	
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	
MR. CHEEKS Crush On You (Universal)	
702 I Still Love You (Motown)	
DAVID BANNER Get Down (Independent)	
EMINEM Superman (Shady/Aftermath/Interscope)	

ON THE RECORD

With **Sam Choice**
MD, KMJQ/Houston



At KMJQ/Houston we continue to offer a variety of R&B hits to our listeners. Right now Syleena Johnson's "Guess What," Jaheim's "Fabulous" and Gerald Levert's "Closure" are among several songs that are doing extremely well for the station. However, I cannot forget Vivian Green and Whitney Houston. • We just

came off a huge Valentine's Day Promotion with Gerald Levert and Keith Sweat. The first show sold out so fast that a second show had to be added. I guess it's safe to say that the return of LSG will be hot and in demand. • Another great record that is working well for the station — and is definitely keeping the phones hot — is Floetry's "Say Yes." There are several winners that everyone should look out for, including the new one by Ron Isley, "What Would You Do," and Heather Headley's "I Wish I Wasn't." She is definitely the next diva!

To no one's surprise, **50 Cent's** "In da Club" (Shady/Aftermath/Interscope) is No. 1 this week with 4,012 plays, a gain of 145 ... **Jay-Z's** "Excuse Me Miss" (Roc-A-Fella/IDJMG) is quickly blowin' up, moving 10-7 ... **Lil Kim's** "The Jump Off" (Atlantic) and **Baby's** "What Happened to That Boy" (Cash Money/Universal) each make eight-point jumps to land at 13* and 14*, respectively ... "I Can" by **Nas** is also up eight, moving 34-26* ... **Sean Paul** makes a double-digit jump, rising 39-29* with "Get Busy" (VP/Atlantic) ... **B2K's** "Girlfriend" (Epic) debuts this week at 42* ... No more guessing for **Syleena Johnson**, whose "Guess What" (Jive) moves to No. 1 at Urban AC ... **Brian McKnight's** "Shoulda, Woulda, Coulda" (Motown/Universal) debuts on the chart this week at 24*, nabbing Most Increased honors and tying for Most Added ... **K-Ci & JoJo's** "This Very Moment" (MCA) isn't going anywhere but up, moving 13-10* and +50 to 514 plays ... **Ron Isley's** "What Would You Do" (DreamWorks) makes a nice move this week, 23-17* ... Tying McKnight for Most Added at Urban AC is "Far Away" by **Kindred The Family Soul** (Epic).



— *Kashon Powell, Urban Editor*

PHUNDAMENTALLY phat

ARTIST: **Brian McKnight**
LABEL: **Motown**

By **KASHON POWELL** / URBAN EDITOR



Brian McKnight makes one think of romance and great love songs. Since he hit the scene in the early '90s, McKnight has constantly contributed great music. He's a singer, songwriter, producer and musician, and he's proven that real talent can stand the test of time.

McKnight was born in Buffalo, where he was known as the younger brother of Claude McKnight, a member of the gospel group Take 6. Brian began his own music career by performing songs he had written with his band. Mercury Records took notice of this multitalented young man, signed him and released his self-titled debut, which included the unforgettable "One Last Cry." It also spawned "Love Is," a duet with Vanessa Williams that was featured on the hit TV show *Beverly Hills 90210*.

I Remember You was McKnight's sophomore album, which sold more than half a million copies. "On the Down Low," "Crazy Love" and "Still in Love" were the hits this album produced. His followup, *Anytime*, was the album that really put him on the map. The single "Anytime" exploded at radio and made nonbelievers take notice of a young singer who could do so much more than just sing.

McKnight then moved from Mercury Records to Motown, releasing a Christmas album, *Bethlehem*, and then *Back at One*. He says, "I think of that album as a marker. If *Anytime* was black and white, *Back at One* was like color. The tours got bigger, the audiences more diverse. I went from playing Radio City Music Hall to Madison Square Garden. I remember what a trip it was for my father, who's a New York native, to see my name up at the Garden."

This album was followed by *Superhero*, which featured radio hits "Still" and "Love of My Life." McKnight says, "Making that record was like another reinvention for me

— like my sound was evolving again. I had a tremendous amount of fun making this album, and I didn't get all caught up in the notion of trying to duplicate past hits or necessarily sticking to 'my sound.' This time I said, 'OK, what can I do to make things more fun?'"

The greatest hits package *From There to Here* followed, and included everything from his very first single, "The Way Love Goes," to "Love of My Life" to two previously unreleased tracks: "Let Me Love You" and "How I Do." Also included is "Crazy Love," the Van Morrison cover featured on *I Remember You* and the *Jason's Lyric* soundtrack.

U Turn is McKnight's upcoming album, and the first single is "Shoulda, Woulda, Coulda." This is a classic Brian McKnight song. "Shoulda been a better man/The kinda man that you needed/Woulda been better off if I'd done right by you/I coulda done this, I coulda done that/But I know I can't go back," he sings. This takes me back to when I first heard McKnight. I am reminded why women fell in love with him from the beginning. Some of the things that have catapulted McKnight to the top are the realness of his lyrics and people's ability to relate to what he is singing about.

McKnight says, "Because of some of the songs I write, people tend to think of me a particular way — this gentle, sensitive man. I may be that, but the concept is that I am the same guy in person who I am in the music I write. In reality, there is a difference between the two."

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * DM: Tradia Charnant PD: Ron Davis No Adds</p>	<p>WLOV/Chattanooga, TN * PD/MD: Sam Terry No Adds</p>	<p>WXMJ/Detroit, MI * PD: Jamillah Muhammad APD: Oneil Stevens MD: Sheila Little No Adds</p>	<p>WSOL/Jacksonville, FL * PD: Mike Williams APD/MD: K.J. BRIAN MCKNIGHT "Woulda"</p>	<p>WRBV/Macon, GA PD/MD: Lisa Charles KINDRED "Far"</p>	<p>WQQK/Nashville, TN * PD/MD: D.C. 6 KINDRED "Far" 5 KELLY PRICE "Proposed"</p>	<p>WCFB/Oriando, FL * DM/PD: Steve Holbrook MD: Joe Davis No Adds</p>	<p>KMJM/St. Louis, MO * DM/PD: Chuck Atkins KINDRED "Far"</p>
<p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher FLOETRY "Yes"</p>	<p>WVAZ/Chicago, IL * PD: Elroy Smith APD: Armando Rivera 2 K-CI & JOJO "Moment"</p>	<p>WUJK/Fayetteville, NC * PD/APD: Garrett Davis MD: Calvin Pee No Adds</p>	<p>KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels No Adds</p>	<p>KJMS/Memphis, TN * DM/PD: Nate Bell APD/MD: Eileen Collier No Adds</p>	<p>WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p>WDAS/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble 4 BRIAN MCKNIGHT "Woulda" 3 FLOETRY "Yes"</p>	<p>WLWH/Savannah, GA PD: Gary Young 8 FLOETRY "Yes"</p>
<p>KQXL/Baton Rouge, LA * DM: Don Gosselin PD/MD: Mya Vernon BRIAN MCKNIGHT "Woulda" KINDRED "Far"</p>	<p>WZAK/Cleveland, OH * PD: Kim Johnson MD: Bobby Rush No Adds</p>	<p>WFLM/Ft. Pierce, FL * PD/MD: Michael James INDIARIE "Truth" TOM SCOTT/JANN NESBY "Everything" HOUSTON FIBROW "My"</p>	<p>KNEK/Lafayette, LA * PD/MD: John Kinnit BRIAN MCKNIGHT "Woulda"</p>	<p>WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn No Adds</p>	<p>WYLD/New Orleans, LA * DM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple No Adds</p>	<p>WFXC/Raleigh-Durham, NC * DM/PD: Cy Young APD/MD: Jodi Berry No Adds</p>	<p>WIMX/Toledo, OH * DM/PD: Rocky Love MD: Denise Brooks BRIAN MCKNIGHT "Woulda"</p>
<p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p>	<p>WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor KINDRED "Far"</p>	<p>WQMG/Greensboro, NC * PD: Alvin Slowe No Adds</p>	<p>KVGS/Las Vegas, NV * PD/MD: Tony Rankin TONY TERRY "Heart" JAEHEIM "Woman" KEW "Gals"</p>	<p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones No Adds</p>	<p>WRKS/New York, NY * PD: Toys Beasley MD: Julie Gustines 26 AALIYAH "Mist" 21 AMERIE "Talkin" 8 BLACKSTREET "Deep"</p>	<p>WKJS/Richmond, VA * PD/MD: Kevin Gardner No Adds</p>	<p>WHUR/Washington, DC * PD/MD: David A. Dickinson 20 KINDRED "Far"</p>
<p>WMGL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker BRIAN MCKNIGHT "Woulda" KINDRED "Far"</p>	<p>WAGH/Columbus, GA PD: Rashonda MD: Ed Lewis BLACKSTREET "Deep" BRIAN MCKNIGHT "Woulda" FLOETRY "Yes" TERRY STEELE "Everything"</p>	<p>KMJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice No Adds</p>	<p>KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 26 BRIAN MCKNIGHT "Woulda" KINDRED "Far"</p>	<p>WMCS/Milwaukee, WI DM: Steve Scott PD/MD: Tyrone Jackson BRIAN MCKNIGHT "Woulda" KINDRED "Far" TLC "Hard"</p>	<p>WSVY/Norfolk, VA * PD/MD: Michael Mauzone No Adds</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford KINDRED "Far"</p>	<p>WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase BRIAN MCKNIGHT "Woulda"</p>
<p>WBVA/Charlotte, NC * PD/MD: Terri Avery 4 KINDRED "Far"</p>	<p>KRNB/Dallas-Ft. Worth, TX * DM/PD: Sam Weaver MD: Rudy V 1 FLOETRY "Yes" 1 GERALD LEVERT "Closure" K-CI & JOJO "Moment" KIM WATERS "Know"</p>	<p>WTLC/Indianapolis, IN * DM/PD: Brian Wallace MD: Garth Adams No Adds</p>	<p>KHHT/Los Angeles, CA * PD: Michelle Santosuoso 2 FLOETRY "Yes"</p>	<p>WDLT/Mobile, AL * PD: Steve Crumley MD: Kathy Bartow No Adds</p>	<p>WVWL/Norfolk, VA * DM: Don London PD/MD: DC BRIAN MCKNIGHT "Woulda"</p>	<p>*Monitored Reporters 48 Total Reporters</p>	
						<p>44 Total Monitored</p>	
						<p>4 Total Indicator</p>	

R&R URBAN AC TOP 30

February 28, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SYLEENA JOHNSON Guess What (Jive)	1083	+65	148381	14	40/0
1	2	JAHEIM Fabulous (Divine Mill/WB)	1026	-17	149793	18	40/0
3	3	MUSIQ Dontchange (Def Soul/IDJMG)	924	-65	162647	25	41/0
5	4	VIVIAN GREEN Emotional Rollercoaster (Columbia)	902	+26	132393	16	39/0
6	5	TYRESE How You Gonna Act Like That (JJ)	894	+37	145048	15	41/0
4	6	WHITNEY HOUSTON One Of Those Days (Arista)	799	-108	113655	15	41/0
7	7	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	726	-66	112542	22	26/0
8	8	HEATHER HEADLEY He Is (RCA)	618	-136	84986	20	41/0
9	9	GERALD LEVERT Closure (Elektra/EEG)	610	+37	85434	6	42/1
13	10	K-CI & JOJO This Very Moment (MCA)	514	+50	71686	7	28/2
10	11	GERALD LEVERT Funny (Elektra/EEG)	503	-31	76058	29	37/0
12	12	LUTHER VANDROSS I'd Rather (JJ)	475	-44	83226	56	34/0
14	13	FLOETRY Say Yes (DreamWorks)	445	+38	67978	4	37/4
11	14	RUFF ENDZ Someone To Love You (Epic)	427	-103	74861	48	36/0
16	15	DRU HILL I Should Be... (Def Soul/IDJMG)	393	+12	50526	16	27/0
18	16	BLACKSTREET Deep (DreamWorks)	297	-7	37349	10	20/1
23	17	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	290	+71	66244	2	4/0
17	18	DEBORAH COX The Morning After (JJ)	290	-58	33049	12	26/0
19	19	AALIYAH Miss You (BlackGround/Universal)	276	-4	58284	6	8/1
22	20	KEM Love Calls (Motown/Universal)	275	+16	43577	5	23/1
20	21	AL JARREAU Secrets Of Love (GRP/VMG)	244	-25	24858	20	17/0
24	22	TONY TERRY In My Heart (Golden Boy)	210	+16	9033	6	14/1
21	23	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	202	-58	20496	17	18/0
Debut	24	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	199	+145	36308	1	29/10
27	25	JEFF MAJORS Somebody Bigger (Music One)	191	+3	25137	7	11/0
26	26	SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)	182	-7	10330	13	12/0
28	27	JOE F/MR. CHEEKS That Girl (Motown/Universal)	171	+3	30172	3	17/0
25	28	TONI BRAXTON A Better Man (Arista)	169	-25	12413	8	15/0
29	29	THED Get Your Groove On (TWP Productions)	164	+4	9488	18	8/0
Debut	30	R. KELLY Ignition (Jive)	159	+7	31205	1	2/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	10
KINDRED THE FAMILY SOUL Far Away (Epic)	10
FLOETRY Say Yes (DreamWorks)	4
K-CI & JOJO This Very Moment (MCA)	2
KIM WATERS You Know That I Love You (Shanachie)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+145
CRAIG DAVID What's Your Flava? (Wildstar/Atlantic)	+72
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+71
JAHEIM Put That Woman First (Divine Mill/WB)	+68
SYLEENA JOHNSON Guess What (Jive)	+65
K-CI & JOJO This Very Moment (MCA)	+50
CHICO DEBARGE Not Together (In The Paint/Koch)	+42
MUSIQ Halfcrazy (Def Soul/IDJMG)	+39
FLOETRY Say Yes (DreamWorks)	+38
GERALD LEVERT Closure (Elektra/EEG)	+37
TYRESE How You Gonna Act Like That (JJ)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INDIA.ARIE Little Things (Motown)	378
AALIYAH I Care 4 U (BlackGround)	346
MAXWELL Lifetime (Columbia)	334
LUTHER VANDROSS Take You Out (JJ)	279
DONELL JONES You Know That I Love You (Untouchables/Arista)	263
MARY MARY In The Morning (Columbia)	247
MUSIQ Halfcrazy (Def Soul/IDJMG)	245
YOLANDA ADAMS The Battle Is The Lords (Verity)	235
GERALD LEVERT Made To Love Ya (EastWest/EEG)	207
JOE What If A Woman (Jive)	194
JAHEIM Anything (Divine Mill/WB)	183
ANGIE STONE More Than A Woman (JJ)	175
ANGIE STONE Wish I Didn't Miss You (JJ)	173
JILL SCOTT The Way (Hidden Beach/Epic)	164
YOLANDA ADAMS Open My Heart (Elektra/EEG)	153
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	149
GINUWINE Differences (Epic)	148
ANGIE STONE Brotha (JJ)	146
MAXWELL This Woman's Work (Columbia)	141

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

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. 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

KIM WATERS You Know That I Love You (Shanachie) Total Plays: 158, Total Stations: 19, Adds: 2	REMY SHAND The Way I Feel (Motown) Total Plays: 84, Total Stations: 10, Adds: 0
DONNIE MCCLURKIN F.Y. ADAMS The Prayer (Verity) Total Plays: 133, Total Stations: 8, Adds: 0	UNWRAPPED VOL. 2 Hot In Herre (Hidden Beach) Total Plays: 80, Total Stations: 8, Adds: 0
JAHEIM Put That Woman First (Divine Mill/WB) Total Plays: 123, Total Stations: 4, Adds: 1	KINDRED THE FAMILY SOUL Far Away (Epic) Total Plays: 75, Total Stations: 13, Adds: 10
CHICO DEBARGE Not Together (In The Paint/Koch) Total Plays: 99, Total Stations: 14, Adds: 0	MIDNIGHT STAR 15th Avenue (Independent) Total Plays: 75, Total Stations: 8, Adds: 0
KELLY PRICE He Proposed (Def Soul/IDJMG) Total Plays: 85, Total Stations: 7, Adds: 1	MARIAH CAREY Through The Rain (MonarC/IDJMG) Total Plays: 63, Total Stations: 4, Adds: 0

Songs ranked by total plays

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CRS 34 In Pictures

CRS 34 brought together more than 2,100 radio and record professionals last week for educational sessions and dozens of musical interludes showcasing the format's stars and new acts. Here's a look at last week's events in Nashville during one of Country radio's biggest weeks.



MUNCHING MUSIC The RCA Label Group co-sponsored the annual ASCAP luncheon on Thursday and offered fantastic performances by Aaron Lines and Diamond Rio and an acoustic set from Brad Paisley that brought down the house. Pictured after the show are (back, l-r) Diamond Rio's Brian Prout, Dana Williams, Jimmy Olander, Gene Johnson, Dan Truman and Marty Roe; (front, l-r) ASCAP VP/Membership John Briggs; RLG Executive VP Butch Waugh; ASCAP Sr. VP/Licensing Vincent Candilora; Paisley; Lines; CRB President Gary Krantz; and RLG Chairman Joe Galante.



ROCKIN' THE HOUSE Martina McBride gave a rousing performance at Wednesday night's Super Faces Show, sponsored by the Academy of Country Music and the United Stations Radio Networks, which had Crook and Chase Countdown hosts Lorianne Crook and Charlie Chase emcee. Gathered after the show are (l-r) RLG Executive VP Butch Waugh, United Stations VP/Affiliate Relations Rob Pierce, Chase, McBride, Crook, CRB President Gary Krantz, United Stations Regional Manager/Affiliate Relations Ralph Riley, United Stations Executive VP/Programming Andy Denmark and RLG Chairman Joe Galante.



SAYING HEY TO MICKEY Lyric Street hosted a lunch for Cumulus radio folks during CRS and brought in the men from Rascal Flatts to sing for them. Shown after dessert are (l-r) Lyric Street VP/National Promotion Kevin Herring, Rascal Flatts' Joe Don Rooney, Lyric Street Director/National Promotion Renee Leymon, Cumulus VP/Programming Bob Raleigh and Rascal Flatts' Gary Levox and Jay DeMarcus.



WCRS LIVE AND UNPLUGGED Artists and songwriters joined once again for the annual WCRS Live! session, which always produces great laughs to go along with the great songs. Hosting this year's event was Lonestar's Richie McDonald, filling in for an ailing Keith Urban. Pictured behind Deana Carter are (back, l-r) songwriter Craig Wiseman, Jeffrey Steele and McDonald.



THE 6 MILLION MAN DreamWorks celebrated the multiplatinum success of Toby Keith during a party in his honor. Keith was presented with a custom-made pool table, and he gave label president James Stroud a 100th-anniversary Harley-Davidson motorcycle. Artist Huey Lewis was also on hand to congratulate Keith, who received double-platinum plaques for Pull My Chain and Unleashed and a huge plaque commemorating 6 million sold for DreamWorks in three years. On hand to help Keith celebrate were (l-r) DreamWorks Sr. Executive/Promotion & Artist Development Scott Borchetta and Sr. Executive/Sales & Marketing Johnny Rose, Keith, Stroud and TK Kimbrell of TKO Artist Management.



HANGIN' WITH THE BIG BOYS Columbia/Nashville held a shindig for radio folks at Merchants Restaurant in downtown Nashville during CRS, and their biggest stars turned out for the fun. Pictured preparing to chow down are (l-r) Columbia's Mark Janese; Mark Chesnutt; KXKC/Lafayette, LA MD Sean Riley; Troy Gentry; Travis Tritt; and Eddie Montgomery.



ALL MY ROWDY FRIENDS American Country Countdown's Bob Kingsley hosted his annual Songwriters in the Round show during CRS, featuring Craig Wiseman, Delbert McClinton, Al Anderson, Bob DiPiero, Leslie Satcher, Jeffrey Steele and Gary Nicholson. Seen here are (l-r) KHAY/Ventura, CA PD Mark Hill; Kingsley; and WXXQ/Rockford, IL PD Jesse Garcia.

performances by:

arista nashville

Brooks & Dunn

Deana Carter

Brett James

Carolyn Dawn Johnson

Brad Paisley

Diamond Rio

Phil Vassar

bna records

Kellie Coffey

Kenny Chesney

Lonestar

Pinmonkey

Rachel Proctor

Tebey

rca records

Jeff Bates

Tracy Byrd

Andy Griggs

Aaron Lines

Martina McBride

Clay Walker

*Thanks to
you for
making
CRS a
huge success!*

*SIMPLY
THE
BEST*



RCA LABEL GROUP RLG/NASHVILLE

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Continued from Page 52



TRUTH TELLING The RCA Label Group's annual boat show during CRS had a different twist this year, as the event had to dock on dry land for the first time. Recent rains in Nashville made the Cumberland River too high to navigate, but the label quickly found a warehouse for its party. It was truly a who's who onstage as Diamond Rio, Brad Paisley, Deana Carter, Kenny Chesney, Carolyn Dawn Johnson, Martina McBride and Brooks & Dunn were among the Arista, BNA and RCA artists who entertained. This show always features a surprise, and this year it was Huey Lewis joining Phil Vassar to sing "Workin' for a Livin'." Another crowd-pleaser was Tracy Byrd's new song "The Truth About Men," which included guest vocals by Andy Griggs, Jeff Bates and WB's Blake Shelton. Enjoying the night are (l-r) Bates, RLG Chairman Joe Galante, Griggs, Byrd, Shelton and RCA VP/Promotion Mike Wilson.



FRESH NEW FACES Stunning new talent was displayed in full force during the Friday night New Faces Show, featuring performances by Steve Azar, Kellie Coffey, Emerson Drive, Joe Nichols and Tammy Cochran. Seen here backstage after the show are (back, l-r) Emerson Drive's Danick Dupelle, Pat Allingham, Brad Mates, Patrick Bourque, Mike Melancon and Chris Hartman; (front, l-r) R&R's Angela King; host Charlie Monk; Coffey; Nichols; R&R's Erica Farber; Azar; R&R's Jessica Harrell; Cochran; and Bill Mayne.



HEAVY METAL MOMENT Capitol/Nashville President Mike Dungan (r) presents Trace Adkins with a plaque to commemorate the gold sales status of Adkins' CD *Chrome* onstage during CRS.



A TALE OF TWO ANDERSONS CRS brought people together from all walks of life and all parts of the U.S., and the Andersons, from WSTH/Columbus, GA, couldn't help but mingle with the crowd during the Columbia/Nashville party at Merchants Restaurant. Gathered here are (l-r) WSTH MD Dave "Gerbil" Anderson, new Columbia artist Colt Prather, Columbia rep Matt Corbin and WSTH PD Kevin Anderson.



PLAQUE ATTACK The BNA family took great pride in presenting Kenny Chesney with a plaque commemorating his multiplatinum success in selling 10 million records. The presentation took place during the RLG party. Holding the hardware are (l-r) BNA VP/Promotion Tom Baldrice, RLG Executive VP Butch Waugh and Sr. VP/A&R Renee Bell, Chesney, manager Clint Higham, RLG Chairman Joe Galante and BNA Sr. Director/Artist Development Debbie Linn.



I WANT A NEW DRUG! It may have been raining outside, but there was a flood of applause inside during the RLG party where Phil Vassar (r) and Huey Lewis wowed the crowd.



DISCO INFERNO The AfterMidnite Disco Party has become an annual must-do for CRS attendees and artists. Performances included songs from Sawyer Brown, who featured Mark Miller with a blonde wig; Terri Clark, who got in the groove with big glasses and a funky hat; Carolyn Dawn Johnson, who sported huge hair extensions; and Joe Nichols (pictured), who played "Honky Tonk Women" for the crowd.



THE BREAKFAST CLUB Warner Bros. artist Faith Hill hosted a brunch for seminar attendees at one of her favorite Nashville eateries, Monelle's. While folks chowed down on comfort food like fried chicken and cheese grits, Faith wandered from table to table, signing autographs. Caught between bites are Hill and American Country Countdown host Bob Kingsley.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BLAKE SHELTON The Baby (Warner Bros.)	15232	-450	5623	-96	17	149/0
3	2	TERRI CLARK I Just Wanna Be Mad (Mercury)	15215	-287	5260	-174	26	149/0
6	3	DIXIE CHICKS Travelin' Soldier (Monument)	15156	+1724	5411	+612	19	149/0
1	4	MARK WILLS 19 Somethin' (Mercury)	14935	-849	5163	-296	21	149/0
4	5	GARY ALLAN Man To Man (MCA)	14830	+1079	5393	+343	21	149/1
7	6	JOE NICHOLS Brokenheartsville (Universal South)	13680	+719	4848	+224	17	146/1
5	7	AARON LINES You Can't Hide Beautiful (RCA)	13302	-362	4883	-134	27	149/0
9	8	ALAN JACKSON That'd Be Alright (Arista)	11488	+1087	4001	+389	9	148/2
8	9	BRAD PAISLEY I Wish You'd Stay (Arista)	10180	-856	3724	-346	26	146/0
10	10	KENNY CHESNEY Big Star (BNA)	10154	+874	3511	+318	8	147/0
11	11	SHANIA TWAIN Up! (Mercury)	9518	+554	3305	+154	11	141/1
12	12	TRACE ADKINS Chrome (Capitol)	8806	+158	3437	+27	21	140/0
17	13	TIM MCGRAW She's My Kind Of Rain (Curb)	8611	+1343	3128	+469	8	145/2
13	14	KEITH URBAN Raining On Sunday (Capitol)	8299	+370	2976	+117	11	145/0
16	15	MARTINA MCBRIDE Concrete Angel (RCA)	8297	+698	2995	+240	14	147/1
15	16	VINCE GILL Next Big Thing (MCA)	8124	+495	3028	+174	15	143/0
14	17	JENNIFER HANSON Beautiful Goodbye (Capitol)	7985	+232	2979	+69	27	137/1
18	18	DIAMOND RIO I Believe (Arista)	7515	+488	2811	+179	12	138/1
19	19	TOBY KEITH Rock You Baby (DreamWorks)	7216	+774	2456	+265	7	144/3
21	20	DEANA CARTER There's No Limit (Arista)	6546	+442	2532	+153	17	139/1
22	21	CHRIS CAGLE What A Beautiful Day (Capitol)	6214	+365	2155	+125	14	131/4
20	22	FAITH HILL When The Lights Go Down (Warner Bros.)	5901	-277	2092	-13	14	128/0
24	23	RASCAL FLATTS Love You Out Loud (Lyric Street)	5680	+1123	2053	+376	6	135/8
23	24	PHIL VASSAR This Is God (Arista)	5384	+437	1980	+137	8	127/3
25	25	JEFF BATES The Love Song (RCA)	4544	+535	1735	+213	8	131/6
Breaker	26	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	4021	+493	1344	+181	11	92/12
27	27	MONTGOMERY GENTRY Speed (Columbia)	3567	+319	1414	+140	8	120/5
28	28	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3499	+391	1366	+151	8	117/3
30	29	JO DEE MESSINA Was That My Life (Curb)	3185	+444	1105	+120	7	106/3
29	30	CRAIG MORGAN Almost Home (Broken Bow)	2947	-38	1286	-9	17	95/3
Breaker	31	TRAVIS TRITT Country Ain't Country (Columbia)	2523	+204	895	+76	6	93/6
33	32	TAMMY COCHRAN Love Won't Let Me (Epic)	2165	+313	899	+116	7	99/2
32	33	PINMONKEY I Drove All Night (BNA)	1979	-180	784	-82	12	85/1
Breaker	34	JIMMY WAYNE Stay Gone (DreamWorks)	1875	+478	659	+162	3	90/13
35	35	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1870	+294	527	+54	19	22/3
34	36	SAMMY KERSHAW I Want My Money Back (Audium)	1776	+177	715	+67	4	75/3
36	37	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	1526	+59	618	+25	7	75/5
38	38	STEVE HOLY Rock-A-Bye Heart (Curb)	1297	+208	522	+62	3	74/2
Debut	39	DARRYL WORLEY Have You Forgotten (DreamWorks)	1293	+1293	456	+456	1	55/55
39	40	ANTHONY SMITH Half A Man (Mercury)	1139	+95	479	+46	4	60/2
Debut	41	GARTH BROOKS Why Ain't I Running (Capitol)	954	+635	315	+240	1	46/28
41	42	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	909	+131	402	+57	3	47/0
44	43	BRETT JAMES After All (Arista)	896	+277	389	+117	2	55/7
42	44	TOBY KEITH Beer For My Horses (DreamWorks)	669	-63	114	-7	11	1/0
43	45	ALISON KRAUSS The Lucky One (Rounder)	654	-9	207	+20	4	18/0
47	46	MARK CHESNUTT I'm In Love With A Married... (Columbia)	564	+159	273	+71	2	38/4
50	47	AMY DALLEY Love's Got An Attitude (It...) (Curb)	563	+213	188	+80	1	3/0
Debut	48	KELLIE COFFEY Whatever It Takes (BNA)	554	+307	227	+142	1	36/8
46	49	GEORGE STRAIT The Real Thing (MCA)	533	+35	72	+13	3	2/0
45	50	TEBEY We Shook Hands (Man To Man) (BNA)	529	-51	232	-40	7	34/0

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 2/16-2/22. 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.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DARRYL WORLEY Have You Forgotten (DreamWorks)	55
GARTH BROOKS Why Ain't I Running (Capitol)	28
SARA EVANS Backseat Of A Greyhound Bus (RCA)	20
MARK WILLS When You Think Of Me (Mercury)	14
JIMMY WAYNE Stay Gone (DreamWorks)	13
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	12
LONESTAR My Front Porch Looking In (BNA)	9
RASCAL FLATTS Love You Out Loud (Lyric Street)	8
KELLIE COFFEY Whatever It Takes (BNA)	8
BRETT JAMES After All (Arista)	7
TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	7
JEFF BATES The Love Song (RCA)	6
TRAVIS TRITT Country Ain't Country (Columbia)	6

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DIXIE CHICKS Travelin' Soldier (Monument)	+1724
TIM MCGRAW She's My Kind Of Rain (Curb)	+1343
DARRYL WORLEY Have You Forgotten (DreamWorks)	+1293
RASCAL FLATTS Love You Out Loud (Lyric Street)	+1123
ALAN JACKSON That'd Be Alright (Arista)	+1087
GARY ALLAN Man To Man (MCA)	+1079
KENNY CHESNEY Big Star (BNA)	+874
TOBY KEITH Rock You Baby (DreamWorks)	+774
JOE NICHOLS Brokenheartsville (Universal South)	+719
MARTINA MCBRIDE Concrete Angel (RCA)	+698

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Travelin' Soldier (Monument)	+612
TIM MCGRAW She's My Kind Of Rain (Curb)	+469
DARRYL WORLEY Have You Forgotten (DreamWorks)	+456
ALAN JACKSON That'd Be Alright (Arista)	+389
RASCAL FLATTS Love You Out Loud (Lyric Street)	+376
GARY ALLAN Man To Man (MCA)	+343
KENNY CHESNEY Big Star (BNA)	+318
TOBY KEITH Rock You Baby (DreamWorks)	+265
MARTINA MCBRIDE Concrete Angel (RCA)	+240
GARTH BROOKS Why Ain't I Running (Capitol)	+240

Breakers

TRAVIS TRITT

Country Ain't Country (Columbia)

6 Adds • Moves 31-31

RANDY TRAVIS

Three Wooden Crosses (Word/Curb/Warner Christian)

12 Adds • Moves 26-26

JIMMY WAYNE

Stay Gone (DreamWorks)

13 Adds • Moves 37-34

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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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GARY ALLAN Man To Man (MCA)	3381	+64	2664	+43	23	73/0
3	2	DIXIE CHICKS Travelin' Soldier (Monument)	3309	+192	2625	+158	10	74/0
1	3	BLAKE SHELTON The Baby (Warner Bros.)	3231	-216	2522	-193	17	71/0
5	4	JOE NICHOLS Brokenheartsville (Universal South)	3009	-7	2413	+3	18	66/0
7	5	ALAN JACKSON That'd Be Alright (Arista)	2998	+143	2381	+122	10	74/0
4	6	AARON LINES You Can't Hide Beautiful (RCA)	2892	-166	2344	-105	29	67/0
8	7	TRACE ADKINS Chrome (Capitol)	2807	-12	2244	-21	22	72/0
11	8	KENNY CHESNEY Big Star (BNA)	2611	+199	2065	+170	7	75/0
6	9	TERRI CLARK I Just Wanna Be Mad (Mercury)	2539	-334	1987	-263	26	63/1
9	10	MARK WILLS 19 Somethin' (Mercury)	2432	-272	1911	-227	21	67/1
15	11	KEITH URBAN Raining On Sunday (Capitol)	2265	+104	1817	+95	12	75/0
13	12	SHANIA TWAIN Up! (Mercury)	2260	+53	1809	+47	10	73/0
16	13	MARTINA MCBRIDE Concrete Angel (RCA)	2238	+95	1780	+78	13	74/0
12	14	VINCE GILL Next Big Thing (MCA)	2233	-54	1758	-45	15	70/1
10	15	BRAD PAISLEY I Wish You'd Stay (Arista)	2229	-196	1769	-175	30	59/0
14	16	JENNIFER HANSON Beautiful Goodbye (Capitol)	2200	+10	1749	+2	27	72/0
18	17	TIM MCGRAW She's My Kind Of Rain (Curb)	2169	+202	1696	+162	5	75/0
17	18	DIAMOND RIO I Believe (Arista)	2128	+71	1719	+61	14	74/0
19	19	TOBY KEITH Rock You Baby (DreamWorks)	2092	+131	1675	+102	7	74/1
20	20	DEANA CARTER There's No Limit (Arista)	1784	+31	1452	+29	18	71/0
22	21	CHRIS CAGLE What A Beautiful Day (Capitol)	1769	+119	1417	+93	13	71/1
21	22	PHIL VASSAR This Is God (Arista)	1725	+56	1375	+55	7	72/0
23	23	RASCAL FLATTS Love You Out Loud (Lyric Street)	1661	+181	1341	+151	5	73/0
24	24	JEFF BATES The Love Song (RCA)	1475	+117	1165	+98	6	67/2
25	25	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1348	+89	1067	+59	9	66/1
26	26	FAITH HILL When The Lights Go Down (Warner Bros.)	1299	+42	1028	+35	13	56/0
27	27	MONTGOMERY GENTRY Speed (Columbia)	1233	+95	971	+81	7	64/1
28	28	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	1221	+129	985	+114	11	61/8
29	29	JO DEE MESSINA Was That My Life (Curb)	932	+36	748	+36	6	55/1
30	30	TRAVIS TRITT Country Ain't Country (Columbia)	906	+54	704	+54	6	45/1
31	31	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	831	+33	682	+28	7	45/1
32	32	TAMMY COCHRAN Love Won't Let Me (Epic)	824	+51	679	+44	7	45/0
33	33	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	620	+55	494	+35	4	37/1
37	34	JIMMY WAYNE Stay Gone (DreamWorks)	611	+289	531	+231	2	49/10
34	35	PINMONKEY I Drove All Night (BNA)	533	+30	446	+27	14	29/0
35	36	SAMMY KERSHAW I Want My Money Back (Audium)	522	+60	435	+45	4	38/0
36	37	ANTHONY SMITH Half A Man (Mercury)	389	+33	327	+21	3	28/3
39	38	CRAIG MORGAN Almost Home (Broken Bow)	357	+67	288	+45	8	21/2
41	39	STEVE HOLY Rock-A-Bye Heart (Curb)	304	+56	239	+40	2	23/3
44	40	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	299	+120	217	+72	3	12/2
45	41	MARK CHESNUTT I'm In Love With A Married... (Columbia)	247	+83	199	+63	2	19/2
Debut	42	KELLIE COFFEY Whatever It Takes (BNA)	218	+133	185	+98	1	24/12
Debut	43	MARK WILLS When You Think Of Me (Mercury)	217	+103	202	+87	1	23/8
40	44	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	215	-45	182	-41	13	10/0
50	45	BRETT JAMES After All (Arista)	196	+71	166	+59	2	19/4
43	46	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	188	-4	159	-2	11	8/0
Debut	47	SARA EVANS Backseat Of A Greyhound Bus (RCA)	180	+142	146	+111	1	17/12
Debut	48	TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	179	+112	135	+73	1	15/3
-	49	ALISON KRAUSS The Lucky One (Rounder)	157	+36	120	+30	3	9/2
48	50	RADNEY FOSTER Scary Old World (Dualtone)	154	+22	146	+19	2	10/1

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22.
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Most Added

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ARTIST TITLE LABEL(S)	ADDS
KELLIE COFFEY Whatever It Takes (BNA)	12
SARA EVANS Backseat Of A Greyhound Bus (RCA)	12
GARTH BROOKS Why Ain't I Running (Capitol)	12
JIMMY WAYNE Stay Gone (DreamWorks)	10
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	8
MARK WILLS When You Think Of Me (Mercury)	8
DARRYL WORLEY Have You Forgotten (DreamWorks)	7
LONESTAR My Front Porch Looking In (BNA)	7
BRETT JAMES After All (Arista)	4
ANTHONY SMITH Half A Man (Mercury)	3
STEVE HOLY Rock-A-Bye Heart (Curb)	3
TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	3
JEFF BATES The Love Song (RCA)	2
CRAIG MORGAN Almost Home (Broken Bow)	2
MARK CHESNUTT I'm In Love With A Married... (Columbia)	2
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2
ALISON KRAUSS The Lucky One (Rounder)	2
BRIAN MCCOMAS 99.9% Sure (I've Never...) (Lyric Street)	2
TOBY KEITH Rock You Baby (DreamWorks)	1

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JIMMY WAYNE Stay Gone (DreamWorks)	+289
TIM MCGRAW She's My Kind Of Rain (Curb)	+202
KENNY CHESNEY Big Star (BNA)	+199
DIXIE CHICKS Travelin' Soldier (Monument)	+192
RASCAL FLATTS Love You Out Loud (Lyric Street)	+181
ALAN JACKSON That'd Be Alright (Arista)	+143
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+142
KELLIE COFFEY Whatever It Takes (BNA)	+133
TOBY KEITH Rock You Baby (DreamWorks)	+131
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	+129

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY WAYNE Stay Gone (DreamWorks)	+231
KENNY CHESNEY Big Star (BNA)	+170
TIM MCGRAW She's My Kind Of Rain (Curb)	+162
DIXIE CHICKS Travelin' Soldier (Monument)	+158
RASCAL FLATTS Love You Out Loud (Lyric Street)	+151
ALAN JACKSON That'd Be Alright (Arista)	+122
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	+114
SARA EVANS Backseat Of A Greyhound Bus (RCA)	+111
TOBY KEITH Rock You Baby (DreamWorks)	+102
JEFF BATES The Love Song (RCA)	+98
KELLIE COFFEY Whatever It Takes (BNA)	+98
KEITH URBAN Raining On Sunday (Capitol)	+95
CHRIS CAGLE What A Beautiful Day (Capitol)	+93
MARK WILLS When You Think Of Me (Mercury)	+87
GARTH BROOKS Why Ain't I Running (Capitol)	+82
MONTGOMERY GENTRY Speed (Columbia)	+81
MARTINA MCBRIDE Concrete Angel (RCA)	+78
TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	+73
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+72
DARRYL WORLEY Have You Forgotten (DreamWorks)	+64
MARK CHESNUTT I'm In Love With A Married... (Columbia)	+63
DIAMOND RIO I Believe (Arista)	+61
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+59
BRETT JAMES After All (Arista)	+59

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 28, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 3-9.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS Brokenheartsville (Universal South)	36.0%	74.0%	18.6%	97.7%	4.0%	1.1%
MARK WILLS Nineteen Somethin' (Mercury)	42.9%	73.7%	15.1%	96.6%	4.6%	3.1%
DIXIE CHICKS Travelin' Soldier (Monument)	43.1%	69.7%	15.4%	91.4%	4.6%	1.7%
TERRI CLARK I Just Want To Be Mad (Mercury)	34.9%	69.1%	16.9%	97.7%	6.3%	5.4%
BLAKE SHELTON The Baby (Warner Bros.)	36.3%	64.9%	15.4%	92.9%	7.7%	4.9%
BRAO PAISLEY I Wish You'd Stay (Arista)	31.7%	64.9%	19.7%	91.7%	4.6%	2.6%
JENNIFER HANSON Beautiful Goodbye (Capitol)	31.1%	62.6%	21.4%	93.1%	5.4%	3.7%
ALAN JACKSON That'd Be Alright (Arista)	26.0%	62.3%	18.6%	89.1%	6.9%	1.4%
GARY ALLAN Man To Man (MCA)	31.7%	60.9%	21.7%	92.9%	8.3%	2.0%
VINCE GILL Next Big Thing (MCA)	25.4%	58.9%	14.3%	88.0%	10.6%	4.3%
TRACE ADKINS Chrome (Capitol)	31.1%	58.3%	14.3%	88.0%	9.1%	6.3%
KENNY CHESNE Big Star (BNA)	23.7%	58.3%	22.3%	89.1%	6.3%	2.3%
MARTINA MCBRIDE Concrete Angel (RCA)	29.7%	57.4%	20.0%	87.4%	4.9%	5.1%
KEITH URBAN Raining On Sunday (Capitol)	25.7%	57.4%	22.9%	87.4%	6.0%	1.1%
SHANIA TWAIN Up! (Mercury)	32.3%	56.9%	18.9%	93.7%	8.0%	10.0%
TOBY KEITH Rock You Baby (DreamWorks)	20.9%	56.6%	24.6%	92.0%	8.6%	2.3%
AARON LINES You Can't Hide Beautiful (RCA)	25.4%	53.1%	26.3%	90.6%	8.7%	1.4%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	25.7%	52.9%	20.9%	84.0%	8.6%	1.7%
CRAIG MORGAN Almost Home (Broken Bow)	21.7%	51.4%	26.6%	89.1%	9.1%	2.0%
MONTGOMERY GENTRY Speed (Columbia)	20.0%	49.7%	26.0%	85.7%	9.1%	0.9%
DEANA CARTER There's No Limit (Arista)	19.1%	49.4%	30.9%	93.4%	9.4%	3.7%
FAITH HILL When The Lights Go Down (Warner Bros.)	17.4%	47.7%	26.3%	89.4%	10.3%	5.1%
TIM MCGRAW She's My Kind Of Rain (Curb)	22.9%	46.9%	25.1%	84.9%	10.0%	2.9%
TRAVIS TRITT Country Ain't Country (Columbia)	16.6%	46.6%	26.0%	85.4%	9.7%	3.1%
JEFF BATES The Love Song (RCA)	15.1%	42.6%	27.1%	81.1%	8.0%	3.4%
AARON TIPPIN Love Like There's No Tomorrow (Lyric Street)	22.3%	41.7%	24.6%	74.9%	8.0%	0.6%
SAMMY KERSHAW I Want My Money Back (Audium)	10.0%	40.3%	25.4%	82.0%	13.7%	2.6%
PHIL VASSAR This Is God (Arista)	16.0%	38.0%	21.1%	76.3%	14.0%	3.1%
DIAMOND RIO I Believe (Arista)	15.4%	38.0%	24.6%	77.1%	11.7%	2.9%
TAMMY COCHRAN Love Won't Let Me (Epic)	13.4%	37.7%	32.9%	80.9%	9.1%	1.1%
JO DEE MESSINA Was That My Life (Curb)	11.4%	36.6%	31.1%	81.1%	10.9%	2.6%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	13.4%	34.9%	26.6%	79.4%	14.6%	3.4%
CHRIS CAGLE What A Beautiful Day (Capitol)	12.0%	33.7%	32.3%	79.4%	10.9%	2.6%
PINMONKEY I Drove All Night (BMG)	9.4%	33.1%	25.7%	71.7%	11.1%	1.7%
RASCAL FLATTS Love You Out Loud (Lyric Street)	10.6%	30.0%	24.9%	74.6%	16.9%	2.9%

CalloUT AMERICA® HOT SCORES

Password of the Week: Cruise
Question of the Week: Think of the recent Columbia space shuttle disaster. How did your favorite radio station do in keeping you informed and up to date about the disaster? (Note: This is phase two, bringing the total sample to 350 persons.)

Total
 They did an awesome job: 28%
 They did a good job: 33%
 They did so-so: 25%
 They did way too much: 7%
 Then didn't do nearly enough: 5%

P1
 They did an awesome job: 32%
 They did a good job: 35%
 They did so-so: 23%
 They did way too much: 6%
 Then didn't do nearly enough: 4%

P2
 They did an awesome job: 18%
 They did a good job: 35%
 They did so-so: 30%
 They did way too much: 11%
 Then didn't do nearly enough: 6%

Male
 They did an awesome job: 21%
 They did a good job: 37%
 They did so-so: 26%
 They did way too much: 7%
 Then didn't do nearly enough: 9%

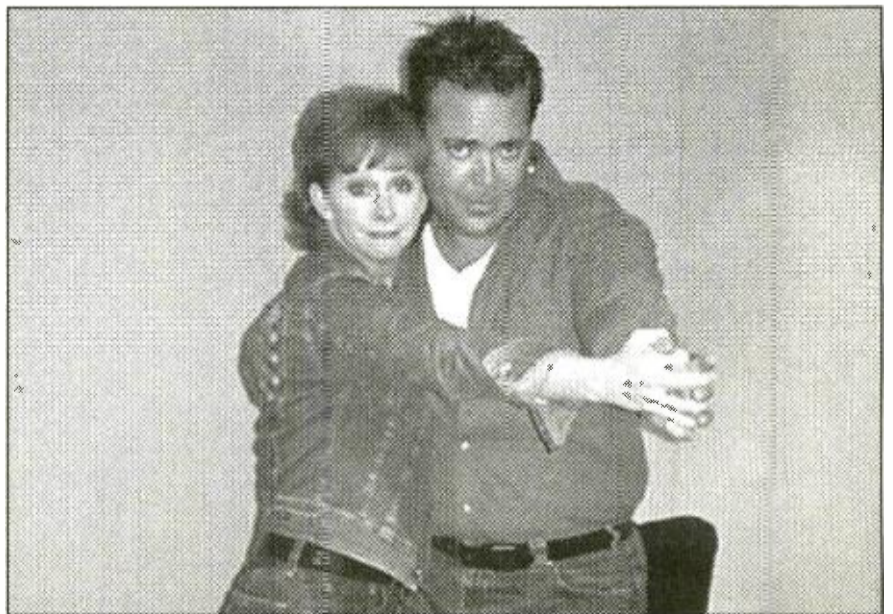
Female
 They did an awesome job: 34%
 They did a good job: 33%
 They did so-so: 24%
 They did way too much: 6%
 Then didn't do nearly enough: 3%

25-34
 They did an awesome job: 28%
 They did a good job: 35%
 They did so-so: 26%
 They did way too much: 4%
 Then didn't do nearly enough: 7%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA, Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.



Country Radio's #1 Overnight Program



IT TAKES TWO TO TANGO
 Reba McEntire and Blair Garner take time out to tango on After Midnight.



America's Best Testing Country Songs 12+
For The Week Ending 2/28/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLS Nineteen Somethin' (Mercury)	4.37	4.38	99%	28%	4.29	99%	28%
JOE NICHOLS Brokenheartsville (Universal South)	4.29	4.35	96%	10%	4.26	95%	13%
DIAMOND RIO I Believe (Arista)	4.26	4.35	88%	7%	4.19	88%	8%
GARY ALLAN Man To Man (MCA)	4.23	4.21	96%	19%	4.17	96%	20%
DIXIE CHICKS Travelin' Soldier (Monument)	4.22	4.28	98%	24%	4.16	98%	26%
KEITH URBAN Raining On Sunday (Capitol)	4.22	4.17	90%	9%	4.10	91%	13%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.18	4.25	99%	27%	4.08	99%	29%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.17	4.26	97%	20%	4.09	97%	22%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.17	4.29	64%	5%	4.13	61%	6%
AARON LINES You Can't Hide Beautiful (RCA)	4.16	4.12	96%	24%	4.07	97%	25%
ALAN JACKSON That'd Be Alright (Arista)	4.12	4.08	92%	13%	3.92	92%	17%
MARTINA MCBRIDE Concrete Angel (RCA)	4.12	4.07	92%	19%	4.09	93%	19%
TOBY KEITH Rock You Baby (DreamWorks)	4.12	4.16	81%	8%	4.01	79%	10%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.11	4.12	76%	9%	4.16	77%	7%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.08	4.17	96%	29%	4.11	97%	27%
CRAIG MORGAN Almost Home (Broken Bow)	4.06		51%	4%	3.96	47%	5%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.05	4.10	81%	10%	4.11	80%	10%
KENNY CHESNEY Big Star (BNA)	3.99	3.96	89%	17%	3.99	91%	18%
BLAKE SHELTON The Baby (Warner Bros.)	3.98	4.19	97%	34%	3.79	98%	40%
JEFF BATES The Love Song (RCA)	3.92	3.96	59%	7%	3.82	60%	8%
MONTGOMERY GENTRY Speed (Columbia)	3.89		62%	6%	3.89	61%	5%
TIM MCGRAW She's My Kind Of Rain (Curb)	3.87	3.98	91%	21%	3.89	93%	21%
TRACE ADKINS Christie (Capitol)	3.78	3.78	96%	29%	3.64	97%	32%
VINCE GILL Next Big Thing (MCA)	3.76	3.74	92%	22%	3.61	91%	23%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.76	3.82	89%	24%	3.65	89%	27%
DEANA CARTER There's No Limit (Arista)	3.76	3.77	80%	13%	3.67	81%	17%
PHIL VASSAR This Is God (Arista)	3.74	3.92	74%	16%	3.67	74%	16%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.72	3.82	59%	8%	3.76	61%	8%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.41	3.58	92%	34%	3.43	93%	34%
SHANIA TWAIN Up! (Mercury)	3.37	3.36	97%	40%	3.31	98%	41%

Total sample size is 535 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

STEVE WARINER Snowfall On The Sand (Selectone)
Total Plays: 205, Total Stations: 17, Adds: 1

MARK WILLS When You Think Of Me (Mercury)
Total Plays: 200, Total Stations: 35, Adds: 14

RADNEY FOSTER Scary Old World (Dualtone)
Total Plays: 194, Total Stations: 26, Adds: 0

SARA EVANS Backseat Of A Greyhound Bus (RCA)
Total Plays: 139, Total Stations: 32, Adds: 20

TANYA TUCKER Old Weakness... (Tuckertime/Capitol)
Total Plays: 75, Total Stations: 14, Adds: 7

LONESTAR My Front Porch Looking In (BNA)
Total Plays: 58, Total Stations: 10, Adds: 9

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots
(color or black & white).

Please include the names and titles of
all pictured and send them to:

R&R, c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "The Cowboy In Me" — Tim McGraw

5 YEARS AGO

- No. 1: "She's Gonna Make It" — Garth Brooks

10 YEARS AGO

- No. 1: "What Part Of No" — Lorrie Morgan

15 YEARS AGO

- No. 1: "Turn It Loose" — The Judds

20 YEARS AGO

- No. 1: "The Rose" — Conway Twitty

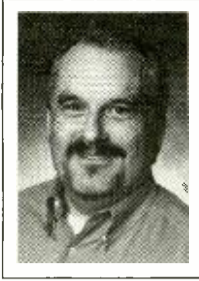
25 YEARS AGO

- No. 1: "Mamas Don't Let ..." — W. Jennings & W. Nelson (second week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EMERSON DRIVE Fall Into Me (DreamWorks)	3001
GEORGE STRAIT She'll Leave You With A Smile (MCA)	2900
KEITH URBAN Somebody Like You (Capitol)	2886
RASCAL FLATTS These Days (Lyric Street)	2752
TOBY KEITH Who's Your Daddy? (DreamWorks)	2703
DIAMOND RIO Beautiful Mess (Arista)	2311
KENNY CHESNEY The Good Stuff (BNA)	1836
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1700
DIXIE CHICKS Landslide (Monument)	1681
JOE NICHOLS The Impossible (Universal South)	1513
KENNY CHESNEY A Lot Of Things Different (BNA)	1279
DARRYL WORLEY I Miss My Friend (DreamWorks)	1275
TIM MCGRAW Red Ragtop (Curb)	1273
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1236
GEORGE STRAIT Living And Living Well (MCA)	1208
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1171
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1131
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1081
TOBY KEITH My List (DreamWorks)	1065
MARTINA MCBRIDE Where Would You Be (RCA)	1015

Table listing radio stations across various states (e.g., KEAN/Abilene, TX; WZKZ/Birmingham, AL; KKCS/Colorado Springs, CO) with their respective PDs, MDs, and APDs. Includes a 'Monitored Reporters' section at the bottom right with a logo and statistics: 224 Total Reporters, 149 Total Monitored, 75 Total Indicator, 69 Current Indicator Playlists.



kcarter@radioandrecords.com

America Speaks: 'More Tesh, More Often!'

Musician and media entrepreneur launches daily radio show

I've always been a huge radio fan," says John Tesh. And it's a darn good thing, too, because Tesh is about to embark on a rigorous, full-time radio adventure: a five-hour daily version of his weekly syndicated *John Tesh Radio Show*.

The radio bug bit Tesh back when he was attending North Carolina State University. Already a serious music student, Tesh was also studying such never-use-them-in-real-life subjects as chemistry and physics, and the dryness was catching up with him. "I wanted to keep a hand in music, so I got a job at the campus radio station, spinning Emerson, Lake & Palmer and King Crimson records," he says. (Black light sold separately.)

Shortly thereafter Tesh scored a weekend news gig at a commercial radio station, WKIX, where Rick Dees was doing mornings. "At that time everyone was doing that really serious '20/20 News.' *Bom, bom, bom* [announcer voice]. 'It's 20 minutes past three. This is John Tesh, WKIX 20/20 News!'" he says, laughing at reliving that shtick.

Tesh soon made the glamorous transition to television — he got a job developing film. But not long after, in a plot twist that could only have been cribbed from some Hollywood B movie, fate suddenly smiled on him. "One day our anchorman left for a gig in Las Vegas, and there was nobody left at the station under the age of 65 other than me, a 19-year-old kid," he says. "It was one of those classic moments where some guy says, 'OK, kid — you're on!' I didn't even own a jacket and tie."

Fast-forward: By 23, Tesh was with CBS News in New York. He later transferred to CBS Sports, covering the Olympics before moving to Los Angeles for the gig that would prove to be his biggest platform: *Entertainment Tonight*. More on that in a moment, but first let's reconnect to the radio portion of our show. After all, this ain't *Television & Records*.

Tesh affiliate-relations guru Scotty Meyers picks up the story: "About four years ago, shortly after he left *ET*, John did an interview with Casey Kasem to promote his single 'Give Me Forever,' featuring James Ingram. Shortly there-

after, Westwood One asked John if he would fill in for Casey." They gingerly explained that Casey might be out for a few weeks (turns out he may have been in contract negotiations).

Tesh says he got hooked on radio all over again while filling in for Kasem. "I just loved the stories and the format," he says. Two weeks later, Westwood One offered him his own show.

Count This Down

Westwood One wanted Tesh to do a countdown show. "But our whole in-house philosophy was 'Show me a 34-year-old female who really cares what's No. 19 on the chart,'" says Meyers. Later, Tesh brought the show under his own roof. "Around the same time, because I couldn't get a record deal after *ET*, I was literally selling CDs out of my garage, calling radio stations and requesting my own songs under assumed names," says Tesh.

"My vision, musically, is that we want to sound like most mainstream ACs sound the rest of the time."

— Scotty Meyers

"That's how our record company was formed. Scotty was promoting our songs, and when we brought the radio show in-house I called him and said, 'You're now the affiliate-relations guy.'" Meyers' response: "Great. What's that?" That was 2 1/2 years ago, when the show had about 40 affiliates; it now has more than 150.

Tesh is no stranger to the syndicat-

ed world, thanks to *ET*. He counts those years as valuable, real-world experience that prepared him for the grass-roots marketing of his radio show. "*ET* was not always a big hit," he says. "Mary Hart and I used to have to travel around the country and schmooze the affiliates, asking them to please take us out of the midnight hour."

"That show would have been dead many times if it had been a network show. The fact that it was syndicated really helped us. In the syndicated world you find out that every station has its own issues, and you live and die by what the individual GM and promotions manager and all those people want from the show. You then have to take a general consensus on what the show is supposed to look like, and I believe that experience really prepared me for this."

Differentiate ... Or Else

One of Tesh's favorite books is *Differentiate or Die* by Jack Trout. "It teaches you that if you want to do anything successfully, you need to be different and stay true to that. You need to own a brand, and we realized early on that we couldn't own the countdown brand," he says.

OK, so what is the *John Tesh Radio Show's* brand? "Obviously, it's about music, but it's also for someone like my wife, who is looking for some intelligence for her life," says Tesh. "That's why we call it 'Music and intelligence for your life.'"

Under that umbrella, along with the music, we'll excerpt interesting facts from magazines like *Prevention*, *Men's Health* and *Women's Fitness*. We'll also have some spiritual content — all kinds of things that people can really use."

Which brings us to the show's bus-length mission statement: "Intelligence for your life; all the information you need to live your life a whole lot better — or just to impress your friends at the water cooler on Monday." (Exhale.)

So far, listeners to the weekly version of the show have absorbed such interesting, off-the-beaten-path info as this: "People shouldn't have surgery in June, because that's when interns become residents and residents become doctors, so it's everybody's first

Typical Tesh

Below is a representative hour of *John Tesh Radio Show* programming.

BACKSTREET BOYS | *I Want It That Way*
 LEE ANN WOMACK | *Hope You Dance*
 CHICAGO | *Hard To Say I'm Sorry*
 SANTANA /MICHELLE BRANCH | *Game Of Love*
 EDWIN MCCAIN | *I Could Not Ask For More*
 PAUL DAVIS | *I Go Crazy*
 SEAL | *Kiss From A Rose*
 CELINE DION | *That's The Way It Is*
 BOB SEGER | *Against The Wind*
 DIXIE CHICKS | *Landslide*
 PAULA COLE | *I Don't Want To Wait*
 FIREFALL | *You Are The Woman*

"Radio is much more difficult than TV. You have to think on your feet, and you can't communicate just by raising an eyebrow."

— John Tesh

day on the job," says Tesh. "They've also heard us tell them that three servings of salmon per week gives you enough omega threes to protect your heart and that the stall closest to the door has the cleanest toilet."

The Elephant In The Living Room

Let's cut to the chase. By launching this five-hour daily show, ostensibly ready to roll from 7pm-midnight (although one affiliate may run it in afternoons), there's no ignoring the elephant in the living room any longer: You know that Tesh's show is an alternative to the one name already entrenched as the big game in syndicated adult radio shows: *Delilah*.

"*Delilah* is a friend of mine, and I have great respect for her; we're not programming against her," says Tesh. "This show is less about relationships, and more about 'Here's the armor, here's the weapon, here's the intelligence you need to make your relationship better,' while also being music-intensive, which is what all the stations want."

Tesh and Meyers are working with consultant Mike McVay to craft the music mix. "It's all very familiar, well researched music, running about two currents an hour — much to the chagrin of my record-rep friends," jokes Meyers. As for the overall musical vibe, he says, "We're not doing a love-songs show. Will we play love songs? Sure, but we're also going to play cool, uptempo stuff. My vision, musically, is that

we want to sound like most mainstream ACs sound the rest of the time."

The show's not-so-secret weapon is producer Betsy Chase. "She's the one who keeps Scotty and me alive, and holds it all together," says Tesh, who has suggested that he will also bring his personal life experiences into the proceedings, including appearances by his wife, Connie Selleca, whenever appropriate. "I also have a great Rolodex that I developed at *ET*," he says.

Painting Pictures On The Radio

To accommodate his first love, music, Tesh is having a keyboard installed in his new studio. "It'll give me a chance to goof around, plus I'll invite artists to come in and play live," he says. And while artists are always welcome on the show, Tesh adds, "To be honest, I think that anybody can get them. I also want newsmakers."

Meyers is his usual understated self when predicting the show's immediate future: "My goal is to have 400 affiliates in the first three months," he says. "John is being very modest about this, but I know how excited he is. I get e-mails from him at 4:30am, and I'm thinking, 'Go to sleep already!'"

"I'm doing this because I love radio," says Tesh. "I feel that it's so much easier to communicate with people using radio than with TV, when you're on for 30 minutes a day and you're wearing a suit. And here's another bulletin: Radio is much more difficult than TV. You have to think on your feet, and you can't communicate just by raising an eyebrow. Television is much more scripted. Ask Al Michaels about radio; he'll tell you that radio taught him to be a great television announcer."

Tesh acknowledges that he's still living in the calm before the storm (the daily show is scheduled to launch April 28). He's also well aware of the huge commitment that lies ahead — so much so that he's put the next year of his life on hold to make this show work. "And that's OK," he says. "Besides, my family's dying for me to get out of the house."

For more information about The John Tesh Radio Show, please call Scotty Meyers at 888-548-8637. Or wait 10 minutes, and he'll find you. I'm serious.



John Tesh



Scott Meyers

R&R AC TOP 30

February 28, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DIXIE CHICKS Landslide (Monument/Columbia)	2588	-77	366650	15	117/0
2	2	PHIL COLLINS Can't Stop Loving You (Atlantic)	2319	-167	303826	21	113/0
5	3	FAITH HILL Cry (Warner Bros.)	2307	+200	306977	24	112/0
3	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2298	-4	320777	20	106/0
4	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2034	-140	255120	42	110/0
8	6	CHRISTINA AGUILERA Beautiful (RCA)	1807	+313	271588	10	96/3
6	7	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1609	+25	166962	16	102/0
10	8	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1565	+139	194538	65	111/0
9	9	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1489	+21	197417	40	99/0
7	10	KELLY CLARKSON A Moment Like This (RCA)	1486	-39	172505	23	94/0
13	11	CELINE DION I Drove All Night (Epic)	1195	+100	181298	6	90/5
12	12	ROD STEWART These Foolish Things (J)	1187	+31	149342	13	90/0
11	13	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)	1177	-78	142150	15	92/0
14	14	JOSH GROBAN You're Still You (143/Reprise)	1096	+54	108458	5	92/1
15	15	JOHN MAYER No Such Thing (Aware/Columbia)	835	+54	124894	37	66/0
16	16	REGIE HAMM Babies (Refugee/Universal South)	681	-83	68633	7	59/0
17	17	DANA GLOVER Thinking Over (DreamWorks)	654	+72	51903	5	82/5
18	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	486	+18	88515	12	34/2
21	19	AVRIL LAVIGNE I'm With You (Arista)	429	+73	94872	4	27/2
23	20	WHITNEY HOUSTON Try It On My Own (Arista)	405	+123	78124	2	71/15
20	21	PAUL SIMON Father And Daughter (Nick/Jive)	323	-62	30656	13	43/0
19	22	CELINE DION At Last (Epic)	304	-136	45980	12	35/0
25	23	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	290	+37	64215	5	20/3
24	24	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)	256	-15	60620	17	26/0
Debut	25	SIXPENCE NONE THE RICHER Don't Dream It's Over (Curb/Squint/Reprise)	251	+162	25738	1	57/18
22	26	TAMARA WALKER If Only (Curb)	222	-106	17855	14	44/0
27	27	UNCLE KRACKER In A Little While (Lava)	221	-8	57385	10	13/0
28	28	GARFUNKEL/SHARP/MONDLOCK Bounce (Manhattan)	213	-2	19893	10	42/0
26	29	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	213	-32	19251	5	43/0
Debut	30	HOOTIE & THE BLOWFISH Innocence (Atlantic)	185	+102	15865	1	35/7

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. 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

VONDA SHEPARD Rainy Days (Jacket)

Total Plays: 185, Total Stations: 37, Adds: 4

UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)

Total Plays: 169, Total Stations: 12, Adds: 4

JAMES TAYLOR September Grass (Columbia)

Total Plays: 141, Total Stations: 35, Adds: 11

KEITH URBAN Somebody Like You (Virgin)

Total Plays: 109, Total Stations: 18, Adds: 1

CHRIS EMERSON Broken Heart (Monomoy)

Total Plays: 94, Total Stations: 24, Adds: 4

BEN GREEN Without You (ASRC)

Total Plays: 84, Total Stations: 16, Adds: 2

RIC SANDLER I'll Let Ya Know (Rich ID)

Total Plays: 61, Total Stations: 17, Adds: 3

CHARLOTTE CHURCH Would I Know (Columbia)

Total Plays: 53, Total Stations: 14, Adds: 2

PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)

Total Plays: 16, Total Stations: 26, Adds: 26

BONNIE RAITT Time Of Our Lives (Capitol)

Total Plays: 12, Total Stations: 27, Adds: 26

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BONNIE RAITT Time Of Our Lives (Capitol)	26
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	26
NATALIE GRANT No Sign Of It (Curb)	19
SIXPENCE NONE THE RICHER Don't Dream... (Curb/Squint/Reprise)	18
WHITNEY HOUSTON Try It On My Own (Arista)	15
JAMES TAYLOR September Grass (Columbia)	11
HOOTIE & THE BLOWFISH Innocence (Atlantic)	7
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	7
CELINE DION I Drove All Night (Epic)	5
DANA GLOVER Thinking Over (DreamWorks)	5
VONDA SHEPARD Rainy Days (Jacket)	4
CHRIS EMERSON Broken Heart (Monomoy)	4
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	4

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"
ON YOUR DESK NOW!
 Debut at #1 on the UK Singles chart
 and still a Top 10 SMASH after 9 weeks!

ISLAND THE ISLAND DEF JAM MUSIC GROUP • A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA Beautiful (RCA)	+313
FAITH HILL Cry (Warner Bros.)	+200
SIXPENCE NONE THE RICHER Don't Dream... (Curb/Squint/Reprise)	+162
DIDO Thankyou (Arista)	+159
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	+139
LEANN RIMES I Need You (Curb)	+135
WHITNEY HOUSTON Try It On My Own (Arista)	+123
HOOTIE & THE BLOWFISH Innocence (Atlantic)	+102
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+102
CELINE DION I Drove All Night (Epic)	+100

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America's Best Testing AC Songs 12+ For The Week Ending 2/28/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Santana's 'The Game Of Love' and Phil Collins' 'Can't Stop Loving You'.

Total sample size is 252 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

Table listing 'Most Added' songs including Whitney Houston's 'Try It On My Own' and Norah Jones' 'Don't Know Why'.

Recurrents

Table listing 'Recurrents' songs including Enrique Iglesias' 'Hero' and Matchbox Twenty's 'If You're Gone'.

Songs ranked by total plays

Reporters

Large grid of reporter information by state, including station names, reporter names, and contact details for various markets like Albany, NY and Boston, MA.

Monitored Reporters 136 Total Reporters



119 Total Monitored

17 Total Indicator

15 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): KEZA/Fayetteville, AR WHOM/Portland, ME

ON THE RECORD

With
Charese Fruge
PD, KMXB/Las Vegas



Who says the format is struggling right now? KMXB (Mix 94.1)/Las Vegas is toughing out an ongoing battle for No. 1 phones between two core artists. Bon Jovi's "Misunderstood" was No. 1 phone for eight weeks in a row, but it got a run for the top spot the day we put Matchbox Twenty's "Unwell" on the station. The songs trade places

frequently, but they are not giving up the top two spots. ● Also blowing up the phones (and already top five in callouts) is core artist John Mayer's "Why Georgia." It's the best song on *Room for Squares*, and I anticipate its presence on Mix 94.1's playlist for a long time. ● Kid Rock's "Picture" is still testing like a No. 1 record and has absolutely no burn on it. Mayer's "Your Body Is a Wonderland" is still very strong, as are The Dixie Chicks' "Landslide" and Creed's "One Last Breath." ● Records that I think have a great chance for success on KMXB are Everclear's "Volvo Driving Soccer Mom," which has a great phone buzz and is perfect for Vegas; Chantal Kreviazuk's "In this Life," which is perfect for the format; and Coldplay's "Clocks." I think this is the one for them.

It's status quo at AC this week as "I'm With You" by **Avril Lavigne** (Arista) and "Landslide" by **The Dixie Chicks** (Monument/Columbia) retain their top spots at Hot AC and AC, respectively. The Chicks, however, are within 50 plays of No. 1 at Hot AC ... **3 Doors Down** knock down three more doors and move 11-8* with "When I'm Gone" (Republic/Universal) ... **Sixpence None The Richer** are closing in on the top 10 with "Don't Dream It's Over" (Squint/Curb/Reprise), moving 14-12* ... "Unwell" by **Matchbox Twenty** (Atlantic) is at No. 16 after just three weeks on the chart ... **Macy Gray** takes a nice five-point jump, from 33-28*, with "When I See You" (Epic) ... Newcomer **Jason Mraz** moves 37-31* with "The Remedy" (Elektra/EEG); he's also Most Added ... **Lisa Marie Presley** debuts at No. 38 with "Lights Out" (Capitol) ... On the AC chart, all is relatively quiet once again — except in the Most Added column, where **Phil Collins** and "Come With Me" (Atlantic) ties **Bonnie Raitt's** "Time of Our Lives" (Capitol) with 26. Also getting a large number of adds is **Natalie Grant's** "No Sign of It" (Curb).



— Anthony Acampora, Director/Charts

artist **activity**

ARTIST: **Feel**

LABEL: **Curb**

By **MIKE TRIAS**/ASSISTANT EDITOR



The word just popped into my head," says Scot Sax — singer, songwriter and frontman of Curb Records' **Feel** — of his band's name. "It was appropriate because 'feel' was all that we had. It wasn't about trying to write a hit or fit into someone else's ideas of what we should do. What **Feel** says to me is that if you go on your own instinct, you can't go wrong. There's just no way. Nothing else can possibly be right."

To really understand how **Feel** got their name, one need only look at Sax's artistic career. In the late '90s he decided to form a band, and his first recruit was Mark Getten, whom he found through a newspaper ad. Says Sax, "I handed him a tape of my songs, we shook hands, and I got this vibe that he was one of the nicest guys I'd ever met. Today he's my best friend in the world. It's really great to have a friend like that, but it's even better that he's a killer bass player." The two created *Wanderlust*, but just when the band was building a following in Philadelphia and New York, Sax decided to call it quits. It just didn't feel right to him.

He moved to Los Angeles and earned a songwriting deal with Warner/Chappell. He gained recognition for his talent, but after a while that job didn't feel right either. He convinced Getten to come to L.A., and the two began playing gigs together again. Out of nowhere, "I Am the Summertime," an old *Wanderlust* song the pair rerecorded, was placed on the *American Pie* soundtrack. Just like that, the band Sax and Getten called *Bachelor Number One* came into existence — and provided an escape

from a day job that Sax was simply not feeling anymore.

Between late 2000 and mid-2001, **BNO** took shape. Drummer Dave Shaffer joined the fold, as well as guitarist Billy Alexander. "When Billy joined, it just seemed like we had finally come together as a real band," recalls Sax, who decided the band's name didn't feel right. "We couldn't think of anything else, so we just used my name for a while."

By September 2001 Sax and company were prepared to tour the East Coast. Then Sept. 11 happened. The band still went to New York to do their shows, and in the process they not only inspired New Yorkers, they inspired themselves. "It wasn't about trying to be a success," says Sax. "It was about playing and seeing that people needed something and trying to give it to them. It wasn't about getting a record deal; it was about music. It brought us back to why we were doing this in the first place."

After they returned to Los Angeles, everything felt right. The band renamed themselves **Feel**, found a home with Curb and released their self-titled debut late last year. **Dusty Wakeman** and Sax produced the album, and Sax wrote all the songs. It's apparent that artists such as **The Beatles** and **Tom Petty** were influential in his work. He even kept the song lyrics, which were written stream-of-consciousness style, in their original, unpolished and unedited form in the liner notes. It just felt right.

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February 28, 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	AVRIL LAVIGNE I'm With You (Arista)	3475	+97	348019	13	87/0
2	2	DIXIE CHICKS Landslide (Monument/Columbia)	3425	+37	322282	16	77/0
3	3	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3118	+136	300376	14	83/0
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2903	+20	298408	21	81/0
5	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2836	+86	274311	27	77/0
6	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2532	-61	275178	21	79/0
7	7	MATCHBOX TWENTY Disease (Atlantic)	2119	-93	187157	20	69/0
11	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	2094	+291	159723	12	70/2
8	9	UNCLE KRACKER In A Little While (Lava)	2062	-90	179878	26	66/0
9	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	2056	-19	228455	34	60/0
10	11	CHRISTINA AGUILERA Beautiful (RCA)	2053	+74	211795	10	58/1
14	12	SIXPENCE NONE THE RICHER Don't Dream It's Over (Curb/Squint/Reprise)	1821	+199	185514	5	83/1
13	13	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1726	+79	178519	12	73/4
12	14	CREED One Last Breath (Wind-up)	1649	-92	129837	38	70/0
15	15	AVRIL LAVIGNE Complicated (Arista)	1576	-15	152563	44	85/0
17	16	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1556	+295	178921	3	81/4
19	17	COLDPLAY Clocks (Capitol)	1469	+261	194935	7	67/1
18	18	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	1466	+231	143817	6	65/1
16	19	TORI AMOS A Sorta Fairytale (Epic)	1252	-233	114765	19	60/0
20	20	BON JOVI Misunderstood (Island/IDJMG)	1147	+94	122676	9	58/2
21	21	FAITH HILL Cry (Warner Bros.)	941	0	83079	20	41/0
22	22	JOHN MAYER Why Georgia (Aware/Columbia)	932	+80	120710	5	52/3
23	23	DAVE MATTHEWS BAND Grey Street (RCA)	698	-100	76061	13	31/0
25	24	PAY THE GIRL Freeze (TVT)	688	+3	54309	8	38/2
26	25	STEREO FUSE Everything (EO/Wind-up)	619	-23	60505	17	32/0
27	26	LUCY WOODWARD Dumb Girls (Atlantic)	605	+64	61104	6	42/2
24	27	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	569	-103	62849	18	36/0
33	28	MACY GRAY When I See You (Epic)	544	+99	65046	3	38/3
29	29	CELINE DION I Drove All Night (Epic)	542	+18	42675	4	28/0
34	30	NO DOUBT Running (Interscope)	526	+136	63035	2	37/5
37	31	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	479	+144	49078	2	45/19
28	32	STONE SOUR Bother (Roadrunner/IDJMG)	452	-84	37029	9	23/0
35	33	PHIL COLLINS Can't Stop Loving You (Atlantic)	412	+35	34534	10	15/0
31	34	VONRAY Inside Out (Elektra/EEG)	407	-57	30617	8	28/0
30	35	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	402	-17	40098	7	11/0
32	36	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	393	-64	44314	17	18/0
-	37	SISTER HAZEL Your Mistake (Sixth Man)	356	+33	35911	2	18/0
Debut	38	LISA MARIE PRESLEY Lights Out (Capitol)	350	+124	51370	1	34/2
Debut	39	GOO GOO DOLLS Sympathy (Warner Bros.)	345	+178	37461	1	35/8
38	40	JACK JOHNSON Bubble Toes (Enjoy/Universal)	293	-41	52275	14	13/0

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	19
GOO GOO DOLLS Sympathy (Warner Bros.)	8
NO DOUBT Running (Interscope)	5
HOOTIE & THE BLOWFISH Innocence (Atlantic)	5
DEUCE PROJECT Stone Cold (Maverick/Reprise)	5
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	5
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
CHANTAL KREVIASZUK In This Life (Columbia)	4
CALLING For You (Wind-up)	4
ROBBIE WILLIAMS Feel (Virgin)	4

Bon Jovi "MISUNDERSTOOD"
20 at R&R Hot AC
 22*-20* at Monitor Modern Adult
 20*-18* at Monitor Top 40 Adult
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Sales double in one week
15,000 to 30,000!
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+295
3 DOORS DOWN When I'm Gone (Republic/Universal)	+291
COLDPLAY Clocks (Capitol)	+261
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+231
SIXPENCE NONE THE RICHER Don't Dream... (Curb/Squint/Reprise)	+199
GOO GOO DOLLS Sympathy (Warner Bros.)	+178
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+144
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+136
NO DOUBT Running (Interscope)	+136
LISA MARIE PRESLEY Lights Out (Capitol)	+124

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Prepared by Steve Blatter

SABO MEDIA



America's Best Testing Hot AC Songs 12+
For The Week Ending 2/28/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MATCHBOX TWENTY Unwell (Atlantic)	4.22	4.29	59%	4%	4.38	63%	2%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.08	4.06	91%	21%	4.13	89%	20%
STEREO FUSE Everything (ED/Wind-up)	3.98	4.03	54%	7%	3.96	54%	7%
MATCHBOX TWENTY Disease (Atlantic)	3.94	3.99	94%	28%	3.98	94%	26%
COLDPLAY Clocks (Capitol)	3.93	3.92	64%	12%	4.13	61%	9%
JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	3.91	3.98	76%	15%	3.96	78%	16%
AVRIL LAVIGNE I'm With You (Arista)	3.88	3.92	96%	31%	4.00	94%	24%
STONE SOUR Bother (Roadrunner/IDJMG)	3.88	3.99	65%	13%	3.99	58%	10%
DAVE MATTHEWS BAND Grey Street (RCA)	3.82	3.72	73%	17%	3.82	72%	20%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.79	3.72	97%	45%	3.79	97%	42%
JOHN MAYER Why Georgia (Aware/Columbia)	3.75	3.91	57%	12%	3.71	58%	14%
BON JOVI Misunderstood (Island/IDJMG)	3.69	3.63	76%	13%	3.82	76%	13%
PAY THE GIRL Freeze (TVT)	3.68	3.66	30%	5%	3.67	25%	3%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.67	3.60	93%	36%	3.78	95%	31%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Sparrow/Curb/Reprise)	3.65	3.72	72%	13%	3.64	75%	15%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.64	3.60	98%	57%	3.57	98%	57%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.64	3.61	97%	43%	3.76	96%	41%
COUNTING CROWS F/VANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.62	3.63	71%	15%	3.65	68%	11%
AVRIL LAVIGNE Complicated (Arista)	3.61	3.54	99%	62%	3.69	99%	59%
TORI AMOS A Sorta Fairytale (Epic)	3.58	3.59	69%	20%	3.68	71%	17%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.57	3.57	92%	39%	3.68	91%	38%
CREED One Last Breath (Wind-up)	3.52	3.52	94%	52%	3.36	94%	56%
LUCY WOODWARD Dumb Girls (Atlantic)	3.51	-	31%	5%	3.41	27%	6%
UNCLE KRACKER Drift Away (Lava/Atlantic)	3.44	3.54	62%	16%	3.65	61%	13%
NO DOUBT Underneath It All (Interscope)	3.42	3.48	97%	58%	3.61	98%	55%
KID ROCK F/SHERYL CROW Picture (Lava/Atlantic)	3.42	3.50	87%	33%	3.55	87%	28%
FAITH HILL Cry (Warner Bros.)	3.37	3.37	90%	37%	3.46	91%	34%
CHRISTINA AGUILERA Beautiful (RCA)	3.34	3.49	92%	44%	3.41	90%	39%
UNCLE KRACKER In A Little While (Lava)	3.30	3.45	89%	36%	3.41	86%	32%
CELINE DION I Drove All Night (Epic)	3.10	-	56%	18%	3.12	53%	17%

Total sample size is 532 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Indicator
Most Added*

- MATCHBOX TWENTY** Unwell (Melisma/Atlantic)
- VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- KID ROCK W/SHERYL CROW** Picture (Lava/Atlantic)
- 3 DOORS DOWN** When I'm Gone (Republic/Universal)
- SIXPENCE NONE THE RICHER** Don't Dream It's Over (Curb/Squint/Reprise)
- JOHN MAYER** Why Georgia (Aware/Columbia)
- MACY GRAY** When I See You (Epic)
- UNCLE KRACKER** Follow Me (Top Dog/Lava/Atlantic)
- HOOTIE & THE BLOWFISH** Innocence (Atlantic)
- JASON MRAZ** The Remedy (I Won't Worry) (Elektra/EEG)
- CREED** With Arms Wide Open (Wind-up)
- CHANTAL KREVIASUK** In This Life (Columbia)

New & Active

- DAVID GRAY** Be Mine (ATO/RCA)
Total Plays: 275, Total Stations: 28, Adds: 3
- CHANTAL KREVIASUK** In This Life (Columbia)
Total Plays: 263, Total Stations: 25, Adds: 4
- LUCE** Good Day (Nettwerk)
Total Plays: 238, Total Stations: 12, Adds: 2
- BOWLING FOR SOUP** Girl All The Bad Guys Want (Silvertone/Live)
Total Plays: 233, Total Stations: 17, Adds: 1
- HOOTIE & THE BLOWFISH** Innocence (Atlantic)
Total Plays: 201, Total Stations: 24, Adds: 5
- CALLING** For You (Wind-up)
Total Plays: 180, Total Stations: 16, Adds: 4
- FEEL** Got Your Name On It (Curb)
Total Plays: 173, Total Stations: 19, Adds: 2
- SUSAN TEDESCHI** Alone (Tone-Cool/Artemis)
Total Plays: 154, Total Stations: 17, Adds: 1
- DEUCE PROJECT** Stone Cold (Maverick/Reprise)
Total Plays: 145, Total Stations: 19, Adds: 5
- KELLIE COFFEY** When You Lie Next To Me (BNA)
Total Plays: 131, Total Stations: 10, Adds: 2

Songs ranked by total plays

Reporters

WKDD/Akron, OH * PD: Keith Kennedy MD/Promo Dir: Lynn Kelly 1 COUNTING CROWS "Tax"	WMT/Cedar Rapids, IA PD/M: Mike Blakemore JOHN MAYER "Georgia"	KDMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas 8 COUNTING CROWS "Tax"	KALZ/Fresno, CA * OM/PD: E. Curtis Johnson APD: Laurie West MD: Chris Blood BOWLING FOR SOUP "Bad" GOO GOO DOLLS "Sympathy" THEORY OF A DEADMAN "Make" NORAH JONES "Come"	KURB/Little Rock, AR * PD: Randy Cain APD: Aaron Anthony No Adds	WKZN/New Orleans, LA * OM/PD: John Roberts APD: Duncan James MD: Steve G EVANESCENCE "Life"	KRSK/Portland, OR * PD: Mary Luck MD: Jill Devine 20 DAVID GRAY "Mine"	WVVR/St. Louis, MO * OM: Jeff Kapug MD: Kurt Schmitt APD: Kurt Schmitt JASON MRAZ "Remedy"	WSSR/Tampa, FL * OM: Jeff Kapug MD: Kristy Knight No Adds	WWZZ/Washington, DC * PD: Mike Edwards APD/MD: Sean Sellers No Adds	
WRVE/Albany, NY * PD: Randy McCarten MD: Tred Hulse No Adds	WALC/Charleston, SC * PD: Brent McKay No Adds	WDAQ/Danbury, CT MD: Sharon Kelly No Adds	WVTL/Grand Rapids, MI * PD/M: Jeff Andrews APD: Shaun Vincent MD: Shaun Vincent 2 HOOTIE... "Innocence"	KYSR/Los Angeles, CA * APD/MD: Chris Patyk No Adds	WPLJ/New York, NY * VP/Prog.: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mescaro 3 DOORS DOWN "Gone"	WRFY/Reading, PA * PD/M: Al Burke APD: Mike Nelson MD: J.J. Riley No Adds	KQMB/Salt Lake City, UT * OM: Alan Hague PD: Mike Nelson APD/MD: J.J. Riley No Adds	WWWM/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wicker No Adds	PD: Russ Morley APD/MD: Amy Navarro KELLIE COFFEY "Lie" NO DOUBT "Running" NORAH JONES "Come"	
KPEK/Albuquerque, NM * OM: Bill Mey PD: Mike Parsons MD: Danya APD: Jamey Barreras 17 DONNAS "OF" DEUCE PROJECT "Stone"	WLNC/Charlotte, NC * OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James JASON MRAZ "Remedy"	WMMX/Dayton, OH * PD: Jeff Stevens MD: Shaun Vincent 2 HOOTIE... "Innocence"	WQZN/Greensboro, NC * PD: Eric Gray CALLING "For" JOHN MAYER "Georgia"	WMBZ/Memphis, TN * OM: Jerry Dean PD/MD: Kramer COLDRIP "Clocks" GOO GOO DOLLS "Sympathy"	WPTE/Norfolk, VA * PD: Steve McKay 1 JASON MRAZ "Remedy" 1 LUCY WOODWARD "Gits" MACY GRAY "See"	WSNE/Providence, RI * PD: Bill Hess MD: Gary Trust HOOTIE... "Innocence"	KFMB/San Diego, CA * VP/GM/PD: Tracy Johnson APD: Jen Sewell NORAH JONES "Come" LISA MARIE PRESLEY "Lights"	KMYI/San Diego, CA * PD: Duncan Peyton APD/MD: Mel McKay 1 3 DOORS DOWN "Gone" JASON MRAZ "Remedy" MACY GRAY "See" MATCHBOX TWENTY "Unwell"	KZPT/Tucson, AZ * PD: Barry Edwards APD/MD: Leslie Lois No Adds	PD: Barry McKay MD: Sunny Wyde No Adds
KMXS/Anchorage, AK PD: Rosy Lennox MD: Monika Thomas MATCHBOX TWENTY "Unwell"	WTMX/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr.: Barry James CALLING "For"	KALC/Denver-Boulder, CO * OM: Mike Stern PD: Tom Gjerdrum APD/MD: Kozman 3 PAY THE GIRL "Freeze"	WIKZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman No Adds	WMC/Memphis, TN * PD: Chris Taylor MD: Tom St. James 6 JASON MRAZ "Remedy" CHANTAL KREVIASUK "Life" DEUCE PROJECT "Stone"	KSRZ/Omaha, NE * PD: Erik Johnson No Adds	KLCA/Reno, NV * PD: Beej MD: Christine Wray LUCE "Good" NO DOUBT "Running" ROBBIE WILLIAMS "Feel"	KNEV/Reno, NV * PD: CRT Tredway No Adds	KIZS/Tulsa, OK * Interim PD/MD: Kim Gower 8 CALLING "For" 8 ALL-AMERICAN REJECTS "Swing" 8 SUGARCULT "Bouncing" 6 GOOD CHARLOTTE "Anthem"	APD/MD: Becky Nichols BRUCE SPRINGSTEEN "Sunny" JASON MRAZ "Remedy" ROBBIE WILLIAMS "Feel"	
KAMX/Austin, TX * PD: Scooter B. Stevens MD: Clay Culver GOO GOO DOLLS "Sympathy" JASON MRAZ "Remedy" JOHN MAYER "Georgia"	WKRO/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas DAVID GRAY "Mine" GOO GOO DOLLS "Sympathy"	KIMN/Denver-Boulder, CO * PD: Ron Harrell APD/MD: Michael Gifford No Adds	WNNK/Harrisburg, PA * PD: John O'Dea MD: Denny Logan No Adds	WKT/Milwaukee, WI * OM: Rick Belcher PD: Bob Walker No Adds	WOMX/Oriando, FL * PD/MD: Jeff Cushman MD: Laura Francis No Adds	KNOV/Reno, NV * MD: Heather Combs 4 SUSAN TEDESCHI "Alone" 1 JOHN MAYER "Georgia" BOOMKAT "Wreckon" CHANTAL KREVIASUK "Life" MATCHBOX TWENTY "Unwell"	KLLC/San Francisco, CA * PD: John Paeke MD: Derek Madden CATHERINE ZETA-JONES "Jazz"	WRQX/Washington, DC * Dir/Ops: Steve Kosbau OM/PD: Kenny King MD: Carol Parker No Adds	OM/PD: Dan Rivers MD: Mark French JASON MRAZ "Remedy"	
KLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox BRUCE SPRINGSTEEN "Sunny"	WVMX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett No Adds	KSTZ/Des Moines, IA * OM/PD: Jim Schaefer MD: Jimmy Wright No Adds	WTTIC/Hartford, CT * PD: Steve Sahnay APD/MD: Jeannine Jersey APD: Rob Hazelton LISA MARIE PRESLEY "Lights"	WMYX/Milwaukee, WI * PD: Brian Kelly APD/MD: Mark Richards No Adds	KBBY/Oxnard-Ventura, CA * MD: Darren McPeak 4 GOO GOO DOLLS "Sympathy"	WMBX/Richmond, VA * PD: Tim Baskin MD: Michelle Prosser BRUCE SPRINGSTEEN "Sunny" JASON MRAZ "Remedy"	KEZR/San Jose, CA * PD: Jim Murphy APD/MD: Michael Martinez No Adds	KRUZ/Santa Barbara, CA MD: Mandie Thomas 15 SIXPENCE "Dream"	KMHX/Santa Rosa, CA * PD: Mark Thomas 7 KELLIE COFFEY "Lie" MARCOON 5 "Strath" ROBBIE WILLIAMS "Feel"	
WMMX/Baltimore, MD * VP/Prog.: Bill Pasha PD: Steve Morz MD: Ryan Sampson No Adds	WMMX/Cleveland, OH * PD: David Gray MD: Jay Hudson No Adds	WDMX/Detroit, MI * Interim PD: Alex Tear APD: Rob Hazelton MD: Ann Delsil MATCHBOX TWENTY "Unwell"	WTKM/Minneapolis, MN * OM: Laighton Peck MD: Jill Froen No Adds	WJLQ/Pensacola, FL * OM: Jim Maharsay PD: Steve Wall APD/MD: Blake @ Night No Adds	WMMX/Philadelphia, PA * OM/PD: Gery DeFrancesco APD/MD: Joe Proke No Adds	KZZO/Sacramento, CA * Dir/Prog.: Mark Evans PD: Ed Lambert APD/MD: Jim Matthews ROBBIE WILLIAMS "Feel"	WVVR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci JASON MRAZ "Remedy"	WVWV/Savannah, GA PD: Bob Neumann SOUNDTRACK OF OUR... "Sister"	KYKY/St. Louis, MO * PD: Smokey Rivers APD/MD: Greg Hewitt NO DOUBT "Running"	
WMMJ/Birmingham, AL * PD/MD: Tom Hanrahan No Adds	WQAL/Cleveland, OH * PD: Allen Fee MD: Rebecca Wilde 1 GOO GOO DOLLS "Sympathy" DAVID GRAY "Mine"	WKMV/Dothan, AL OM/MD: Phil Thomas 18 CREED "Arms" 18 VANESSA CARLTON "Miles" 17 UNCLE KRACKER "Follow"	WENS/Indianapolis, IN * OM/PD: Greg Dunkin MD: Jim Carone COUNTING CROWS "Tax" LUCE "Good" LUCY WOODWARD "Gits"	WJLK/Monmouth-Ocean, NJ * OM/PD: Lou Russo MD: Debbie Mazella BRUCE SPRINGSTEEN "Sunny" CALLING "For" JASON MRAZ "Remedy" NO DOUBT "Running"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WHYN/Springfield, MA * OM/PD: Pat McKay APD: Matt Gregory JASON MRAZ "Remedy" MACY GRAY "See"	KPLZ/Seattle-Tacoma, WA * PD: Kent Phillips MD: Ales Hashimoto BON JOVI "Misunder"	Did Not Report, Playlist Frozen (2): WNK/Elmira-Corning, NY WMMX/Portland, ME		
WBMX/Boston, MA * VP/Prog.: Greg Strassell MD: Mike Mullaney 3 TA TU "Things" DEUCE PROJECT "Stone" JASON MRAZ "Remedy"	KVUU/Colorado Springs, CO * PD: Kevin Callahan APD/MD: Andy Carlisle HOOTIE... "Innocence"	KSIV/El Paso, TX * OM/PD: Courtney Nelson MD: Chris Elliott 5 BOOMKAT "Wreckon" 1 BON JOVI "Misunder" 1 JASON MRAZ "Remedy" FEEL "Name"	WZPL/Indianapolis, IN * PD: Scott Sands MD: Dave Decker JASON MRAZ "Remedy"	WJLW/Monmouth-Ocean, NJ * OM/PD: Lou Russo MD: Debbie Mazella BRUCE SPRINGSTEEN "Sunny" CALLING "For" JASON MRAZ "Remedy" NO DOUBT "Running"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WHYN/Springfield, MA * OM/PD: Pat McKay APD: Matt Gregory JASON MRAZ "Remedy" MACY GRAY "See"	WVVR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci JASON MRAZ "Remedy"	WVWV/Savannah, GA PD: Bob Neumann SOUNDTRACK OF OUR... "Sister"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	
WTSS/Buffalo, NY * PD: Sue O'Neil MD: Rob Lucas No Adds	WBNS/Columbus, OH * PD: Jeff Ballentine MD: Robin Cole 58 CHRISTINA AGUILERA "Beautiful" CHANTAL KREVIASUK "Life" JASON MRAZ "Remedy"	WINK/Fl. Myers, FL * OM/PD/MD: Bob Griesinger APD: Dana Marshall 1 CAROLYN DAWN JOHNSON "So" NO DOUBT "Running"	KMXB/Las Vegas, NV * OM: Cat Thomas APD/MD: Charise Fruge No Adds	KCOU/Monterey-Salinas, CA * PD/MD: Mike Skot INDIAARIE "Walk"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WHYN/Springfield, MA * OM/PD: Pat McKay APD: Matt Gregory JASON MRAZ "Remedy" MACY GRAY "See"	WVVR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci JASON MRAZ "Remedy"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	
WCOD/Cape Cod, MA OM: Gregg Cassidy MD: Cheryl Park 34 MATCHBOX TWENTY "Unwell" 23 KID ROCK/SHERYL CROW "Picture" 19 MACY GRAY "See" 16 3 DOORS DOWN "Gone"	KOPN/Corpus Christi, TX * PD: Jason Hillery MD: Derek Lee DEUCE PROJECT "Stone" JASON MRAZ "Remedy"	WMEE/Fl. Wayne, IN * PD: John O'Rourke MD: Chris Caga 2 SIXPENCE... "Dream"	WMMX/Indianapolis, IN * PD: Jim Meyer HOOTIE... "Innocence" PAY THE GIRL "Freeze"	KCOU/Monterey-Salinas, CA * PD/MD: Mike Skot INDIAARIE "Walk"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WHYN/Springfield, MA * OM/PD: Pat McKay APD: Matt Gregory JASON MRAZ "Remedy" MACY GRAY "See"	WVVR/Rochester, NY * PD: Dave LeFrois MD: Joe Bonacci JASON MRAZ "Remedy"	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	WZPT/Pittsburgh, PA * PD: Keith Clark APD/MD: Jonny Hartwell No Adds	

*** Monitored Reporters**
100 Total Reporters
89 Total Monitored
11 Total Indicator
9 Current Indicator Playlists

**Did Not Report, Playlist Frozen (2):
WNK/Elmira-Corning, NY
WMMX/Portland, ME**
Note: KNEV/Reno, NV moves from Hot AC to CHR/Pop.



carcher@radioandrecords.com



Sweet 16 Yearbook

Can you put names to these faces?

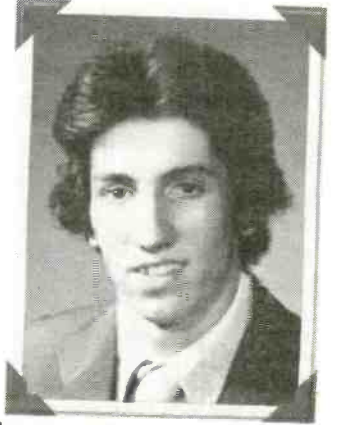
To complete our "Sweet 16" birthday celebration, here is a page to add to the Smooth Jazz family photo album. It's a nostalgic look back at some format figures as they appeared at age 16. Can you recognize the future PDs, air personalities, consultants and indies shown on this page without having to peek at the identities listed below?



KAJZ/Albuquerque's Paul Lavoie



KTWW/Los Angeles morning personality Pat Prescott



Broadcast Architecture Exec. VP/GM Allen Kepler



Coast to Coast Marketing President Susan Levin



KKSF/San Francisco personality Ray White



Broadcast Architecture OM Renee DePuy



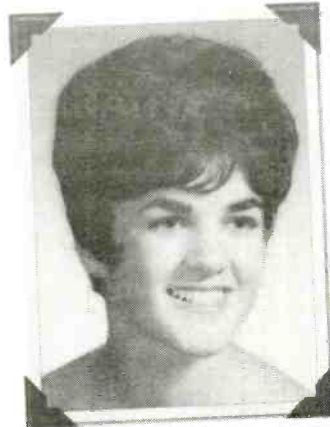
KJCD/Denver PD Michael Fischer



KWJZ/Seattle MD Diana Rose



Rendezvous Entertainment partner Frank Cody



R&R Smooth Jazz Editor Carol Archer



Peer Pressure Promotion President Roger Lifeset



Broadcast Architecture MD Rosalyn Joseph



All That Jazz President Cliff Gorov



KTWW/Los Angeles personality Talaya Trigueros



WJZW/Washington PD Carl Anderson

February 28, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BONEY JAMES Grand Central (Warner Bros.)	849	+37	94497	18	39/0
2	2	BOB JAMES Morning, Noon & Night (Warner Bros.)	748	-47	109631	21	35/0
3	3	STEVE COLE Off Broadway (Warner Bros.)	726	-22	111628	22	38/0
4	4	BWB Groovin' (Warner Bros.)	691	-52	94081	20	35/0
5	5	PETER WHITE Who's That Lady? (Columbia)	687	-40	94657	22	37/0
7	6	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	660	+31	105596	13	40/0
8	7	MINDI ABAIR Lucy's (GRP/VMG)	652	+42	102648	6	42/0
6	8	STEVE OLIVER High Noon (Native Language)	643	-26	102540	24	35/0
10	9	MICHAEL LINGTON Still Thinking Of You (3 Keys)	545	+54	74698	14	36/0
9	10	KENNY G Paradise (Arista)	530	+30	83631	15	36/0
12	11	BOB BALDWIN The Way She Looked At Me (Narada)	461	+29	66186	9	35/0
11	12	DIANA KRALL Just The Way You Are (Verve/VMG)	444	-28	56624	17	31/0
16	13	KIM WATERS Waterfall (Shanachie)	417	+65	68248	5	36/3
17	14	MARION MEADOWS Tales Of A Gypsy (Heads Up)	367	+18	36604	20	30/0
14	15	JEFF GOLUB Cold Duck Time (GRP/VMG)	352	-61	38439	28	27/0
15	16	CRAIG CHAQUICO Afterglow (Higher Octave)	351	-10	16711	15	28/0
19	17	JOAN OSBORNE I'll Be Around (Compendia)	348	+13	29548	18	25/0
18	18	N. BROWN & M. MCDONALD I Still Believe (Warner Bros.)	337	-9	25846	16	22/0
25	19	NORAH JONES Come Away With Me (Blue Note/Virgin)	333	+66	27286	7	23/0
20	20	GREG ADAMS 'Sup With That (Ripa/Blue Note)	312	+17	40020	8	26/0
21	21	GREGG KARUKAS Your Sweet Smile (N-Coded)	299	+14	23942	12	25/0
Debut	22	NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	293	+144	29321	1	21/2
23	23	AL JARREAU Random Act Of Love (GRP/VMG)	279	+7	20347	5	18/0
28	24	SPYRO GYRA Getaway (Heads Up)	272	+57	24884	3	28/5
27	25	CHIELI MINUCCI Kickin' It Hard (Shanachie)	268	+31	41019	4	25/1
22	26	DONNA GARDIER How Sweet It Is (Oome Records Limited)	256	-18	9170	10	16/0
24	27	JEFF LORBER Chopsticks (GRP/VMG)	242	-27	35965	11	20/0
26	28	NESTOR TORRES Watermelon Man (Shanachie)	215	-24	27787	6	20/3
29	29	JONATHAN BUTLER Pata Pata (Warner Bros.)	192	+1	14097	5	16/1
30	30	PIECES OF A DREAM Loves Silhouette (Heads Up)	187	+17	17046	2	18/2

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/16-2/22. 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

CRUSADERS Viva De Funk (GRP/VMG)
Total Plays: 185, Total Stations: 22, Adds: 4

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)
Total Plays: 147, Total Stations: 12, Adds: 1

BLAKE AARON One Moment With You (Innervision)
Total Plays: 110, Total Stations: 10, Adds: 0

JOE MCBRIDE Keeping It Real (Heads Up)
Total Plays: 108, Total Stations: 10, Adds: 0

DAVID LANZ Romantica (Decca)
Total Plays: 102, Total Stations: 11, Adds: 1

GERALD ALBRIGHT Did School Jam (GRP/VMG)
Total Plays: 96, Total Stations: 9, Adds: 0

J. THOMPSON Tell Me The Truth (AMH)
Total Plays: 89, Total Stations: 8, Adds: 0

EUGE GROOVE Rewind (Warner Bros.)
Total Plays: 87, Total Stations: 19, Adds: 9

RUSS FREEMAN Soul Dance (Peak)
Total Plays: 82, Total Stations: 8, Adds: 0

PAUL HARDCASTLE First Light (Trippin' 'n Rhythm)
Total Plays: 74, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE Rewind (Warner Bros.)	9
SPYRO GYRA Getaway (Heads Up)	5
JEFF LORBER Gigabyte (Narada)	5
CRUSADERS Viva De Funk (GRP/VMG)	4
NELSON RANGELL Look Again (A440 Music Group)	4
KIM WATERS Waterfall (Shanachie)	3
NESTOR TORRES Watermelon Man (Shanachie)	3
NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	2
PIECES OF A DREAM Loves Silhouette (Heads Up)	2
FOURPLAY Ju-Ju (Bluebird/RCA Victor)	2
LES SABLER Reasons (Sin-Drome)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
N. COLE F/D. KRALL Better Than Anything (GRP/VMG)	+144
EUGE GROOVE Rewind (Warner Bros.)	+69
NORAH JONES Come Away With Me (Blue Note/Virgin)	+66
KIM WATERS Waterfall (Shanachie)	+65
SPYRO GYRA Getaway (Heads Up)	+57
CRUSADERS Viva De Funk (GRP/VMG)	+57
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+54
NORAH JONES Don't Know Why (Blue Note/Virgin)	+49
MINDI ABAIR Lucy's (GRP/VMG)	+42
BONEY JAMES Grand Central (Warner Bros.)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICHARD ELLIOT Q.T. (GRP/VMG)	272
NATALIE COLE Tell Me All About It (GRP/VMG)	243
MICHAEL MANSON Outer Drive (A440 Music Group)	183
NORMAN BROWN Just Chillin' (Warner Bros.)	182
NORAH JONES Don't Know Why (Blue Note/Virgin)	180
KENNY G FICHANTE MOORE One More Time (Arista)	150
FOURPLAY Rollin' (Bluebird/RCA Victor)	145
CHUCK LOEB Sarao (Shanachie)	122
EUGE GROOVE Slam Dunk (Warner Bros.)	119
LARRY CARLTON Morning Magic (Warner Bros.)	102
SPECIAL EFX Cruise Control (Shanachie)	101
MAYSA Friendly Pressure (N-Coded)	96
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	75
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	66
LUTHER VANDROSS I'd Rather (J)	57
DAVID BENOIT Then The Morning Comes (GRP/VMG)	44
KIM WATERS In The House (Shanachie)	38
CRAIG CHAQUICO Luminosa (Higher Octave)	36

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Reporters

WZMR/Albany, NY
PD/MD: Tim Durkee
No Adds

KAJZ/Albuquerque, NM
PD: Paul Lavoie
MD: Jeff Young
EUGE GROOVE "Rewind"
NESTOR TORRES "Watermelon"

KNIK/Anchorage, AK
OM/PD: Aaron Wallender
9 KIM WATERS "Waterfall"

WJZZ/Atlanta, GA
PD/MD: Nick Francis
2 FOURPLAY "Ju"
1 JEFF LORBER "Gigabyte"

KSMJ/Bakersfield, CA
PD/MD: Chris Townshend
No Adds

WNUA/Chicago, IL
OM: Bob Kaake
PD: Steve Stiles
NELSON RANGELL "Look"

WNWV/Cleveland, OH
PD/MD: Bernie Kimble
6 PIECES OF A DREAM "Turning"
CRUSADERS "Viva"

WJZA/Columbus, OH
OM/PD/MD: Bill Harman
APD: Gary Wolter
No Adds

KOAI/Dallas-Ft. Worth, TX
OM/PD: Kurt Johnson
APD/MD: Bret Michael
EUGE GROOVE "Rewind"

KJCD/Denver-Boulder, CO
PD/MD: Michael Fischer
No Adds

KVJZ/Des Moines, IA
PD: Mike Blakemore
MD: Becky Taylor
CRUSADERS "Viva"

WVMV/Detroit, MI
PD: Tom Sleeker
MD: Sandy Kovach
NESTOR TORRES "Watermelon"
SPYRO GYRA "Getaway"

KUJZ/Eugene, OR
PD: Chris Crowley
CRUSADERS "Viva"

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
No Adds

WYJZ/Indianapolis, IN
PD/MD: Carl Frye
NESTOR TORRES "Watermelon"
SPYRO GYRA "Getaway"

KCIY/Kansas City, MO
PD: Mark Edwards
MD: Michelle Chase
PHIL COLLINS "Come"

KOAS/Las Vegas, NV
OM: Vic Clemons
PD/MD: Erik Foxx
DAVID LANZ "Romantica"
EUGE GROOVE "Rewind"

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Ralph Stewart
No Adds

WJZN/Memphis, TN
PD: Norm Miller
EUGE GROOVE "Rewind"
JEFF LORBER "Gigabyte"
LES SABLER "Reasons"
MICHAEL MANSON "Heart"

WJZI/Milwaukee, WI
OM/PD: Steve Scott
12 COLE F/KRALL "Better"
10 PIECES OF A DREAM "Silhouette"
5 CHIELI MINUCCI "Kickin'"

KSBR/Mission Viejo, CA
OM/PD: Terry Wedel
MD: Susan Koshbay
10 COLE F/KRALL "Better"
JEFF LORBER "Gigabyte"
NELSON RANGELL "Look"

KRVR/Modesto, CA
PD: Jim Bryan
MD: Doug Wultz
3 FOURPLAY "Ju"
3 LARRY GITTENS/MEDIA "Sample"

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
JONATHAN BUTLER "Pala"
SPYRO GYRA "Getaway"

WJCD/Norfolk, VA
DM: Daisy Davis
APD/MD: Larry Hollowell
4 EUGE GROOVE "Rewind"
4 KIM WATERS "Waterfall"

WLOQ/Oriando, FL
PD: Brian Morgan
MD: Patricia James
No Adds

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
No Adds

KJZS/Reno, NV
Acting PD: Harry Reynolds
No Adds

WJZV/Richmond, VA
PD: Reid Snider
13 NORA-JONES "Know"
7 SPYRO GYRA "Getaway"
EUGE GROOVE "Rewind"

KSSJ/Sacramento, CA
PD: Lee Hanson
APD: Ken Jones
EUGE GROOVE "Rewind"

WSSM/St. Louis, MO
PD: David Myers
PIECES OF A DREAM "Silhouette"

KBZN/Salt Lake City, UT
PD/MD: Rob Riesen
CRUSADERS "Viva"
EUGE GROOVE "Rewind"
SANTANA F/BRANCH "Game"

KIFM/San Diego, CA
PD: Mike Vasquez
APD/MD: Kelly Cole
No Adds

KKSF/San Francisco, CA
PD: Steve Williams
APD/MD: Samantha Wiedmann
4 SPYRO GYRA "Getaway"

KMGQ/Santa Barbara, CA
PD: Mark De Anda
APD/MD: Steve Bauer
KIM WATERS "Waterfall"
LES SABLER "Reasons"

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
No Adds

KWJZ/Seattle-Tacoma, WA
PD: Carol Handley
MD: Dianna Rose
11 NORMAN BROWN "Just"
10 BRIAN CALBERTSON "Without"
10 PAUL HARDCASTLE "Desire"
8 RICK BRAUN "Groove"

WEIB/Springfield, MA
PD: Ben Casey
MD: Darrel Cutting
JEFF LORBER "Gigabyte"
NELSON RANGELL "Look"

WSJT/Tampa, FL
OM/PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
No Adds

JRN/(Jones NAC)/National
PD: Steve Hibbard
MD: Cheri Marquart
1 JEFF LORBER "Gigabyte"
NELSON RANGELL "Look"

42 Total Reporters

40 Current Playlists

Did Not Report, Playlist Frozen (2):
WLVE/Miami, FL
WJZZ/Philadelphia, PA

ON THE RECORD
With
Becky Taylor
MD, KVJZ/Des Moines



This brand-new year is off to a great start when it comes to new music. It's my favorite time of year, because I can't wait to see who's working on what, and with whom! When I got the new Crusaders tune, "Viva da Funk," I thought, "Here we go!" It's vintage Crusaders, and everything I had hoped it would be. ● It's all about quality. I'm happy to see the veterans who continue to amaze me, like Gerald Albright and his "Old School Jam," Kim Waters' "Waterfall" and Spyro Gyra's "Getaway." Natalie Cole and Diana Krall's "Better Than Anything" is a perfect vocal for Smooth Jazz. It's catchy, smooth and fun. ● My biggest problem right now is having room for everything (not a bad problem to have), because there's a lot of great music to be excited about! I have what I call my "Who is that?" category — the songs that I know will light up the phones — and I put in both Mindi Abair's "Lucy's" and J. Thompson's "Tell Me the Truth." They are both intriguing and will definitely add a fresh vibe to the sound of the station. ● Euge Groove sure has a distinctive sound, which is what makes "Rewind" so sweet. And I love Pieces Of A Dream's "Love's Silhouette." Beautiful!

First things first: Hats off to KIFM/San Diego PD Mike Vasquez for crafting a spectacular showing in the winter Phase 1 Arbitrend — No. 1 12+, 25-54 and 35-64. Whew! Is it hot in here, or is it just me? ... Euge Groove's "Rewind" (Warner Bros.) tops Most Added this week, along with No. 2 Most Increased. Groove earns nine new adds, including KOAI/Dallas, WJZZ/Atlanta and KSSJ/Sacramento, and gains 69 plays ... Natalie Cole and Diana Krall's "Better Than Anything" (GRP/VMG) debuts impressively at 22* and is No. 1 Most Increased with +144 plays. The track moved into power — 32 plays — at KMGQ/Santa Barbara after only one week. Incidentally, KMGQ is giving four other vocals the same rotation ... Jeff Lorber's "Gigabyte" (Narada) is No. 2 Most Added and off to a strong start with six new adds, including WJZZ and JRN ... With five new adds, Spyro Gyra's "Getaway" (Heads Up) continues to build. New believers this week include WQCD/New York, KKSF/San Francisco and WVMV/Detroit ... Speaking of KKSF: With 19 currents, the station runs Smooth Jazz's tightest playlist, but KTWV/Los Angeles is hot on its heels with 20 currents ... Two tracks tie with four adds each — Crusaders' "Viva da Funk" (GRP/VMG) and Nelson Rangell's "Look Again" (A440), which counts WNUA/Chicago among its early supporters ... Smash alert: Walter Beasley's "Precious Moments" (N-Coded). This track has it all: fantastic melody, irresistible hook, incredible arrangement and an absolutely phenomenal performance by Beasley.

— Carol Archer, Smooth Jazz Editor



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Rock's Fall Gauge

Make the most of the situation

This week we put the thermometer in the Rock side of the format to see how the stations fared in the fall 2002 book. Considering the heavy discussion in the industry about how terrible the fall Arbitron was for the format, it's interesting to note that 39% of Rock stations were No. 1 men 25-54 last summer, and 43% of those same stations took home that honor in the fall.

The stations that increased 12+ from the summer book were KFJO & KSJO/San Francisco; KLOL/Houston; KISW/Seattle; KDKB/Phoenix; KBER/Salt Lake City; KLBj/Austin; WCMF/Rochester, NY; KLPX/Tucson; WZZO/Allentown; KEZO/Omaha; and WRXW/Jackson, MS.

It's noteworthy that several of these markets are considered heavily Hispanic and that the new census data reflecting the increase in minorities didn't hurt the Rock stations in those cities. But Rockers did fall off in other Hispanic-heavy markets — notably Riverside, Albuquerque and El Paso. And what's to explain the hefty drop at WEBN/Cincinnati, which fell 7.4-5.7?

As in every book, there is some good news and some bad news. As I mentioned with last week's Active Rock numbers, Arbitron admits that fall books have historically shown lower ratings for Rock genres. Therefore, it is increasingly critical for sales departments to know how to sell around this phenomenon.

The old adage "Live by the book, die by the

book" remains as true today as it ever was. The bottom line is revenue, and if Rock listeners are passionate about their stations and respond to the sales messages on them, it won't matter whether the numbers are up or down. The happy clients are those whose cash registers are ringing loud and clear.

Additionally, congratulations to the four stations that ranked No. 1 12+: KATS/Yakima, WA; WWWV/Charlottesville, VA; KSEZ/Sioux City, IA; and KJKJ/Grand Forks, ND.

As I explained last week, the demos for which ratings are being presented have been changed. We've previously listed men 18-24 and men 25-54 for both Rock and Active Rock stations, but in last week's Active Rock analysis we displayed demos for men 18-49 and persons 18-49. For Rock, we're showing numbers for men 25-54 and persons 25-54.

Here's a look at how the Rock format ranked overall in our new and improved demographic cells. (As an example of how to read this chart, 5% of Rock stations were No. 1 12+.)

	12+	Men 25-54	Persons 25-54
No. 1	5%	48%	19%
No. 2	13%	21%	16%
No. 3	12%	13%	17%

Active Rock

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M25-54 AQH Share (Rank)	P25-54 AQH Share (Rank)
4	KFJO & KSJO/San Francisco	1.6 (20) 129	2.8 (10)	1.9 (20)
6	WMMR/Philadelphia	2.8 (15) 189	5.4 (5)	3.7 (12)
7	KLOL/Houston	3.0 (10) 193	5.3 (4)	3.5 (7t)
11	WKLS/Atlanta	3.6 (10) 193	6.6 (3)	4.2 (7t)
14	KISW/Seattle	3.2 (10t) 137	5.6 (3t)	4.2 (6t)
15	KDKB/Phoenix	3.9 (8t) 155	7.4 (2)	5.7 (4)
18	WBAB & WHFM/Nassau-Suffolk	3.8 (7t) 141	8.9 ①	6.2 (3)
26	WEBN/Cincinnati	5.7 (4) 131	9.1 (3)	6.1 (6)
28	KCAL/Riverside	3.5 (6) 80	4.8 (4t)	3.6 (6)
32	KBER/Salt Lake City	3.3 (10t) 57	6.6 (3)	4.4 (6t)
34	WHJY/Providence	5.9 (3t) 126	11.5 ①	8.7 ①
42	KLBj/Austin	4.5 (6) 70	7.8 (2)	6.2 (4)
51	WBUF/Buffalo	2.3 (13) 36	5.7 (6t)	3.6 (10)
54	WCMF/Rochester, NY	6.4 (5) 83	14.2 ①	9.2 (2t)
58	WTUE/Dayton	6.9 (4) 78	13.6 ①	9.3 (2)
62	KLPX/Tucson	4.1 (8) 42	9.2 ① t	6.4 (3t)
63	KFRQ/McAllen	5.3 (7) 56	8.6 (3)	5.7 (5)
64	WPYX/Albany, NY	4.7 (8t) 51	9.2 (3)	6.4 (5)
65	KMOD/Tulsa	6.9 (3) 64	14.1 ①	10.2 ①

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M25-54 AQH Share (Rank)	P25-54 AQH Share (Rank)
70	WZZO/Allentown	9.5 (4) 91	20.5 ①	13.6 (2)
71	KZRR/Albuquerque	4.6 (4) 40	10.2 ①	6.5 (2)
73	WONE/Akron	2.7 (17) 22	4.6 (8t)	3.4 (12)
74	KEZO/Omaha	6.8 (4) 53	13.5 ①	9.1 ①
78	KLAQ/El Paso	6.9 (3t) 62	14.1 ①	8.6 (2)
80	WAQX/Syracuse	7.5 (4) 59	15.2 ①	10.4 (3)
82	WIOT/Toledo	5.8 (5) 42	11.3 (2)	8.1 (3t)
83	KOOJ/Baton Rouge	2.3 (14) 16	4.3 (4t)	2.6 (12t)
89	WYBB/Charleston, SC	3.5 (11t) 24	7.5 (3t)	4.8 (7)
107	KXFX/Santa Rosa, CA	3.0 (10) 17	4.5 (4t)	2.9 (8t)
110	WROV/Roanoke, VA	9.3 (2) 53	21.4 ①	12.8 (2)
112	WNCD/Youngstown, OH	6.7 (6) 42	11.8 (2)	8.0 (5)
113	WDHA/Morristown, NJ	4.6 (7t) 27	8.8 (2)	7.3 (3t)
116	WHEB/Portsmouth, NH	6.4 (2) 35	10.1 ①	8.1 (2)
123	WRXW/Jackson, MS	5.3 (4) 28	10.2 (2)	7.7 (3)
124	WRRX/Pensacola, FL	5.0 (5t) 23	7.9 (3t)	5.6 (4)
127	WRCQ/Fayetteville, NC	6.3 (5) 29	11.2 (2t)	6.6 (5)
129	WRQK/Canton, OH	7.0 (3) 35	13.1 ①	8.6 (2)
131	KIOC/Beaumont, TX	8.1 (4) 34	11.1 ①	7.9 (4t)
132	KTUX/Shreveport, LA	2.3 (13t) 10	4.3 (8t)	2.6 (13t)
134	KNCN/Corpus Christi, TX	6.9 (3t) 33	12.6 ①	6.8 (3)
137	WAPL/Appleton, WI	5.8 (5t) 24	11.4 (2)	7.9 (5)
143	WWCT/Peoria, IL	4.4 (9) 17	8.7 (2t)	6.2 (5)
144	KXUS/Springfield, MO	5.6 (7) 20	11.0 (2)	7.4 (6)
145	KFLY/Eugene, OR	4.8 (7) 18	9.6 (2t)	6.1 (5)
153	WXRX/Rockford, IL	8.2 (3) 31	16.2 ①	10.6 (4)
154	WQBZ/Macon, GA	5.3 (6t) 17	12.9 ① t	7.7 (4t)
162	KCLB/Palm Springs, CA	6.5 (4) 25	15.6 (2)	10.2 (3)
165	WTOS/Portland, ME	0.6 (18t) 2	2.0 (12t)	1.1 (15t)
168	WMZK/Wausau, WI	4.4 (6t) 15	8.4 (2t)	5.2 (6t)
169	WQCM/Hagerstown, MD	3.8 (8) 12	5.3 (3t)	5.3 (5t)
170	KZOZ/San Luis Obispo, CA	7.8 (2) 23	12.0 ①	9.8 ①
175	KWHL/Anchorage, AK	3.1 (12) 10	3.9 (8t)	3.0 (16)
177	WKLC/Charleston, WV	7.4 (6t) 22	13.6 (2)	9.9 (3)
178	WRQR/Wilmington, NC	6.0 (2t) 17	13.8 ①	8.9 ①
179	WKGB/Binghamton, NY	8.9 (2t) 26	19.0 ①	11.8 (2)
181	WVRK/Columbus, GA	6.3 (5) 18	15.3 ①	7.8 (5t)
182	WRKR/Kalamazoo, MI	10.5 (2) 27	21.4 ①	14.7 ①
183	WPXC/Cape Cod, MA	5.2 (6) 15	13.9 ①	8.0 ① t
188	KFZX/Odessa, TX	6.8 (2t) 20	14.4 ①	10.2 ①
194	KBRQ/Waco, TX	7.1 (5) 17	17.6 ① t	11.1 (2t)
195	WCLG/Morgantown, WV	8.3 (3) 18	13.6 (2)	10.0 (3)
198	KATS/Yakima, WA	10.1 ① 25	16.4 ①	11.8 ①
213	WPHD/Elmira, NY	4.7 (5t) 11	8.7 ① t	6.3 (3t)
217	KZMZ/Alexandria, LA	7.4 (4t) 16	15.4 ①	11.6 ①
219	WKSM/Ft. Walton Beach, FL	11.2 (2) 21	16.7 ①	11.4 (2)
224	WWWV/Charlottesville, VA	8.7 ① 13	19.0 ①	11.6 ①
227	KRRX/Redding, CA	5.6 (5t) 11	14.0 ①	7.3 (5)
231	WTAO/Marion, IL	8.8 (3) 15	9.1 (2t)	7.9 (3t)
235	WKHY/Lafayette, IN	10.7 (2t) 15	16.2 ① t	13.2 ① t
236	WIHN/Bloomington, IL	4.6 (7) 7	4.4 (6t)	3.7 (7t)
237	WFBX/Panama City, FL*	4.2 (10) 7	7.5 (6)	6.1 (6t)
238	WEGW/Wheeling, WV	12.8 (2) 22	22.9 ①	18.0 ①
241	WHBR/Parkersburg, WV	8.3 (4t) 13	16.7 ① t	10.8 (2)
261	KSEZ/Sioux City, IA	15.4 ① 20	25.6 ①	19.5 ①
276	KJKJ/Grand Forks, ND	15.8 ① 19	28.6 ①	22.0 ①
279	KDEZ/Jonesboro, AR	12.1 (3) 11	10.3 (3)	10.0 (3t)

*Used calls WPPT until October 2002

WKLt & WKLZ/Traverse City, MI is not listed because the book was embargoed by Arbitron at press time.

Ties are noted with a t. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. Data is Monday-Sunday, 6am-midnight, from Maximiser.

For The Record

Last week the wrong ratings info for WJJO/Madison appeared. Here's the correct data:

Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M218-49 AQH Share (Rank)	P17-49 AQH Share (Rank)
WJJO/Madison	5.4 (7) 30	11.4 (2)	7.0 (5)



Main chart table with columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ADDS.

Most Added

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Table listing 'Most Added' songs with columns: ARTIST, TITLE, LABEL(S), ADDS.

Most Increased Plays

Table listing 'Most Increased Plays' songs with columns: ARTIST, TITLE, LABEL(S), TOTAL PLAY INCREASE.

Most Played Recurrents

Table listing 'Most Played Recurrents' songs with columns: ARTIST, TITLE, LABEL(S), TOTAL PLAYS.

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22.

New & Active

- REVIS Caught In The Rain (Epic)
AFI Girl's Not Grey (DreamWorks)
BREAKING BENJAMIN Skin (Hollywood)
(HED) PLANET EARTH Blackout (Volcano/Jive)
TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)

- LEISUREWORLD I'm Dead (41)
STEREOMUD Breathing (Columbia)
CINDER Soul Creation (Geffen/Interscope)
PROJECT 86 Hollow Again (Atlantic)
BLINDSIDE Sleepwalking (Elektra/EEG)

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

Songs ranked by total plays

Reporters

Grid of reporter information including station names (e.g., WONE/Akron, OH), reporter names, and lists of songs they are monitoring.

*Monitored Reporters
57 Total Reporters
37 Total Monitored
20 Total Indicator



R&R ACTIVE ROCK TOP 50

February 28, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SALIVA Always (Island/IDJMG)	1773	-67	151586	22	57/0
2	2	SEETHER Fine Again (Wind-up)	1764	-8	155257	32	56/0
3	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	1679	-23	142334	21	57/0
4	4	GODSMACK Straight Out Of Line (Republic/Universal)	1596	+6	131698	4	57/0
5	5	CHEVELLE The Red (Epic)	1504	-54	138836	33	57/0
7	6	QUEENS OF THE STONE AGE No One Knows (Interscope)	1453	+97	134593	21	54/0
6	7	TAPROOT Poem (Velvet Hammer/Atlantic)	1406	-58	111564	25	53/0
8	8	DISTURBED Remember (Reprise)	1368	+109	116668	13	56/0
10	9	TRAPT Headstrong (Warner Bros.)	1344	+96	111782	20	55/0
9	10	MUDVAYNE Not Falling (Epic)	1280	+31	110217	20	58/0
11	11	AUDIOSLAVE Like A Stone (Interscope/Epic)	1212	+93	101195	7	55/0
12	12	SOCIALBURN Down (Elektra/EEG)	1117	+22	95299	14	57/0
14	13	DISTURBED Prayer (Reprise)	1026	+4	90751	28	58/0
13	14	RA Do You Call My Name (Republic/Universal)	1021	-38	78292	22	50/0
15	15	FOO FIGHTERS Times Like These (Roswell/RCA)	1008	+57	87305	7	57/1
16	16	FOO FIGHTERS All My Life (Roswell/RCA)	846	-76	73379	24	50/0
17	17	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	810	-4	60476	11	47/0
19	18	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	724	+15	67448	6	49/1
21	19	CHEVELLE Send The Pain Below (Epic)	713	+60	55069	6	51/0
18	20	AUDIOSLAVE Cochise (Interscope/Epic)	632	-100	52320	20	45/0
26	21	(HED) PLANET EARTH Blackout (Volcano/Jive)	592	+80	53183	6	51/1
20	22	FUEL Won't Back Down (Wind-up)	589	-66	43721	9	43/0
28	23	STONE SOUR Inhale (Roadrunner/IDJMG)	563	+118	47221	5	48/3
29	24	OUTSPOKEN Farther (Lava)	503	+73	40110	9	38/0
23	25	PACIFIER Bullitproof (Arista)	482	-72	40854	16	40/0
25	26	NIRVANA You Know You're Right (Geffen/Interscope)	466	-48	37212	20	42/0
30	27	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	436	+54	34756	6	35/0
31	28	STEREOMUD Breathing (Columbia)	383	+11	31399	9	38/1
32	29	BLINDSIDE Sleepwalking (Elektra/EEG)	374	+32	29087	7	40/2
24	30	EXIES My Goddess (Virgin)	344	-193	23750	18	42/0
22	31	ZWAN Honestly (Reprise)	339	-217	27428	12	36/0
27	32	SYSTEM OF A DOWN Inner Vision (American/Columbia)	337	-136	25828	15	33/0
34	33	FINCH What It Is To Burn (Drive-Thru/MCA)	300	+32	23120	6	28/0
35	34	PROJECT 86 Hollow Again (Atlantic)	283	+34	21058	6	32/0
45	35	BREAKING BENJAMIN Skin (Hollywood)	264	+134	17295	2	37/6
46	36	REVIS Caught In The Rain (Epic)	261	+137	20909	2	38/4
37	37	LEISUREWORLD I'm Dead (41)	243	+9	23744	8	25/0
33	38	CREED Weathered (Wind-up)	242	-73	14262	15	17/0
36	39	DONNAS Take It Off (Lookout/Atlantic)	202	-46	14541	11	19/0
38	40	BLANK THEORY Middle Of Nowhere (New Line)	186	-42	12704	10	22/0
40	41	30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)	183	+16	11080	4	20/0
Debut	42	COLD Stupid Girl (Flip/Geffen/Interscope)	167	+123	17275	1	28/10
49	43	EVANESCENCE Bring Me To Life (Wind-up)	161	+52	11993	4	12/1
48	44	DROWNING POOL F/ROB ZOMBIE The Man Without Fear (Wind-up)	146	+26	19008	3	5/0
50	45	SEETHER Driven Under (Wind-up)	140	+47	11413	4	13/3
44	46	AFI Girl's Not Grey (DreamWorks)	140	+9	11203	3	18/2
Debut	47	HOT ACTION COP Fever For The Flava (Lava)	139	+46	9163	1	14/3
42	48	LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)	133	-4	8464	6	14/0
Debut	49	LIMP BIZKIT Just Drop Dead (Flip/Interscope)	132	+132	18991	1	2/2
Debut	50	SALIVA Rest In Pieces (Island/IDJMG)	117	+32	10374	1	35/21

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Somewhere I Belong (Warner Bros.)	53
SALIVA Rest In Pieces (Island/IDJMG)	21
COLD Stupid Girl (Flip/Geffen/Interscope)	10
TAPROOT Mine (Velvet Hammer/Atlantic)	7
BREAKING BENJAMIN Skin (Hollywood)	6
UNLOCO Failure (Maverick/Reprise)	6
SUM 41 The Hell Song (Island/IDJMG)	6
FROM ZERO Sorry (Arista)	5
REVIS Caught In The Rain (Epic)	4
STONE SOUR Inhale (Roadrunner/IDJMG)	3
HOT ACTION COP Fever For The Flava (Lava)	3
SEETHER Driven Under (Wind-up)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
REVIS Caught In The Rain (Epic)	+137
BREAKING BENJAMIN Skin (Hollywood)	+134
LIMP BIZKIT Just Drop Dead (Flip/Interscope)	+132
COLD Stupid Girl (Flip/Geffen/Interscope)	+123
STONE SOUR Inhale (Roadrunner/IDJMG)	+118
DISTURBED Remember (Reprise)	+109
UNLOCO Failure (Maverick/Reprise)	+99
QUEENS OF THE STONE AGE No One Knows (Interscope)	+97
TRAPT Headstrong (Warner Bros.)	+96
AUDIOSLAVE Like A Stone (Interscope/Epic)	+93

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYSTEM OF A DOWN Aerials (American/Columbia)	709
STONE SOUR Bother (Roadrunner/IDJMG)	546
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	509
GODSMACK I Stand Alone (Republic/Universal)	490
STAIN'D For You (Flip/Elektra/EEG)	420
NICKELBACK Never Again (Roadrunner/IDJMG)	416
KORN Here To Stay (Immortal/Epic)	415
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	409
TOOL Schism (Volcano)	391
SYSTEM OF A DOWN Toxicity (American/Columbia)	391
LINKIN PARK In The End (Warner Bros.)	390
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	388
KORN Thoughtless (Immortal/Epic)	360
P.O.D. Youth Of The Nation (Atlantic)	347
P.O.D. Alive (Atlantic)	343
LINKIN PARK One Step Closer (Warner Bros.)	340
DISTURBED Down With The Sickness (Giant/Reprise)	339
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	329
LINKIN PARK Crawling (Warner Bros.)	326
TRUSTCOMPANY Downfall (Geffen/Interscope)	318

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

afi "Girl's Not Grey"
 R&R Active Rock: Debut **46** 140x (+9)
 Dreamworks Records debut Sing The Sorrow in stores March 11th!
 This Week: **WAAF WJJO WAQX KLFX**
 On:
 KUPD KXXR WIYY WNOR WIIL WCMF WQXA KLBK WTPT KFRQ
 WZZO KRQC WYBB KAZR KXFX KHTQ WXQR WRXR WROV KFMX
 WQBK KPGI WOTT WAMX WKZQ KINZ KMRO WKQZ WIXO WWCT
 WGIR WKLC KRQR WQLZ WRAT WZBH WWWX WRXW and many more

POWERMAN! "FREE"
~~15,000!~~
 From the forthcoming Dreamworks Records album **TRANSFORM**
ON YOUR DESK SOON!
GOING FOR ADDS MARCH 25TH!



America's Best Testing Active Rock Songs 12+ For The Week Ending 2/28/03

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top active rock songs like DISTURBED Prayer, TAPROOT Poem, CHEVELLE The Red, etc.

Total sample size is 606 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.

New & Active

- UNLOCO Failure (Maverick/Reprise) Total Plays: 105, Total Stations: 26, Adds: 6
STAGE I Will Be Something (Maverick/WB) Total Plays: 85, Total Stations: 8, Adds: 0
PEARL JAM Get Right (Epic) Total Plays: 76, Total Stations: 7, Adds: 0

Songs ranked by total plays

Indicator Most Added

- LINKIN PARK Somewhere I Belong (Warner Bros.)
SALIVA Rest In Pieces (Island/IDJMG)
UNLOCO Failure (Maverick/Reprise)
COLD Stupid Girl (Flip/Geffen/Interscope)
REVIS Caught In The Rain (Epic)

Reporters

Grid of reporter information for various radio markets including Albany, NY; Amarillo, TX; Atlanta, GA; Baltimore, MD; Bakersfield, CA; Birmingham, AL; Boston, MA; Chattanooga, TN; Chicago, IL; Cleveland, OH; Colorado Springs, CO; Columbia, SC; Dallas-Ft. Worth, TX; Denver, CO; Des Moines, IA; Detroit, MI; Evansville, IN; Fayetteville, AR; Flint, MI; Fresno, CA; Hartford, CT; Honolulu, HI; Huntington, WV; Huntsville, AL; Indianapolis, IN; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Lexington-Fayette, KY; Lincoln, NE; Louisville, KY; Lubbock, TX; Madison, WI; Manchester, NH; Miami, FL; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Peoria, IL; Philadelphia, PA; Phoenix, AZ; Portland, OR; Raleigh-Durham, NC; Reno, NV; Rochester, NY; Sacramento, CA; San Diego, CA; San Francisco, CA; Springfield, IL; Springfield, MO; Tampa, FL; Tulsa, OK; Wichita, KS; Wilkes-Barre, PA.

ON THE RECORD

With Keith Hastings PD, WAAF/Boston



There's a wealth of great new music that has arrived, or is about to. Metallica, Linkin Park, Godsmack and Staind top an expanding list, so make sure you are prepared. I'm not talking about ensuring the production director can pull down the DGS file and the music director gets it into the computer with the correct codes; I'm talking about making it *special*. I'm talking about taking a cue from HBO, which runs promos for its hit series months in advance to create anticipation and heighten demand. In the process, HBO makes itself unique and indispensable. • We can and should do the same with our stations. If we're not running promos and teases way in advance of this stuff, we're throwing away golden opportunities to harness great music and make ourselves more valuable to our listeners. If we're not thinking in Technicolor, how can we expect our audience to hear us that way? If you just wait for the new releases to arrive and add them into your system next to the third track from a CD that may or may not go gold, you're missing the point. • Don't let the brave new world of entertainment choices steal one more bit of radio's thunder. Don't let your radio station become a simple jukebox waiting to be programmed with the great artists who will be topping the charts this summer. Be the unique conduit for your listeners to embrace these bands and get truly passionate about the music.

Linkin Park are naturally the big winners as this week's Most Added, with 70 adds (53 Active, 17 Rock). "Somewhere I Belong" is sure to please the millions of LP fans, and I love Warner Bros. and the band's smart pre-promotion tactics. First day airplay shows the song as the most played on Monday at Active Rock and Alternative, according to Mediabase 24/7 ... **Saliva** score 33 adds (21 Active, 12 Rock) on "Rest in Pieces," the followup to "Always." Meanwhile, "Always" is in its seventh week at No. 1 at Active ... **Cold** clock in with 10 Actives on "Stupid Girl" ... **Taproot's** "Mine" gains seven Actives ... **Revis'** "Caught in the Rain" finds a home with six Rockers and four Actives ... **Chevelle's** "Send the Pain Below" eases onto four Rock stations ... Check it out — WAAF/Boston adds **The Music's** "Take the Long Road..." joining WQBK/Albany, NY and WXQR/Greenville, NC!



MAX PIX: FROM ZERO I'm Sorry (Arista)

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Ministry
TITLE: *Animositisomina*
LABEL: Sanctuary/SRG

Ministry. What else do you have to say, really? They defined the industrial metal scene in the late '80s and early '90s — pioneers, if you will. Not to mention that frontman and founder Al Jourgensen's personal style would later be resurrected by Rob Zombie. Well, after a series of ups and downs and bad label situations, Ministry come back with their Sanctuary debut, *Animositisomina*, a furious throwback to their *Psalm 69* days. The aptly titled "Animosity" opens the album with a hail of shrapnel-sharp riffs, and Ministry's trademark drill-press guitars and diesel-drum beats are intact throughout the affair. Get ready to rage with the machine again.



— Frank Correia, Rock Specialty Editor

active INSIGHT

ARTIST: Ünloco
LABEL: Maverick/Reprise

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Ah, the umlaut — two little dots that toughen up any image. The umlaut allowed Mötley Crüe to dress up as girls on 1985's *Theatre of Pain* without any fans raising a plucked eyebrow. It made Blue Öyster Cult so bad they didn't even fear the Reaper. And Motörhead... Well, Motörhead really didn't need it.

Now Austin rockers Ünloco can be added to the umlaut guild, although their use of the little symbol is actually to change the pronunciation (that's "oon-loko" to you, mister!). Not that the group needed to be toughened up, mind you. Take Ünloco frontman Joey Duenas, who stuck out 2001 as his romantic relationship unraveled, depression reared its ugly head and his band's major-label debut, *Healing*, failed to live up to label and personal expectations. On top of that, his voice was being destroyed by cigarettes and alcohol.

But what didn't kill him made him stronger, as they say. Even when guitarist Bryan Arthur left the Ünloco camp to join Goldfinger, Duenas and company

kept on truckin' — right down to Dallas, in this case — to find guitarist Marc Serrano. After a few sessions together, the new Ünloco lineup hit the road for over eight months to rebuild their sound and confidence.

Persistence paid off with their sophomore effort for Maverick, *Becoming I*. Admittedly a do-or-die album for the group, it showcases a leaner, meaner Ünloco exploring a wider range of sounds without all the sludgy riffage that many of their nu-metal contemporaries are mired in. "Neurotic" lives up to its title with subtle, whispered melodies and watery guitar textures soaking up the verses, while the chorus opens the floodgates with soaring vocals and edgy guitars. On "Bruises," Duenas is sure to endear himself to the mosh-happy Ozzfest masses as he challenges, "C'mon, get up, let me see your bruises."

The lead single, "Failure," seems to sum up everything Duenas and his group have been through in the past few years. He asks, "So what if I lost everything/ Would you want me if I was a failure?" With a polished sound that hits hard while going down smooth, Ünloco, umlaut and all, have proven they're tough enough to rise to the challenge.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

R&R TOP 20 SPECIALTY ARTISTS

1. MACHINE HEAD (Roadrunner/IDJMG) "The Blood, The Sweat... (Live)"
2. SWORN ENEMY (Elektra/EEG) "As Real As It Gets"
3. GRADE 8 (Lava) "Brick By Brick"
4. MINISTRY (Sanctuary/SRG) "Animosity"
5. AMON AMARTH (Metal Blade) "Death In Fire"
6. STRAPPING YOUNG LAD (Century Media) "Devour"
7. E-TOWN CONCRETE (Razor & Tie) "Baptism"
8. DATSUNS (V2) "Sittin' Pretty"
9. VOIVOD (Chopouse) "Gasmask Revival"
10. SYSTEMATIC (Music Co./Elektra/EEG) "Breakable"
11. RAUNCHY (Century Media) "Tonight"
12. A18 (Victory) "With Kind Regards"
13. GRAVE (Century Media) "Behold The Flames"
14. MUDVAYNE (Epic) "Not Falling"
15. BLOOD BROTHERS (ARTISTdirect) "Ambulance Vs. Ambulance"
16. SIX FEET UNDER (Metal Blade) "4:20 (Live)"
17. CALIBAN (Metal Blade) "Prosthetic"
18. ELECTRIC HELLFIRE CLUB (Cleopatra) "Hypochristian"
19. DAREDEVIL (Wind-up) "Bring Me To Life"
20. GODSMACK (Republic/Universal) "Straight Out Of Line"

Ranked by total number of shows reporting artist.



Fanning The Flames Of Spanish Rock

Continued from Page 1

Now, I can already hear you accusing me of hyperbole: "Why are you making such a big deal out of a specialty show?" Well, for starters, no other Rock, Active Rock or Alternative station in the country is doing a show of this type. That alone gets Troy Hanson this month's True Pioneer of Alternative award.

Second, we Americans all learned an interesting statistic a few weeks ago: Hispanics are now the No. 1 minority group in the U.S. And guess what? No matter what market you program to, a large part of your audience is Hispanic. Which brings me back to Ms. Madrigal's music lesson.

¿Quien Es Más Macho?

Here's what I'm learning about Spanish music: The four divisions of this format are Contemporary, Tropical, Regional Mexican and Tejano (go take a look at the charts on Pages 89-91). However, as Jackie explains it, there's a lot of diversity within each category.

For instance, under Contemporary you will find not just mainstream pop, but also ballads, remixes of ballads, balladas ranchera and boleros, just to name a few of the subgenres. The Tropical category contains salsa, meringue, reggaeton and bachata. Within Regional Mexican you will find grupero, conjunto ranchera, norteño and corridos.

And under Tejano, which is mostly found in and around Texas, you have a lot of music similar to norteño but with more keyboards and a bigger accordion sound.

Got all that? Please don't ask me to explain all these genres, or we'll never get through this. What I'm trying to do is impress upon you a very simple but important point: None of the above contains rock, or what we are calling Spanish-language rock. Hispanic radio in this country draws exclusively from these four broad categories of music.

In fact, out of hundreds of Hispanic stations in the United States, there are only a handful that are even programming a Spanish-language rock specialty show (*Radio Y Musica*, R&R's former stand-alone Spanish-language magazine tracked 24 rock/alternative specialty shows).

So here's where the Zeta "double whammy" comes in: Not only is a Spanish-language rock specialty show unusual for an English-language Rock station, it's unusual for Hispanic radio.

The connection to the Alternative format gets even more interesting. Spanish-language rock today is roughly at the point where gringo alternative music was in the early '80s. The music is out there, people

are flocking to concerts and buying albums, but Hispanic radio is not coming to the party except with a few paltry specialty shows.

When will someone devote 24-hour-a-day programming to the rock wing of Spanish-language music? No one seems to know.

Even More Diversity

So, what exactly is Spanish-language rock? A proper answer to that question would take up an entire column all by itself. Luckily, Jackie wrote about this very topic in the Dec. 6, 2002 issue of R&R. Go dig

that up, or go to the Alternative room on the R&R website and see the column there.

A somewhat shorter answer can be found in the words of *En Fuego* host Nicole Alvarez when I asked about the different styles of rock within the format: "The genres are

many. The one thing I really wanted to get across to everyone who was being exposed to this music for the first time was that in Latin rock, you will hear a lot of fusion. There are definite characteristics of Latin American sounds or, like I like to say, flavor.

"When I first sat down with Troy, I explained that there is a Latin version of Metallica with some salsa rhythms. That's not to say that there's not straight-up rock and alternative though. There is the nu metal sound, there is plenty of ska, and there are also bands that are a throwback to the New Wave days of the '80s and even alterna-gods The Cure.

"If you need an example, a band like Volumen Cero or Cafe Tacuba or Kinky is what I consider truly alternative, where I would consider A.N.I.M.A.L. and Resorte 'rawwk.' On our show we have a very healthy mixture of both, like we would during our regular hours.

"As for guitar rock, what would the world be without Latin freedom rock? The only difference — and I stress *only* difference — between English-language rock and Spanish-language rock, is just that: It's in Spanish. Different language, same concept."

When I told Nicole that my new favorite song is "Frijolero" from Molotov, she said, "I know you were jamming out to Molotov just like you would to Linkin Park, right?" Yes,

Required Listening For Gringos

These are the bands being played on *En Fuego* and also a good first list for those of you interested in getting the flavor of Spanish-language rock.

Volumen Cero "Hollywood"	Molotov "Frijolero"
Mana "Angel Del Amor"	Jovanotti "Salvame"
Rabanes "My Commanding Wife"	Juanes "Mala Gente"
Resorte "Alcohol"	Lucybell "Arrepentimiento"
Cabas "Juancho"	La Ley "Fuera De Mi"
Caifanes "Viento"	A.N.I.M.A.L. "Represion"
Enanitos Verdes "Cuanito Poder"	

Other bands for your player include: Los Fabulosos Cadillacs, Aterciopelados, Charly Garcia, Bunbury, Catupecu Machu, Puya, Heroes Del Silencio, Manu Chao, El Tri, Los Prisioneros, Jaguares, Ataque 77, ILL Nino, Garaje H, Soda Stereo and Kinky.

right. Which causes your left eyebrow to go up and you to ask, "Who is this audience?"

All My Friends

I can't help but think "Low Rider" from War was way ahead of its time. This is a song that came out in the '70s, had its brief day in the sun and was revived for the first time in the movie *Colors*, then again in numerous TV commercials over the last decade, and now once more for the George Lopez sitcom on ABC. Watch that show and you'll get an idea of the core Spanish-language rock listener.

According to Thomas Cookman, owner of Cookman International, a company based in Los Angeles that not only manages many Latin rock bands, but owns and operates the yearly Latin Alternative Music Conference, the audience is bilingual, bicultural Latinos, many of whom were born in the U.S.

In fact, some of the target audience doesn't speak Spanish at all. And, yes, it's that fabulous 18-24 demo, kids who want the link to their Latino heritage but also want to rock. Also, you can guess the natural markets for this music: Miami, Los Angeles, Dallas, Houston, San Antonio and the rest of the Southwest.

Cookman, however, says you'd be surprised at some of the cities where Spanish Rock bands are selling out in a big way. Cities like Detroit, Minneapolis, Seattle and Portland, OR.

And where are these bands coming from? Let's go back to Ms. Alvarez for an answer: "Colombia, Panama, Peru, Texas and even from right here in South Florida. I would, however, venture to say that most are from Latin America. A huge amount come from the hotbed that is Mexico.

"Some examples are, from Mexico: Mana, Cafe Tacuba, Molotov and El Gran Silencio; from Colombia: Juanes and Aterciopelados; from Argentina: Ataque 77, Los Fabulosos Cadillacs and Soda Stereo; and Mi-

ami even has a few bands to its credit: Volumen Cero and Garaje H.

"I could go on and on about the cultural diversity. We are just scratching the surface."

Q&A

Yes, "just scratching the surface" is correct. It's time now for a little overview about *En Fuego* with Troy Hanson.

R&R: Who was the brain trust behind the idea?

TH: The show came about as an idea I had to reach the huge Latin market here in Miami. As you pointed out, the Hispanic minority is now the largest minority in the country. The Miami market is 60% Hispanic — 50% Cuban-American and the other 10% being Mexican-American and South American.

I brought the idea up to my Promotions Director, Steve Brancik, and then to our host, Nicole Alvarez, both of whom not

only thought it was a great idea, but embraced it. This is the toughest rock market in the country, period. We needed to find a way to affect and move the Latin radio user. When you break out Arbitron, WZTA has a 37% share of Latin audi-

ence who are already listening to Zeta for Zeta. We looked at that and said, "What if?"

R&R: What's the format of the show?

TH: The show is mostly music, with a smattering of interviews either via phone or live in studio. We try to let the music be the master though.

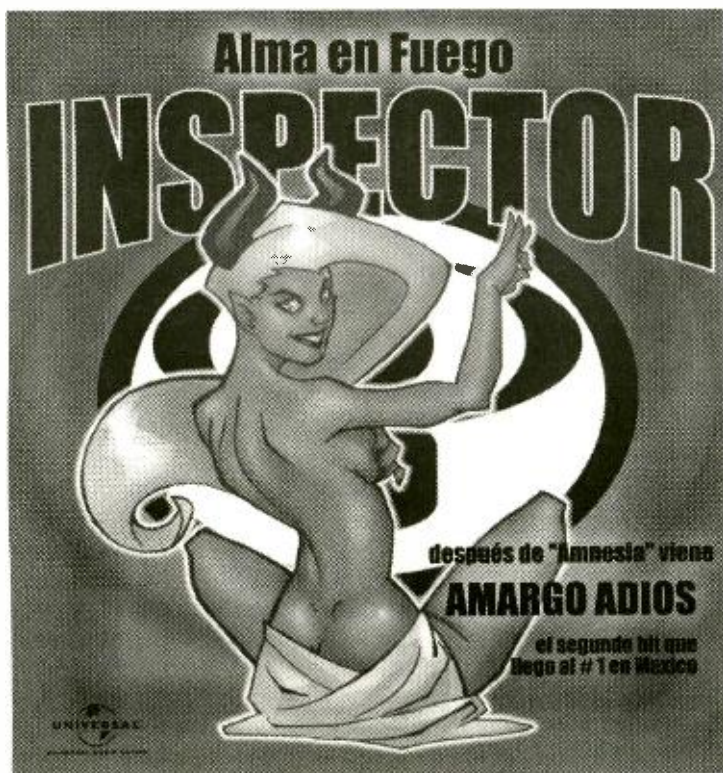
R&R: How are the Hispanic stations in Miami responding? Or are they?

TH: Ironically, a Spanish-Language station in town here decided to launch a Latin rock show after they heard we were doing this, and, wouldn't you know, they decided to call it *Fuego Rock*. I think it's funny, because they are a Latin station already, and they are "stepping out" to play Latin rock. What does that mean? They are a Hispanic station; they should already be playing Latin

Continued on Page 76



Troy Hanson



R&R ALTERNATIVE TOP 50

February 28, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2908	+249	344297	12	78/0
1	2	QUEENS OF THE STONE AGE No One Knows (Interscope)	2900	+7	336986	23	77/0
2	3	3 DOORS DOWN When I'm Gone (Republic/Universal)	2515	-206	250161	20	66/0
7	4	FOO FIGHTERS Times Like These (Roswell/RCA)	2222	+197	238332	7	77/1
6	5	AUDIOSLAVE Like A Stone (Interscope/Epic)	2221	+167	249839	8	78/2
11	6	EVANESCENCE Bring Me To Life (Wind-up)	2186	+378	231690	8	70/1
4	7	SALIVA Always (Island/IDJMG)	2144	-253	247436	22	70/0
5	8	CHEVELLE The Red (Epic)	2024	-32	253614	33	68/0
8	9	SEETHER Fine Again (Wind-up)	1940	-79	201422	32	71/0
12	10	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1849	+58	212568	11	69/1
9	11	SUM 41 Still Waiting (Island/IDJMG)	1800	-140	235275	18	71/0
15	12	COLDPLAY Clocks (Capitol)	1682	+9	237914	14	64/1
10	13	FOO FIGHTERS All My Life (Roswell/RCA)	1647	-184	211549	24	74/0
16	14	GOOD CHARLOTTE The Anthem (Epic)	1640	+33	199547	7	68/0
17	15	GODSMACK Straight Out Of Line (Republic/Universal)	1583	+99	157802	4	69/0
14	16	TAPROOT Poem (Velvet Hammer/Atlantic)	1573	-128	154524	23	59/0
19	17	TRAPT Headstrong (Warner Bros.)	1516	+139	126152	17	61/2
18	18	DONNAS Take It Off (Lookout/Atlantic)	1415	+7	165066	12	68/0
20	19	SOCIALBURN Down (Elektra/EEG)	1406	+48	118818	11	66/0
13	20	ZWAN Honestly (Reprise)	1371	-337	175768	11	71/0
25	21	AFI Girl's Not Grey (DreamWorks)	1297	+159	198022	5	65/2
23	22	DISTURBED Remember (Reprise)	1295	+16	119018	8	63/1
21	23	NIRVANA You Know You're Right (Geffen/Interscope)	1276	-72	179346	20	66/0
22	24	UNWRITTEN LAW Rest Of My Life (Lava)	1142	-175	104142	9	61/0
26	25	CHEVELLE Send The Pain Below (Epic)	1136	+133	135154	5	69/4
29	26	USED Buried Myself Alive (Reprise)	967	+118	129007	5	65/8
24	27	TRANSPLANTS Diamonds & Guns (Epitaph)	933	-207	100474	13	50/0
30	28	FINCH What It Is To Burn (Drive-Thru/MCA)	880	+95	109590	6	52/0
27	29	EXIES My Goddess (Virgin)	857	-132	65694	16	56/0
28	30	SYSTEM OF A DOWN Inner Vision (American/Columbia)	780	-142	70735	15	58/0
42	31	WHITE STRIPES Seven Nation Army (Third Man/V2)	737	+343	107929	2	55/9
31	32	MUDVAYNE Not Falling (Epic)	734	+68	54611	16	42/2
36	33	ATARIS In This Diary (Columbia)	696	+118	96773	3	54/4
34	34	AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	617	+20	46981	6	45/0
32	35	MAROON 5 Harder To Breathe (Octone)	569	-66	42278	8	36/1
38	36	PACIFIER Bulletproof (Arista)	546	+13	55361	13	43/0
39	37	BURNING BRIDES Arctic Snow (V2)	538	+55	54842	4	42/1
33	38	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	520	-87	65844	19	27/0
37	39	AUDIOSLAVE Cochise (Interscope/Epic)	487	-56	72033	20	40/0
35	40	EVERCLEAR Volvo Driving Soccer Mom (Capitol)	453	-135	39607	7	34/0
46	41	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	443	+140	50744	2	30/5
45	42	(HED) PLANET EARTH Blackout (Volcano/Jive)	439	+87	31781	2	36/1
43	43	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	407	+43	35731	4	34/0
44	44	D4 Get Loose (Flying Nun/Hollywood)	394	+32	32541	4	35/1
47	45	HOT ACTION COP Fever For The Flava (Lava)	350	+47	22939	3	28/5
40	46	EMINEM Lose Yourself (Shady/Interscope)	322	-125	51155	20	27/0
49	47	BECK Lost Cause (Geffen/Interscope)	319	+25	48124	3	22/3
50	48	N.E.R.D. Lapdance (Virgin)	300	+20	20762	4	26/0
-	49	RA Do You Call My Name (Republic/Universal)	266	-1	21982	3	14/0
Debut	50	STONE SOUR Inhale (Roadrunner/IDJMG)	263	+125	18574	1	22/2

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Somewhere I Belong (Warner Bros.)	76
SALIVA Rest In Pieces (Island/IDJMG)	26
BREAKING BENJAMIN Skin (Hollywood)	14
REVIS Caught In The Rain (Epic)	13
COLD Stupid Girl (Flip/Geffen/Interscope)	13
SIMPLE PLAN Addicted (Lava)	12
SUM 41 The Hell Song (Island/IDJMG)	10
WHITE STRIPES Seven Nation Army (Third Man/V2)	9
USED Buried Myself Alive (Reprise)	8
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	5
HOT ACTION COP Fever For The Flava (Lava)	5
LIAM LYNCH United States Of Whatever (Astralwerks)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE Bring Me To Life (Wind-up)	+378
WHITE STRIPES Seven Nation Army (Third Man/V2)	+343
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+249
LIMP BIZKIT Just Drop Dead (Flip/Interscope)	+242
FOO FIGHTERS Times Like These (Roswell/RCA)	+197
SUM 41 The Hell Song (Island/IDJMG)	+181
AUDIOSLAVE Like A Stone (Interscope/Epic)	+167
AFI Girl's Not Grey (DreamWorks)	+159
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	+140
TRAPT Headstrong (Warner Bros.)	+139

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	1061
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	945
SYSTEM OF A DOWN Aerials (American/Columbia)	888
STONE SOUR Bother (Roadrunner/IDJMG)	858
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	714
LINKIN PARK In The End (Warner Bros.)	638
HOOBASTANK Running Away (Island/IDJMG)	601
JIMMY EAT WORLD Sweetness (DreamWorks)	598
JIMMY EAT WORLD The Middle (DreamWorks)	573
INCUBUS I Wish You Were Here (Immortal/Epic)	571
TRUSTCOMPANY Downfall (Geffen/Interscope)	571
HOOBASTANK Crawling In The Dark (Island/IDJMG)	563
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	527
STAIN'D For You (Flip/Elektra/EEG)	510
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	478
SYSTEM OF A DOWN Chop Suey (American/Columbia)	474

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/16-2/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

The best in Latin Alternative Rock is right here...

WARNER MUSIC LATINA

Hey, kids, look who slipped into first place: **The Red Hot Chili Peppers!** But **Queens Of The Stone Age** won't go quietly, moving to No. 2 but keeping a bullet ... **Foo Fighters** and **Audioslave** continue to emulate the Chili Peppers and slip silently into the upper echelons of the chart ... And check out **Evanescence** — you like them, you really like them! Understand this: Wind-up was totally committed from the very start. They knew they had a hit and never let up for a moment. Now that "Bring Me to Life" is top 10, moving 11-6, you have no choice but to spin harder ... Two weeks after regaining their bullet, **All-American Rejects** climb again, to No. 10. "Swing Swing" is, in fact, for real ... **Coldplay** continue to defy gravity and the skeptics, proving that the format does embrace diversity. They rise 15-12 ... **Good Charlotte** (16-14) and **Godsmack** (17-15) are jumping up side by side, followed closely by **Trapt**, **The Donnas**, and **Socialburn** ... **The Used** go 29-26, meaning you need to pay closer attention ... And I warned you about **Finch** early on — this week 30-28 ... In two weeks **The White Stripes** storm the charts at 31 ... And here come the challengers: **Johnny Cash** 46-41, **(Hed) Planet Earth** 45-42, **Theory Of A Deadman** 43 and holding, **The D4** 44 and holding (why wait?), **Beck** 49-47 and **N.E.R.D.** 50-48 ... After going Most Added only two weeks ago, **Stone Sour** check in at No. 50. With the efforts of Elias Chios they will rise swiftly to stardom.

**Alternative
ON THE
RADIO**

— Max Tolkoff, *Alternative Editor*

Spanish Rock....

Continued from Page 32

rock. The fact that they are doing it now really isn't that special.

Now, an Anglo station stepping out and playing Latin rock — there's a statement. I wish them all the best. It only means more exposure for the product and the artists.

R&R: Do you think your status as an Alternative station, rather than a mainstream or Active Rock station, makes it easier to program this kind of show?

TH: Not necessarily. But, as we have seen for years now, the Alternative audience has a more open mind to various types of music — except for us industry elitists who love to pooh-poo every type of music once it becomes popular. You know who you are: "Man, I used to listen to Nirvana before anybody did." Kiss my ass, you jerk-off.

R&R: How has the sales department responded?

TH: The sales staff is extremely excited about the show. I just got out of a meeting with a representative of the various liquor companies down here that handle everything from Crown Royal and Jose Cuervo to Smirnoff and Captain Morgan's. We already have a title sponsor, and various Latin clubs are jumping at the chance to have us do the show from their venue.

We did not hire anyone specifically to sell this show, because we already have a very culturally diverse sales staff that is bilingual. This show gave them something to walk in with to a prospective Latin client and say, "Have I got just the thing for you."

R&R: Are you doing promo events of any kind yet? Live broadcasts? Club nights?

TH: We are planning to take this show out on the road to clubs and live Latin concerts. In fact, this year we are going to have an *En Fuego* Village and stage at Bonzai, our annual spring concert that we do.

We'll be keeping a close eye on the fire started by Zeta.

**COMING
RIGHT
Up**

ARTIST: **Walkmen**

LABEL: **Star Time/Red Ink**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Who the hell are **The Walkmen**, and why do I want to buy a Saturn when I hear them?

Let's address the second question first. I don't know if you're aware of this, but apparently ad execs are the new A&R guys. Those Mitsubishi folks — specifically the Deutsch LA advertising firm — made everyone crave "Days Go By" by Dirty Vegas and "Breathe" by Telepopmusik. Now Saturn is getting all hip and breaking music as well. Their ad depicts several young adults riding through a neighborhood full of children on swings and eventually exiting their own childhood. If you've seen the ad, you've heard "We've Been Had," by — you guessed it — **The Walkmen**.

While the buzz on this mysterious New York City group is starting to grow, it's not the first time they've been around the block, so to speak. Three Walkmen are former members of Jonathan Fire Eater, one of the "It" bands from the '90s who were supposed to be the next big thing. Well, that didn't happen, and JFE spontaneously combusted in '98. From there, organ player Walter Martin, guitarist and pianist Paul Maroon and drummer Matt Barick hooked up with former Recoys vocalist Hamilton Leithauser and bassist

Peter Bauer. It was no random meeting, however: All five grew up in the DC area, attending the same high school and playing in a host of local bands.

With the remainder of JFE's DreamWorks funding, the group created Marcata Studios. The Harlem rehearsal space is loaded with vintage equipment and doubles as a 24-track studio. Marcata itself is considered a virtual sixth member of the group. The band spent many late nights there recording and experimenting with different sounds.

Different is certainly what you get on their full-length debut, *Everyone Who Pretended to Like Me Is Gone*. In an era of pitch-perfect production and Pro-Tools, The Walkmen's disjointed style is a welcome scribble outside the lines. Off-kilter beats erupt suddenly into furious pounding, songs are left wide open to breathe, and piano and percussion allow Leithauser to drift over the music with swooning falsettos or simple, nearly spoken melodies.

With the album opener, "They're Winning," The Walkmen take a subway to the Velvet Underground and space out from there. The strangely sparse "Wake Up" has a beat all its own, with odd piano accents and staccato guitar strumming. Meanwhile, "The Blizzard of '96" plays like its own demented music box. In all, the album is a delirious and wonderful trip outside the mainstream.

**TELL US WHAT
YOU THINK!**

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

**POPTART
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- WYSP
- WDSR
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- WRCT
- WXLV
- WUSR
- WOSU
- WSYC
- WRSK
- WKPS
- WSRN
- WKPS
- WXVU
- WPTC
- WVYC



Band of the Month!
- RollingStone

Fresh off the Van's Warped Tour...

Sophomore release "Just Like Me"

fye In Stores Now

poptartmonkeys.com

Kick Management 570.759.1071

"Hooked"
available in this weeks R&R

Bubblegum feel good rock of the year
- Y100, Philadelphia
Jim Beam's Emerging Artist of the Year





**America's Best Testing Alternative Songs 12+
For The Week Ending 2/28/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CHEVELLE The Red (Epic)	4.11	4.07	95%	35%	4.03	95%	39%
EVANESCENCE Bring Me To Life (Wind-up)	4.07	4.04	63%	7%	4.08	66%	8%
SEETHER Fine Again (Wind-up)	4.06	4.09	93%	28%	3.99	93%	30%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.06	4.09	88%	20%	3.98	87%	22%
FOO FIGHTERS All My Life (Roswell/RCA)	4.02	3.86	96%	38%	4.05	95%	36%
TRAPT Headstrong (Warner Bros.)	3.98	3.96	73%	10%	3.88	74%	11%
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3.96	4.08	74%	11%	3.81	70%	13%
SUM 41 Still Waiting (Island/IDJMG)	3.94	3.93	96%	27%	3.85	95%	30%
FOO FIGHTERS Tjmes Like These (Roswell/RCA)	3.94	3.84	77%	11%	3.92	78%	11%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.93	3.84	95%	35%	3.93	95%	36%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.92	3.95	97%	36%	3.88	98%	39%
CHEVELLE Send The Pain Below (Epic)	3.90	3.93	61%	6%	3.81	60%	8%
SOCIALBURN Down (Elektra/EEG)	3.89	3.89	74%	11%	3.85	74%	12%
SALIVA Always (Island/IDJMG)	3.88	3.96	96%	35%	3.84	96%	37%
DISTURBED Remember (Reprise)	3.88	3.91	79%	14%	3.79	80%	16%
UNWRITTEN LAW Rest Of My Life (Lava)	3.86	4.00	75%	13%	3.75	74%	14%
AFI Girl's Not Grey (DreamWorks)	3.84	3.93	48%	6%	3.70	45%	6%
FINCH What It Is To Burn (Drive-Thru/MCA)	3.80		51%	8%	3.65	45%	7%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.79	3.73	92%	24%	3.74	91%	25%
NIRVANA You Know You're Right (Geffen/Interscope)	3.78	3.76	96%	43%	3.73	96%	44%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.77	3.61	76%	15%	3.71	78%	16%
GOOD CHARLOTTE The Anthem (Epic)	3.75	3.99	90%	23%	3.62	88%	22%
USED Buried Myself Alive (Reprise)	3.75	3.86	56%	8%	3.56	51%	9%
EXIES My Goddess (Virgin)	3.67	3.83	64%	10%	3.63	64%	9%
ZWAN Honestly (Reprise)	3.61	3.55	84%	21%	3.59	89%	24%
COLDPLAY Clocks (Capitol)	3.57	3.54	87%	29%	3.60	86%	28%
GODSMACK Straight Out Of Line (Republic/Universal)	3.56	3.52	63%	12%	3.51	63%	12%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.53	3.57	70%	20%	3.39	71%	21%
DONNAS Take It Off (Atlantic)	3.52	3.57	88%	27%	3.51	87%	26%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.51	3.59	86%	28%	3.48	88%	31%

Total sample size is 532 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. MASSIVE ATTACK (Virgin) "Special Cases"
2. TED LEO & THE PHARMACISTS (Lookout) "Where Have All The Rude Boys Gone?"
3. REGGIE & THE FULL EFFECT (Vagrant) "Congratulations Smack & Katy"
4. MINISTRY (Sanctuary/SRG) "The Light Pours Out Of Me"
5. WHITE LIGHT MOTORCADE (Octone) "It's Happening"
6. TAKING BACK SUNDAY (Victory) "Cute Without the E"
7. STARING BACK (Lobster) "Note To Self: Don't Feel Dead"
8. SOMETHING FOR KATE (Red Ink) "Monsters"
9. DATSUNS (V2) "In Love"
10. SUPERGRASS (Island/IDJMG) "Rush Hour Soul"
11. SWINGIN' UTTERS (Fat Wreck Chords) "All That I Can Give"
12. RAVEONETTES (Red Ink/Columbia) "Attack Of The Ghost Riders"
13. FLASHLIGHT BROWN (Hollywood) "Ready To Roll"
14. ATARIS (Columbia) "In This Diary"
15. SWITCHFOOT (Columbia) "Meant To Live"
16. ELECTRIC SIX (XL/Beggars Banquet) "Danger! High Voltage"
17. ECHOBOY (Mute) "Automatic Eyes"
18. FURTHER SEEMS FOREVER (Tooth & Nail) "How To Start A Fire"
19. RUFIO (Nitro) "Why Wait?"
20. COUNT THE STARS (Victory) "Taking It All Back"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Staring Back
TITLE: On
LABEL: Lobster



Leave it to a small Santa Barbara, CA-based label by the name of Lobster Records to bring you the tastiest Warped tour fare this side of Tony Hawk's half-pipe. A Goleta, CA five-piece known as Staring Back blast out 12 tracks more appetizing than surf 'n' turf on their sophomore effort, *On*.

Sure the label's small, but the hooks are big enough to snag a swordfish. Check out album opener "Version 2.0" for its ass-kickin' guitar leads and melodies or the blender-speed tempo of "X.Out." And don't worry about underproduced demo sounds here — this outing was helmed by producer Cameron Webb (Lit, Tenacious D). Give 'em a shot, and Staring Back could have less inventive pop-punkers walking the plank in no time.

— Frank Correia, Rock Specialty Editor



In stores March 25th, 2003



NEW SINGLE
★ ¡SUPER RIDDIM INTERNACIONAL! ★

A MUST ADD!

Reporters

Stations and their adds listed alphabetically by market

<p>WHRL/Albany, NY * DM/PA/MD: Lisa Biello 22 COLD "Girl" 1 WHITE STRIPES "Seven" HOT ACTION COP "Fever" LINKIN PARK "Somewhere"</p>	<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 8 CHEVELLE "Pain" 8 JOHNNY CASH "Hurt" BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo LINKIN PARK "Somewhere" TAKING BACK SUNDAY "Cute" RIDDLIN KIDS "Again"</p>	<p>WEEQ/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts 1 BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" 1 REVIS "Rain" 1 SALIVA "Rest"</p>	<p>WWDX/Lansing, MI * PD: John Boyle MD: Kelly Bradley 4 WHITE STRIPES "Seven" LINKIN PARK "Somewhere"</p>	<p>WBUX/Nashville, TN * OM: Jim Patrick PD/MD: Russ Schenck BECK "Lost" ATARIS "Diary" COLD "Girl" INTERPOL "PDA" LINKIN PARK "Somewhere"</p>	<p>WXDX/Pittsburgh, PA * PD: John Moschitta APD: Boomer 8 SALIVA "Rest" 1 LIAM LYNCH "Whatever" SIMPLE PLAN "Addicted" TAPROOT "Mine" LINKIN PARK "Somewhere" COLD "Girl"</p>	<p>WKOL/Syracuse, NY * OM/PA: Mimi Griswold APD/MD: Abbie Weber 1 TAPROOT "Mine" BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam 12 LINKIN PARK "Somewhere"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 1 COLD "Girl" 1 BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 7 COLD "Girl" 7 AFI "Grey" 6 STONE SOUR "Inhale" 4 ATARIS "Diary" 2 REVIS "Rain" LINKIN PARK "Somewhere"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 1 MUDVAYNE "Falling" 1 SALIVA "Rest" HOT ACTION COP "Fever" SIMPLE PLAN "Addicted" LINKIN PARK "Somewhere"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 2 COLD "Girl" 1 SALIVA "Rest" LINKIN PARK "Somewhere"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris LINKIN PARK "Somewhere" TRAPT "Headstrong"</p>	<p>WCYY/Portland, ME PD: Brian James MD: Brock James ROCKTOSOS "Fierce" HOT ACTION COP "Fever" LIAM LYNCH "Whatever" LINKIN PARK "Somewhere" SALIVA "Rest" SUM 41 "Song" SWITCHFOOT "Live"</p>	<p>WXSX/Tallahassee, FL PD: Steve King MD: Meathead 7 SUM 41 "Song" 1 BREAKING BENJAMIN "Skin" 1 LINKIN PARK "Somewhere" 1 TAKING BACK SUNDAY "Cute"</p>	
<p>KTZO/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 19 WHITE STRIPES "Seven" 13 SUM 41 "Song" 11 SYSTEM OF A DOWN "I-E-A-I-A" 1 SIMPLE PLAN "Addicted" 1 USED "Myself" LINKIN PARK "Somewhere"</p>	<p>WAVF/Charleston, SC * APD/MD: Danny Villalobos LINKIN PARK "Somewhere" USED "Myself"</p>	<p>KTCL/Denver-Boulder, CO * APD/MD: Sabrina Saunders SIMPLE PLAN "Anything"</p>	<p>KUCD/Honolulu, HI * PD: Greg Patrick MD: Ryan Sean 7 AFI "Grey" AUDIO SLAVE "Stone" LINKIN PARK "Somewhere" REVIS "Rain" TRAPT "Headstrong"</p>	<p>KLEC/Little Rock, AR * DM: Peter Gunn PD: Marty Oehlhof APD: Jay Hamilton MD: Gregory Paul BREAKING BENJAMIN "Skin" COLD "Girl" LINKIN PARK "Somewhere" REVIS "Rain" SALIVA "Rest" EVERMORE "Slipping"</p>	<p>KKND/New Orleans, LA * DM/PA: Rob Summers APD/MD: Sig LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 4 SALIVA "Rest" 4 SUM 41 "Song" 1 SIMPLE PLAN "Addicted" LINKIN PARK "Somewhere" SEETHER "Under"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Libby Carstensen MD: Matt Spry LINKIN PARK "Somewhere"</p>	
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren ATARIS "Diary" EMINEM "Moment" LINKIN PARK "Somewhere"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 SUM 41 "Song" 1 REVIS "Rain" 1 PEARL JAM "Right" 1 WHITE STRIPES "Seven" JOHNNY CASH "Hurt" LINKIN PARK "Somewhere"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 1 FOO FIGHTERS "Times" 1 TAPROOT "Mine" LINKIN PARK "Somewhere"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden JACK JOHNSON "Defeated" SUM 41 "Song" LINKIN PARK "Somewhere"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden JACK JOHNSON "Defeated" SUM 41 "Song" LINKIN PARK "Somewhere"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 31 JACK JOHNSON "Defeated" AUDIO SLAVE "Stone" LINKIN PARK "Somewhere"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry LINKIN PARK "Somewhere"</p>	
<p>WJSE/Atlantic City, NJ * OM: Lou Romanini PD: Al Parinello MD: Jason Ulanet BLOW UP "Saw" BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest" SIMPLE PLAN "Addicted" STREETS "Forward"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shumins AMD: Nicole Churninatto LINKIN PARK "Somewhere"</p>	<p>KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 10 HOOBASTANK "Running" 10 INCUBUS "Here" ATARIS "Diary" LINKIN PARK "Somewhere"</p>	<p>WRZQ/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 BREAKING BENJAMIN "Skin" 1 USED "Myself" EVERMORE "Slipping" LINKIN PARK "Somewhere" LINKIN PARK "Somewhere" LINKIN PARK "Somewhere" LINKIN PARK "Somewhere" LINKIN PARK "Somewhere" LINKIN PARK "Somewhere"</p>	<p>WLRS/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald HOT ACTION COP "Fever" LINKIN PARK "Somewhere" SUM 41 "Song"</p>	<p>KORX/Odessa-Midland, TX 17 FOO FIGHTERS "Times" 7 BREAKING BENJAMIN "Skin" 7 D4 "Get" 7 GOO GOO DOLLS "Sympathy" 7 LINKIN PARK "Somewhere" 7 SIMPLE PLAN "Addicted" 7 WHITE STRIPES "Seven"</p>	<p>KRZQ/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo LINKIN PARK "Somewhere" REVIS "Rain" SALIVA "Rest"</p>	<p>KJEE/Santa Barbara, CA GM/PA: Eddie Gutierrez MD: Dakota 23 OFFSPRING "Sedated" 22 JACK JOHNSON "Defeated" 10 JOHNNY CASH "Hurt" 4 LINKIN PARK "Somewhere" BLINDSIDE "Sleepwalk" SUM 41 "Song"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 2 USED "Myself" LINKIN PARK "Somewhere"</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan LINKIN PARK "Somewhere" STONE SOUR "Inhale" WHITE STRIPES "Seven"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 7 COLD "Girl" LINKIN PARK "Somewhere"</p>	<p>KXNA/Fayetteville, AR PD: Dave Jackson 31 OFFSPRING "Sedated" 25 LUMP BIZKIT "Dead" 8 LINKIN PARK "Somewhere"</p>	<p>WPLA/Jacksonville, FL * PD: Bo Matthews APD/MD: Chad Chumley 2 JOHNNY CASH "Hurt" CHEVELLE "Pain" DISTURBED "Remember" LINKIN PARK "Somewhere" SUM 41 "Song"</p>	<p>WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 2 USED "Myself" LINKIN PARK "Somewhere"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 4 HOT ACTION COP "Fever" 3 SIMPLE PLAN "Addicted" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>WQYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 13 SALIVA "Rest" BEN KWELLER "Commerce" LINKIN PARK "Somewhere" SIMPLE PLAN "Addicted"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise LINKIN PARK "Somewhere" TRAPT "Headstrong"</p>	
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest" SIMPLE PLAN "Addicted" WHITE STRIPES "Seven"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Staggie 21 LIAM LYNCH "Whatever" INTERPOL "PDA" LINKIN PARK "Somewhere"</p>	<p>WJBX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 MUDVAYNE "Falling" LINKIN PARK "Somewhere" REVIS "Rain"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Ryan Castle 1 USED "Myself" LINKIN PARK "Somewhere" REVIS "Rain" SALIVA "Rest" SOUNDTRACK OF OUR... "Sister"</p>	<p>WOCJ/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith CHEVELLE "Pain" LINKIN PARK "Somewhere" RIDDLIN KIDS "Again"</p>	<p>KCXX/Riverside, CA * OM/PA: Kelli Cluque APD/MD: Daryl James LINKIN PARK "Somewhere" SUM 41 "Song" TAPROOT "Mine"</p>	<p>WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis COLDPLAY "Clocks" LINKIN PARK "Somewhere"</p>	
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 COLD "Girl" 1 BLINDSIDE "Sleepwalk" BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SALIVA "Rest" LYNAM "Disco"</p>	<p>WARQ/Columbia, SC * DM/PA: Gina Juliano MD: Dave Farra BECK "Lost" COLD "Girl" INTERPOL "PDA" LINKIN PARK "Somewhere" REVIS "Rain"</p>	<p>KFRR/Fresno, CA * PD: Chris Squires MD: Reverend 5 JOHNNY CASH "Hurt" LINKIN PARK "Somewhere"</p>	<p>WRBZ/Kansas City, KS * DM/PA: Mike Kaplan MD: Todd Violette 26 LIAM LYNCH "Whatever" BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere" SIMPLE PLAN "Addicted"</p>	<p>WLUM/Milwaukee, WI * PD: Tommy Wilde MD: Kenny Neumann 2 SEETHER "Under" 1 GOO GOO DOLLS "Sympathy" 1 SIMPLE PLAN "Addicted" 1 BREAKING BENJAMIN "Skin" LINKIN PARK "Somewhere"</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein LINKIN PARK "Somewhere" PEARL JAM "Right" QUEENS OF... "Flow"</p>	<p>WZLZ/Rockville-Crofton, VA * GM/PA: Bob Travis MD: Greg Travis ATARIS "Diary" BECK "Lost" BREAKING BENJAMIN "Skin" COLD "Girl" SALIVA "Rest" SIMPLE PLAN "Addicted" LINKIN PARK "Somewhere"</p>	<p>WPBZ/West Palm Beach, FL * DM/PA: John O'Connell MD: Eric Kristensen 1 REVIS "Rain" 1 SALIVA "Rest" HOT ROD CIRCUIT "Pharmacist" LINKIN PARK "Somewhere"</p>	
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao LINKIN PARK "Somewhere"</p>	<p>WWCD/Columbus, OH * MD: Jack DeVoss No Adds</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 12 SALIVA "Rest" BREAKING BENJAMIN "Skin" D4 "Get" LINKIN PARK "Somewhere"</p>	<p>WNFZ/Knoxville, TN * APD/MD: Anthony Proffitt AMD: Opie Hines LINKIN PARK "Somewhere" SYSTEM OF A DOWN "I-E-A-I-A"</p>	<p>WMTG/Monmouth-Ocean, NJ * PD: Darrin Smith MD: Brian Zanyor LINKIN PARK "Somewhere"</p>	<p>WZLZ/Rockville-Crofton, VA * GM/PA: Bob Travis MD: Greg Travis ATARIS "Diary" BECK "Lost" BREAKING BENJAMIN "Skin" COLD "Girl" SALIVA "Rest" SIMPLE PLAN "Addicted" LINKIN PARK "Somewhere"</p>	<p>WSFM/Wilmington, NC PD: Knothead 15 LINKIN PARK "Somewhere" 4 TAPROOT "Mine" 3 COLD "Girl"</p>		
<p>WBCN/Boston, MA * OM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick (HED) PLANET EARTH "Blackout" LINKIN PARK "Somewhere"</p>		<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 1 EVANESCENCE "Life" LINKIN PARK "Somewhere"</p>	<p>KFTE/Lafayette, LA * PD: Scott Perrin MD: Chris Olivier 2 USED "Myself" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>KMBY/Monterey-Salinas, CA * PD: Kenny Allen APD/MD: Opie Taylor 1 REVIS "Rain" COLD "Girl" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>KZDN/Phoenix, AZ * OM/PA: Tim Maramville APD/MD: Kevin Mannion ALL-AMERICAN REJECTS "Swing" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>WZNE/Rochester, NY * DM/PA: Mike Danger MD: Violet 11 STREETS "Irony" 1 SIMPLE PLAN "Addicted" BLINDSIDE "Sleepwalk" LIAM LYNCH "Whatever" LINKIN PARK "Somewhere" SALIVA "Rest"</p>	<p>WSFM/Wilmington, NC PD: Knothead 15 LINKIN PARK "Somewhere" 4 TAPROOT "Mine" 3 COLD "Girl"</p>	

*** Monitored Reporters**
87 Total Reporters
78 Total Monitored
9 Total Indicator



New & Active

- PEARL JAM Get Right (Epic)**
Total Plays: 260, Total Stations: 17, Adds: 2
- SYSTEM OF A DOWN I-E-A-I-A-I-O (American/Columbia)**
Total Plays: 255, Total Stations: 14, Adds: 2
- SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)**
Total Plays: 253, Total Stations: 28, Adds: 2
- SUM 41 The Hell Song (Island/IDJMG)**
Total Plays: 246, Total Stations: 39, Adds: 10
- MUSIC Take The Long Road And Walk It (Capitol)**
Total Plays: 196, Total Stations: 19, Adds: 0

- BLINDSIDE Sleepwalking (Elektra/EEG)**
Total Plays: 190, Total Stations: 23, Adds: 2
- STAGE I Will Be Something (Maverick/WB)**
Total Plays: 178, Total Stations: 18, Adds: 0
- SEETHER Driven Under (Wind-up)**
Total Plays: 166, Total Stations: 9, Adds: 3
- REVIS Caught In The Rain (Epic)**
Total Plays: 157, Total Stations: 31, Adds: 13
- OFF BY ONE Change (LMC)**
Total Plays: 157, Total Stations: 12, Adds: 0

Songs ranked by total plays

Indicator

Most Added

- LINKIN PARK Somewhere I Belong (Warner Bros.)
- SUM 41 The Hell Song (Island/IDJMG)
- BREAKING BENJAMIN Skin (Hollywood)
- SALIVA Rest In Pieces (Island/IDJMG)
- OFFSPRING I Wanna Be Sedated (Columbia)
- FOO FIGHTERS Times Like These (Roswell/RCA)
- TRAPT Headstrong (Warner Bros.)
- ATARIS In This Diary (Columbia)
- WHITE STRIPES Seven Nation Army (Third Man/V2)
- BLINDSIDE Sleepwalking (Elektra/EEG)
- D4 Get Loose (Flying Nun/Hollywood)
- GOO GOO DOLLS Sympathy (Warner Bros.)
- REVIS Caught In The Rain (Epic)
- TAPROOT Mine (Velvet Hammer/Atlantic)
- JOHNNY CASH Hurt (American/Lost Highway/IDJMG)
- COLD Stupid Girl (Flip/Geffen/Interscope)
- HOOBASTANK Running Away (Island/IDJMG)
- HOT ACTION COP Fever For The Flava (Lava)
- INCUBUS I Wish You Were Here (Immortal/Epic)
- JACK JOHNSON The Horizon Has Been... (Moonshine Conspiracy/Universal)

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Email: mdavis@radioandrecords.com



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

The Little Station That Could

WNCW may be in Spindale, NC, but it covers parts of several states

WNCW is truly a regional radio station. It is licensed in Spindale, which is in western North Carolina, but it serves several markets: Charlotte and Asheville in its home state, Greenville and Spartanburg in neighboring South Carolina, and even as far west as Knoxville.

The station's story begins in the mid-'80s, when the North Carolina state legislature secured two licenses to establish a public radio service in the eastern and western parts of the state. At the time there weren't many public radio stations in North Carolina, and several smaller markets were not being served at all. Isothermal Community College stepped up and offered to operate the western signal.



Mark Keefe

When WNCW signed on in 1989, most of the larger markets already had public stations in place that were very traditional in their programming. WNCW ran many of the tent-pole NPR news and information shows, such as *Morning Edition* and *All Things Considered*, but it also focused on what would eventually be called Triple A and Americana music to differentiate itself.

WNCW has gradually dropped most of its news and information programming because it determined that people were listening for the music, not the news. PD Mark Keefe is the man guiding the station in this direction. Not long ago he and I talked about the unique aspects of WNCW.

Regional Flavors

For all intents and purposes, this little station in Spindale is really a mega-station. It serves a tremendous geographical area with a diverse population. The main Spindale signal comes from a tower atop the second-highest peak in the Eastern U.S. (6,680 feet), giving it tremendous reach, and there are four more signals to augment the station's coverage of the region.

"We are in a transition period for both Knoxville and Charlotte," says Keefe. "The Knoxville signal is go-

ing away the quickest, because it was just sold by the guy who owned it. He ran our programming for many years. When we heard he was selling the signal, we made an offer for it, but a higher bidder ended up getting it.

"We have also had to deal with a problem in Charlotte due to a dial-proximity situation. A station is in the midst of a move-in, and its signal is just one position away from ours. But the FCC has opened a window to

file for new translators, so we are going to petition for one in the Knoxville area and for the chance to change frequencies in the Charlotte area."

WNCW presents a mix of Triple A and Americana programming with an emphasis on what Keefe feels are regional flavors. Now that the station has all but eliminated news and information programming — except for top-of-the-hour news briefs during key dayparts — it has been able to establish a regular flow of music.

The station must be doing something right: In its first four years WNCW had a listening audience of about 25,000. By 1997 it was up to about 50,000, and as of the fall book it had a combined listening audience of 110,000 in the rated markets it serves. Additionally, the station's fund-drive revenues are continually increasing, as is its underwriting.

Serving The Public

WNCW, like so many other public Triple A stations, has had to adjust its programming approach with the times, but there are core listeners who don't want it to change. They don't ever want to hear the same song twice, for example. They think of their public station as something that should re-

main pure and are unaware, or simply won't acknowledge, that the station has to succeed like any other business.

"As a nonprofit, we have to turn all the money we make back into the operation of the station, but we also have to be fiscally responsible with the money we receive from our listeners and our underwriters," says Keefe. "In today's competitive world, we have had to learn to accept that we may alienate and even lose some of those hard-core listeners as a trade-off for gaining a broader audience."

Yet, by and large, WNCW's audience considers the station to be a refuge, an oasis from what is offered on the commercial side of the dial. Though the station has had to evolve and has even adopted some of commercial radio's tenets, it hasn't compromised its mission or core values.

"The region we serve is an amazing place to live, and the folks who call WNCW their own are truly interesting and supportive people."

"What we try to portray at the station is something for everyone," says Keefe. "We serve both urban and rural communities, and we have to keep that in mind when we open the mike. Our focus is the music, and, more importantly, we try to convey a pride in the music

that is a tradition in this area. Not only bluegrass and acoustic music, but also genres like the blues — the Piedmont blues style — that have a long history here.

"We have also found that our audience wants to hear about new music and the latest artists, so we strive to have a nice balance of old and new in our mix. We certainly give preference to North Carolina-based artists, but that is by no means a limiting factor. We are into exciting new music from people no matter where they hail from."

Regional Radio

Keefe and his staff may have found musical common ground for the markets they serve, but when it comes to the station's personality and presentation, they are careful to represent WNCW as a local station.



"For example, when we do the weather, we cover all of these areas," says Keefe. "We started tracking snow in Knoxville at 9 this morning, and then it started in Asheville around noon. That means we'll see it here an hour or two later.

Of course, everybody freaks about whether schools will be closed, and that gets a little demanding for us, because that means we have to gather information for about 48 counties."

One of the most challenging situations occurs when the station gets involved with bands who are doing multiple shows in the area. Keefe says he and his staff have to make sure the concert announcements aren't confusing on the air.

"A band could be in Knoxville Thursday night, Asheville Friday night, Greenville Saturday night and then in Charlotte the following night," he says. "Because of our reach, the promoters for certain kinds of bands know we're the best place to use to get the word out."

WNCW's reach also makes it popular with its underwriters. "Our two biggest sales markets are Asheville and Charlotte," Keefe says. "Asheville's layout — it's been called the San Francisco of the South — and its lifestyle fit very well with what we do. It's an environmentally conscious area, it has strong arts institutions, and it's very active musically. Much of our underwriting comes from that market."

In addition, the station gets quite a bit of support from Charlotte businesses that want to reach out to Asheville, since there is sharing between the two markets. There are also numerous businesses that have a presence in many, if not all, of the markets WNCW serves, so getting involved via underwriting is smart marketing.

"What we try to portray at the station is something for everyone. We serve both urban and rural communities, and we have to keep that in mind when we open the mike."

The Great Outdoors

Besides its rich cultural and musical heritage, the region served by WNCW is also one of the most beautiful areas of the country. The Smoky Mountains offer a variety of activities year-round.

"The Appalachian Trail runs right through our listening area," Keefe says. "They have a thing called Trail Days, and one of the big stops along the trail is at a place in North Carolina called Hot Springs. Probably half the town of Hot Springs are members of WNCW, and vacationing folks who enter most of the businesses end up hearing our station.

"In addition, the national and state parks offer fishing, hiking, canoeing, rafting and sightseeing. Many of the tour companies underwrite with us. And the fall draws a lot of people because of the change of color in the leaves, not to mention that there are quite a few winter ski resorts around."

Keefe feels that his station appeals to those who are drawn to these outdoor activities and that this is one of the many reasons for WNCW's incredible word-of-mouth not only in the region, but nationally, which has translated into strong listenership via the web.

"All in all, WNCW is an exciting radio station to work at," Keefe says. "The region we serve is an amazing place to live, and the folks who call WNCW their own are truly interesting and supportive people. Anybody who listens to us imagines that we're their radio station. After all, Spindale, where we are licensed and have our studios, really doesn't mean anything to them."

If you'd like to talk more with Mark Keefe, he can be reached at 828-287-8000. Be sure to check out the station's website at www.wncw.org.



February 28, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY Clocks (Capitol)	651	0	44298	13	25/0
4	2	WALLFLOWERS How Good It Can Get (Interscope)	503	+46	33843	8	25/0
2	3	DAVE MATTHEWS BAND Grey Street (RCA)	493	-12	22126	9	16/0
5	4	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	485	+65	36782	7	23/1
3	5	TORI AMOS A Sorta Fairytale (Epic)	419	-63	27880	23	22/0
7	6	PAUL SIMON Father And Daughter (Nick/Jive)	404	+8	34654	10	18/0
6	7	BECK Lost Cause (Geffen/Interscope)	397	-22	22545	13	24/0
8	8	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	384	-2	29555	14	20/0
9	9	RHETT MILLER Come Around (Elektra/EEG)	367	+9	22829	9	20/1
12	10	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	364	+78	24846	4	24/1
10	11	DAVID GRAY Be Mine (ATO/RCA)	353	+9	23630	5	24/1
11	12	JOHN MAYER Why Georgia (Aware/Columbia)	351	+24	23434	4	23/0
14	13	NORAH JONES Come Away With Me (Blue Note/Virgin)	301	+28	22761	16	20/0
15	14	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	280	+11	17683	7	18/0
13	15	SHERYL CROW C'mon, C'mon (A&M/Interscope)	258	-19	16638	8	19/0
16	16	MATCHBOX TWENTY Disease (Atlantic)	213	-21	12586	19	17/0
17	17	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	211	-19	12409	20	11/0
21	18	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	195	+20	12464	2	12/0
18	19	MAROON 5 Harder To Breathe (Octone)	193	0	6580	8	11/0
20	20	STONE SOUR Bother (Roadrunner/IDJMG)	159	-27	6437	10	9/0
Debut	21	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	151	+47	9128	1	16/4
25	22	SISTER HAZEL Your Mistake (Sixth Man)	150	+18	5082	4	6/1
23	23	ZWAN Honestly (Reprise)	141	-11	3822	6	9/0
24	24	DAVE MATTHEWS BAND Grace Is Gone (RCA)	139	+5	12781	20	11/0
29	25	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	134	+23	8709	2	13/0
Debut	26	BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	127	+28	14312	1	12/4
26	27	3 DOORS DOWN When I'm Gone (Republic/Universal)	126	-2	3919	2	5/0
Debut	28	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	124	+17	3732	1	13/0
22	29	PRETENDERS Complex Person (Artemis)	122	-45	4595	15	11/0
19	30	BRAD Shinin' (Redline)	117	-71	8451	14	14/0

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 2/16-2/22. 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

LUCINDA WILLIAMS Righteously (Lost Highway)

Total Plays: 107, Total Stations: 15, Adds: 14

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

Total Plays: 105, Total Stations: 6, Adds: 0

TORI AMOS Taxi Ride (Epic)

Total Plays: 104, Total Stations: 13, Adds: 1

TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)

Total Plays: 104, Total Stations: 10, Adds: 2

JOHNNY MARR Down On The Corner (iMusic)

Total Plays: 100, Total Stations: 11, Adds: 2

JOHNNY CASH Hurt (American/Lost Highway/IDJMG)

Total Plays: 92, Total Stations: 8, Adds: 0

NICKEL CREEK Spit On A Stranger (Sugar Hill)

Total Plays: 88, Total Stations: 10, Adds: 1

SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)

Total Plays: 88, Total Stations: 9, Adds: 0

JOAN OSBORNE Only You Know & I Know (Compendia)

Total Plays: 87, Total Stations: 8, Adds: 0

JACK JOHNSON Horizon Has Been Defeated (Moonshine Conspiracy/Universal)

Total Plays: 75, Total Stations: 4, Adds: 4

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LUCINDA WILLIAMS Righteously (Lost Highway)	14
FEEL Got Your Name On It (Curb)	7
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	4
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	4
JACK JOHNSON Horizon Has Been Defeated (Moonshine Conspiracy/Universal)	4
BEN HARPER With My Own Two Hands (Virgin)	3
JOHNNY MARR Down On The Corner (iMusic)	2
TOM PETTY &... Have Love Will Travel (Warner Bros.)	2
VESICA PISCES No Easy Way Out (Big3)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+78
JACK JOHNSON Horizon Has Been Defeated (Moonshine Conspiracy/Universal)	+70
TORI AMOS Taxi Ride (Epic)	+68
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+65
LUCINDA WILLIAMS Righteously (Lost Highway)	+55
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	+47
WALLFLOWERS How Good It Can Get (Interscope)	+46
BEN HARPER With My Own Two Hands (Virgin)	+42
1 GIANT LEAP F.M. STIPE... The Way... (Palm Pictures/Reprise)	+30
NORAH JONES Come Away With Me (Blue Note/Virgin)	+28
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	286
JACK JOHNSON Flake (Moonshine Conspiracy/Universal)	253
NORAH JONES Don't Know Why (Blue Note/Virgin)	245
JACK JOHNSON Bubble Toes (Moonshine Conspiracy/Universal)	227
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	215
TRACY CHAPMAN You're The One (Elektra/EEG)	205
DAVE MATTHEWS BAND Where Are You Going (RCA)	179
COLDPLAY In My Place (Capitol)	170
JOHN MAYER No Such Thing (Aware/Columbia)	153
JIMMY EAT WORLD The Middle (DreamWorks)	136
LUCE Good Day (Nettwerk)	116
U2 Beautiful Day (Interscope)	105

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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
1	1	DAVID GRAY Be Mine (ATO/RCA)	283	+2	7683	6	19/0
2	2	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	274	-2	7243	15	19/0
3	3	COLDPLAY Clocks (Capitol)	264	-8	5742	13	17/0
5	4	WALLFLOWERS How Good It Can Get (Interscope)	257	+17	5924	8	18/0
4	5	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	232	-13	7182	5	19/0
6	6	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	223	+3	7159	6	19/0
8	7	JOHNNY MARR Down On The Corner (iMusic)	203	+12	5739	6	18/2
7	8	BECK Lost Cause (Geffen/Interscope)	200	-11	2299	16	13/0
10	9	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	196	+23	4589	4	15/0
11	10	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	189	+22	3769	7	13/0
9	11	PHISH 46 Days (Elektra/EEG)	179	+2	4125	8	15/0
14	12	JOHN MAYER Why Georgia (Aware/Columbia)	171	+23	2800	4	12/0
12	13	SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	159	+8	7503	3	15/1
Debut	14	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	146	+86	5802	1	18/2
18	15	SHERYL CROW C'mon, C'mon (A&M/Interscope)	140	0	2551	14	9/0
17	16	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	140	-1	2334	5	9/0
21	17	JOAN OSBORNE Only You Know & I Know (Compendia)	137	+16	5072	5	13/1
15	18	PATTY LARKIN Different World (Vanguard)	137	-8	5292	3	13/0
Debut	19	JOE JACKSON Awkward Age (Rykodisc)	127	+45	5777	1	13/1
16	20	KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	122	-20	2951	9	12/0
Debut	21	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	119	+22	4408	1	14/0
23	22	BOB DYLAN Cross The Green Mountain (Columbia)	119	+3	3694	3	13/0
22	23	JESSE MALIN Queen Of The Underworld (Artemis)	119	+1	3963	3	12/0
25	24	ROSANNE CASH Rules Of Travel (Capitol)	115	+9	4699	2	13/0
19	25	PAUL SIMON Father And Daughter (Nick/Jive)	114	-9	2320	14	11/1
26	26	WARREN ZANES Where We Began (Dualtone)	113	+9	3532	2	11/0
Debut	27	TORI AMOS Taxi Ride (Epic)	112	+43	3750	1	13/2
30	28	RICHARD ASHCROFT Science Of Silence (Hut/Virgin)	111	+9	3217	2	11/0
28	29	RHETT MILLER Come Around (Elektra/EEG)	108	+5	1933	27	8/0
Debut	30	1 GIANT LEAP F/M. STIPE... The Way You Dream (Palm Pictures/Reprise)	104	+22	3284	1	16/1

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22.
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Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
LUCINDA WILLIAMS Righteously (Lost Highway)	17
FEEL Got Your Name On It (Curb)	5
TOM PETTY &... Have Love Will Travel (Warner Bros.)	4
WILL HOGE Be The One (Atlantic)	4
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	4
BEN HARPER With My Own Two Hands (Virgin)	4
VESICA PISCES No Easy Way Out (Big3)	4
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	2
JOHNNY MARR Down On The Corner (iMusic)	2
TORI AMOS Taxi Ride (Epic)	2
NICKEL CREEK Spit On A Stranger (Sugar Hill)	2
NADA SURF Inside Of Love (Barsuk)	2
BE GOOD TANYAS It's Not Happening (Nettwerk)	2
BEN TAYLOR Island (Iris)	2
HOOTIE & THE BLOWFISH Innocence (Atlantic)	2
1 GIANT LEAP F/M. STIPE... The Way... (Palm Pictures/Reprise)	1
SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	1
JOE JACKSON Awkward Age (Rykodisc)	1
JOAN OSBORNE Only You Know & I Know (Compendia)	1
PAUL SIMON Father And Daughter (Nick/Jive)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	+86
LUCINDA WILLIAMS Righteously (Lost Highway)	+78
JOE JACKSON Awkward Age (Rykodisc)	+45
TORI AMOS Taxi Ride (Epic)	+43
BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	+34
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+23
JOHN MAYER Why Georgia (Aware/Columbia)	+23
1 GIANT LEAP F/M. STIPE... The Way... (Palm Pictures/Reprise)	+22
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	+22
SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	+22
NICKEL CREEK Spit On A Stranger (Sugar Hill)	+21
NADA SURF Inside Of Love (Barsuk)	+20
PETER WOLF Never Like This Before (Artemis)	+18

Reporters

WAPS/Akron, OH PD/MD: Bill Gruber 1 LUCINDA WILLIAMS "Righteous" 2 FEEL "Name" 3 HOOTIE "Innocence" 4 VESICA PISCES "Easy" 1 WILL HOGE "One"	KBXR/Columbia, MO PD/MD: Lana Trezise 15 LUCINDA WILLIAMS "Righteous"	WMMM/Madison, WI * PD: Tom Teuber MD: Gabby Parsons 2 BEN HARPER "Hands" 3 LUCINDA WILLIAMS "Righteous" 9 LYLE LOVETT/KEB MO "Shines"	WYCP/Pittsburgh, PA PD: Rosemary Weisch APD/MD: Chris Griffin 2 BEN HARPER "Hands" 2 LUCINDA WILLIAMS "Righteous" 2 MIBONGENI MOGEMA "Luzibuya" 1 BRUCE SPRINGSTEEN "Sunny" 1 RHETT MILLER "Heart" 1 DAMNWELLS "Sleep"	KOTR/San Luis Obispo, CA PD: Drew Ross 4 BRUCE SPRINGSTEEN "Sunny" 4 DELBERT MCCLINTON "Blues" 4 JOHN HAMMOND "Crown" 4 JOHNNY MARR/HEALERS "Corner" 4 KING CRIMSON "Eyes" 4 LUCINDA WILLIAMS "Righteous" 4 PEARL JAM "Thumbing"
KGSR/Austin, TX * DM: Jeff Carrol PD: Jody Danberg APD: Jyl Herschman-Ross MD: Susan Castle 1 JOSEPH ARTHUR "Honey" 1 BETH ORTON "Tomorrow" 1 COUNTING CROWS "Taxi"	KBCO/Denver-Boulder, CO * PD: Scott Arbough MD: Keeler No Adds	WMPS/Memphis, TN * PD: Steve Richards MD: Alexandra Izner 10 BRUCE SPRINGSTEEN "Sunny" 3 LUCINDA WILLIAMS "Righteous"	WCLZ/Portland, ME MD: Brian James 5 TONY MCNABOE "Destin" 5 PAUL SIMON "Father" 4 OCEAN PROJECT "Stone" 1 LUCINDA WILLIAMS "Righteous" 1 1 GIANT LEAP "Dream" 1 JOHNNY MARR/HEALERS "Corner"	KBAC/Santa Fe, NM GM/PD: Ira Gordon APD: Sam Ferrara LUCINDA WILLIAMS "Righteous" TOM PETTY & HB "Have" VESICA PISCES "Easy"
WRNR/Baltimore, MD DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 1 BEN HARPER "Hands" 1 LUCINDA WILLIAMS "Righteous" 1 DEBBIE DAVIES "Fuse" 1 JAYHAWKS "Save" 1 NICKEL CREEK "Spit" 1 SONNY LANDRETH "Home" 1 WILL HOGE "One"	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AM: Chuck Horn 3 LUCINDA WILLIAMS "Righteous"	KTCZ/Minneapolis, MN * PD: Lauren MacLeish APD/MD: Mike Wolf 14 SISTER HAZEL "Mistake" LUCINDA WILLIAMS "Righteous"	KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch BART FERGUSON "Tomorrow" JONCE KRACKER "Oh" PEARL JAM "Thumbing"	KTAO/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean 7 FEEL "Name" 6 HOOTIE "Innocence" 6 LUCINDA WILLIAMS "Righteous" 5 TOM PETTY & HB "Have" 5 VESICA PISCES "Easy"
KRVB/Boise, ID * DM/PD: Dan McColly 1 GIANT LEAP "Dream"	WVOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey WILL HOGE "One" LUCINDA WILLIAMS "Righteous" TOM PETTY & HB "Have"	WGVX/Minneapolis, MN * DM: Dave Hamilton PD: Jeff Collins 13 LUCINDA WILLIAMS "Righteous"	WDSST/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Menell FEEL "Name" LUCINDA WILLIAMS "Righteous"	KRSH/Santa Rosa, CA * PD: Dean Kattari MD: Pam Long 14 LUCINDA WILLIAMS "Righteous" BRUCE SPRINGSTEEN "Sunny" FEEL "Name"
WBOS/Boston, MA * PD: Chris Herrmann APD/MD: Michele Williams No Adds	WNCW/Greenville, SC PD: Mark Keete APD/MD: Kim Clark DAVID OLNEY "Wheels" JUDY HERMAN "Brown" VIC CHESTNUT "Fy" BEN HARPER "Hands" BEN TAYLOR BAND "Island" LUCINDA WILLIAMS "Righteous" WILL HOGE "One"	WZEW/Mobile, AL * PD: Brian Hart MD: Lee Ann Konik DELBERT MCCLINTON "Blues"	WDST/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Menell FEEL "Name" LUCINDA WILLIAMS "Righteous"	KMTT/Seattle-Tacoma, WA * GM/PD: Chris Mays APD/MD: Shawn Stewart 7 JACK JOHNSON "Destined" 1 BEN HARPER "Hands"
WXRV/Boston, MA * PD: Joanne Doody MD: Dana Marshall 1 JAYHAWKS "Save" 1 NICKEL CREEK "Spit" 1 LUCINDA WILLIAMS "Righteous"	WTTW/Indianapolis, IN * PD: Brad Holtz MD: Todd Barryman 4 JAYHAWKS "Save" 2 BRUCE SPRINGSTEEN "Sunny" 1 JOHNNY MARR/HEALERS "Corner"	WFEW/New York, NY PD: Chuck Singleton MD: Rita Houston AM: Russ Borris ANI DIRANCO "Slide" BE GOOD TANYAS "Happening" NADA SURF "Inside" THORNS "Remember"	KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold 3 LUCINDA WILLIAMS "Righteous" 1 FEEL "Name"	KAEP/Spokane, WA * PD: Tim Cotlar MD: Kari Bushman ALICE PEACOCK "Bliss" FEEL "Name"
WNCS/Burlington, VT PD/MD: Mark Abuzzahab 1 JAYHAWKS "Save" 4 LUCINDA WILLIAMS "Righteous" 4 TORI AMOS "Ride" 4 JOAN OSBORNE "Only" 4 TOM PETTY & HB "Have"	WOKI/Knoxville, TN * PD: Shane Cox MD: Sarah McClune JAYHAWKS "Save" LUCINDA WILLIAMS "Righteous" TOM PETTY & HB "Have" TORI AMOS "Ride"	WKOC/Norfolk, VA * PD: Paul Shugrae MD: Kristen Croot 14 LUCINDA WILLIAMS "Righteous" VESICA PISCES "Easy"	KENZ/Salt Lake City, UT * DM/PD: Bruce Jones MD: Kari Bushman ALL-AMERICAN REJECTS "Swing"	WRNX/Springfield, MA * GM/PD: Tom Davis APD: Donnie Moorhouse MD: Lesa Withanea FEEL "Name" HOOTIE "Innocence" LISA MARIE PRESLEY "Lights" LUCINDA WILLIAMS "Righteous" ROSANNE CASH "Travel" TOM PETTY & HB "Have" VESICA PISCES "Easy" WIL SEABROOK BAND "Life"
WMVY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WTFP/Louisville, KY PD: Dan Reed APD: Stacy Dwen DAVID GRAY "Mine" EDWIN MCCAIN "Warm" MIA DOT TODD "Ways" SUPERGRASS "Rush" BEN HARPER "Hands"	WKCT/Omaha, NE * PD: Brian Burns MD: Ryan Morton 22 LUCINDA WILLIAMS "Righteous" 20 FEEL "Name" 1 JOHNNY MARR/HEALERS "Corner"	KPRI/San Diego, CA * PD/MD: Dona Shaieb 3 JACK JOHNSON "Destined" 1 JAYHAWKS "Save"	WXPX/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 14 LUCINDA WILLIAMS "Righteous" 5 BECK "Ferg" 5 BRUCE SPRINGSTEEN "Sunny" 1 ALLMAN BROTHERS "Fanny" 1 BEN TAYLOR BAND "Island" 1 FEEL "Name" 1 NADA SURF "Inside"

*Monitored Reporters
 46 Total Reporters
 26 Total Monitored
 20 Total Indicator

National Programming

Added This Week

World Cafe
 Ali Castelinni 215-898-6677

Acoustic Cafe
 Rob Reinhart 734-761-2043

ALLMAN BROTHERS BAND Firing Line
 BE GOOD TANYAS Waiting Around
 BEN TAYLOR BAND Island
 CALEXICO Quattro
 DAMIEN RICE Volcano
 JOE JACKSON Awkward Age

JAYHAWKS Save It For A Rainy Day
 JEFF BLACK Holy Roller
 JOE JACKSON Love A First Light
 ROSANNE CASH September When It Comes

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 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

ON THE RECORD

Bruce Warren
PD, WXP/Philadelphia



When you realize that it's been almost 10 years since Rosanne Cash's last proper release — 1996's *Demos* aside — and you think about the great body of music she has released throughout her brilliant career, including albums like *Seven Year Ache*, the unbelievably classic *Interiors* and her almost-as-good followup, *The Wheel*, it's probably incomprehensible that she'd be able to deliver another landmark album. • Yet, she's done it again with *Rules of Travel*. The woman is a genius. The title track is leaping off the dial here at WXP/Philadelphia, and our listeners are all clamoring for a huge taste of the full album. • Cash's vocal prowess is undeniable; her songwriting and attention to lyrical and musical detail are wondrous and graceful. From the aching "44 Stories" and the sexy Steve Earle duet "I'll Change for You" to the Joe Henry and Jakob Dylan co-written "Hope Against Hope" and the duet with her dad — you may remember him — "September When It Comes," *Rules of Travel* is a great return to form by one of America's most important singers and songwriters.

Lost Highway continues its hot streak this week with **Lucinda Williams** coming in as No. 1 Most Added with a total of 31 stations (No. 1 on both panels), in addition to the handful of stations already on the new song ... **Feel's** follow-up track grabs 12 total adds the first week out (No. 2 on both panels) ... **Bruce Springsteen & The E-Street Band** add another eight to their 13 before-the-box stations, and newcomers **Vesica Pisces** bring in six adds this week ... **Tom Petty & The Heartbreakers**, **Will Hoge**, **Johnny Marr**, **Tori Amos** and **Nickel Creek** close some important holes ... Keep an eye on the new songs by **Jack Johnson** and **Ben Harper**, as they are already building an impressive story before their official run dates to radio ... On the monitored chart, **Coldplay** hold at 1* for their eighth week (!), **The Wallflowers** inch up to 2*, **Counting Crows** increase to 4*, **Paul Simon** rises to 6*, **Rhett Miller** remains at 9*, and **Jason Mraz** hits the top 10 at 10* ... **David Gray**, **John Mayer**, **Norah Jones** and **The Soundtrack Of Our Lives** are knockin' on the door in the top 15 ... In addition, **Matchbox Twenty's** new song increases 21*-18*, **Maroon 5** are at 19*, **Sister Hazel** climb 25*-22*, and **Kathleen Edwards** jumps 29*-25* ... **The Jayhawks**, Springsteen and **Dar Williams** debut ... On the Indicator chart, Gray holds at 1*, The Wallflowers increase to 4*, **Kathleen Edwards** remains at 6*, Marr is up to 7*, Mraz is now 9*, and Soundtrack are 10* ... Other gainers this week include Mayer (14*-12*), **Sonny Landreth** (13*), **Sheryl Crow** (18*-15*), **Joan Osborne** (21*-17*) and **Richard Ashcroft** (30*-28*) ... Jayhawks, **Joe Jackson**, **Johnny Cash**, Amos and **1 Giant Leap** debut ... Projects building a good story include **Nada Surf**, **Be Good Tanyas** and **Patty Larkin**.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Jesse Malin**

LABEL: **Artemis**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It's funny how fate works sometimes. Who knew the mid-'90s introduction of DGeneration lead singer Jesse Malin to Ryan Adams, then frontman of Whiskeytown, would blossom into a friendship and ultimately lead to Adams producing Malin's debut solo effort, *The Fine Art of Self-Destruction*?

But when you really think about it, these guys are cut from the same cloth. Their early musical influences leaned more toward the angry, anti-social side, which led them to join bands that emulated that raucous style. Yet, deep inside, both were more interested in songs with feeling and insight, not external fanfare. These kindred spirits were probably bound to find each other.

After spending most of the '90s in DGeneration, Malin found himself listening more and more to artists like Neil Young, Johnny Cash and The Replacements. He also found that the new songs he was writing were leaning more in that direction. It was time to move on, but he was hesitant to step out on his own.

When Adams decided to go solo, he moved to New York, where he and Malin became good friends. When Adams heard some of Malin's new material, he encouraged Malin to record it. In fact, Adams even offered to produce the project.

"When we had finished, I thought the album was too raw," says Malin. "We recorded it in six days and mixed it in 10 minutes. [Adams] suggested I bring a copy to Niagra [a bar Malin co-owns] to play back, and then I knew we had it. Ryan wouldn't let me redo the vocals and

insisted on first takes. I hated that, because I thought I could do better. But after hearing it in the bar, I realized he'd captured the moment. It was something special."

During that short but productive week in the studio Malin was joined by keyboardist Joe McGinty, bassist Johnny Pisano, drummer Paul Garisto and percussionist Toby Dammit. Along with guitarist Johnny Rocket, they comprise Malin's touring band. Adams contributed guitar and backing vocals, and former Hole bassist Melissa Auf der Maur lent her voice to a few songs.

These contributors helped Malin flesh out songs about his native New York — life on the streets and in the subways, people who depend on each other a bit too much, girls loved and lost and the tendency toward hard living in the lonely city. "I am proud of him; Jesse's a genius," says Adams. "He scares me, he's so good. I first heard these songs around the time I was making *Heartbreaker*, so this album's been a long time coming."

Malin writes about emotions and situations we've all experienced. As you listen to "Queen of the Underworld," "TKO," "Downliner," "Brooklyn" and "High Lonesome," you'll get the feeling you've heard these songs before — that you've lived with this album all your life.

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Holy Toledo!

Christian CHR/Rock hybrid celebrates 10th anniversary

WYSZ (YES-FM)/Toledo is still going strong after 10 years on the air, and that's no small feat for a lone-gun Christian CHR. This week YES-FM PD Jeff Howe shares a bit of the past, as well as a bit of his plans for the future, as he delights in what the station has accomplished.

More than 10 years ago Jim Oedy, a local businessman, felt the call to start a Christian radio station. Problem was, he knew nothing about radio. But after a year and a half of work on getting a station up — and then suffering through a horrible car accident — Oedy saw his dream become reality as YES-FM signed on, broadcasting from inside a music store he owned.

Howe continues the history: "From there, the store eventually became a Family Christian Store, with a cafe where mini concerts were held. Three frequencies have been added since our inception. The first is in Wauseon, OH, which takes our signal into Michigan and over to the Indiana line. Then a translator was added in Fremont, OH, and just two years ago we added a station in Lima, OH." Necessity, not consolidation, has led YES-FM to be very creative in addressing its staffing needs. Part-time employees and multiple hats have become the station's trademarks. "GM Todd Hostetler co-hosts the morning show," Howe says. "Our production director doubles as our evening show host, while our midday announcer handles traffic and assists with production. Our morning show producer also serves as production assistant, research coordinator and late-night voicetracker."

"We also sport a part-time promotions director doubling as our concert coordinator, and several part-time announcers. Our office is made up of three part-time people and three underwriter representatives. I am the PD and the MD, help out with promotions and hold down the afternoon drive slot."

A Younger Demo

The main struggle within Christian CHR is finding what seems to be the true demographic of the format. Many stations tend to skew to the older end of the pop-listening population, but others, like YES-FM, are trying to stay true to their calling and reach out to the community with a younger approach to programming.

Howe says, "There is no doubt that we have been called to reach the 12-24 demo. We need to be obedient to

that to the best of our ability, striving toward excellence. We believe in being obedient to that call and being good stewards of what God has entrusted to us. It hasn't always been easy, but He has always provided in miraculous ways.

"Our format has not been a big moneymaker to this point, but people stand behind what we are doing, because they see the impact we have on the youth of our community."

Toledo is known as a true blue-collar, rock 'n' roll kind of town, and YES-FM programs with that in mind every day. "This format would not work in every city," Howe admits. "Truthfully, we are doing better financially today than we have for most of the 10 years the station has existed. Sure, there are those who don't like what we do and express it. That we're playing too much rap or too much harder rock are comments we get often. But those comments are from a vocal few and normally come from outside our demo."

An issue many smaller markets like Toledo are facing right now has to do with the habits of the concert industry. Once music is seen to work in a market, promoters tend to gravitate toward it and begin inundating the market with similar tours and events. That can transform a small market like Toledo from a certain moneymaker into a bank breaker.

"Before YES-FM came on the air Toledo hardly had any Christian concerts to speak of," Howe recalls. "When they did happen, you heard about them a week after the fact. Now we are on the other side of the spectrum. Promoters are bringing too many concerts to the area, causing saturation and mediocre attendance."

"Lately, the most successful shows have been those landing around 1,000. Also, shows from more adult-driven artists have not done well here, but artists like TobyMac, Relient K and Skillet have been pretty successful."

The Toledo Hookup

YES-FM does weekly callout and Internet research to keep the playlist where it needs to be. Additionally, the

noncommercial station is now doing research for the first time.

"We just finished up our first auditorium test, with 300 attendees between the Toledo and Lima markets," says Howe. "We are still tabulating the results; we'll know more in the next couple of weeks. We are also looking into improving our research, as well as developing a street team and focus group. Plans are also in the works for a big school outreach to help promote our station."

One unique aspect of how WYSZ operates is that it is not fixed inside an office complex or based in a studio in some small building on the outskirts of town. Howe explains, "For 2 1/2 years now we have been located in a youth center called the Mill. It was started in part by the same person who began YES-FM. The move allowed us to double our space with an awesome studio that our engineer personally designed, with two additional production rooms."

"The youth center has a game area, lounge, snack bar with Internet access, meeting rooms and a large event area that can hold over a thousand people. With special broadcast hookups, we are able to simulcast concerts and do remotes from the lounge area. Every Friday our morning show broadcasts from there. Past events have included artist autograph-signing parties, station promotions and our share-a-thon fundraisers."

Being able to house small, medium and large events in-house sets YES-FM apart. Howe shares one of the memorable events that has taken place since the move into the new studio home: "One of the first concerts we did at the new place was with Seventh Day Slumber. Attendance wasn't as great as we had expected, but we broadcast the event live on-air. Shortly after, the band received a note from a girl who was listening to the concert on the radio. The band connected with her, and she recommitted her life to Christ. God took a not-so-successful event in terms of numbers and used it for something great."

Stay True

Many CHR frequencies share air-space in their markets with Christian AC or Inspirational stations, and that's forcing some CHRs to look at the value of distancing themselves from their AC brothers. Howe explains YES-FM's philosophy: "We are basically a CHR/Rock hybrid taking the best songs from the CHR, rock and rhythmic genres. We focus on 12-24 males and females and look to bring in the non-Christian as well as the Christian listener. We try

The Other Side Of The Radio

By Paul Tipton

We continue with selection No. 3 in our weekly spotlight on Christian-radio employees who deserve some extra props. Winners receive cool stuff from Rocketown Records and Chris Rice.

Who: Bart Mazzarella

What: Morning show host

Where: WSCF/Vero Beach, FL

Bart has been in the music business for more than 30 years and now serves as our morning show host. We call him The Bart-Man on the air, and he and his co-host, Bruce Douglas, have built a morning show for Christian radio that is second to none.



Bart Mazzarella

Bart Mazzarella came to us from Hartford, where he worked at WDRG. He was known there as Bob Marks, a.k.a. The Italian Teddy Bear. He's also worked at ESPN Radio, as well as doing TV commercials.

After 20 years in Hartford Bart moved to South Florida for a change of pace. Shortly after arriving he was introduced to our station when he was part of a focus group. After we heard of his background, he was offered and accepted a position at the station as our new morning man. He has been here ever since.

I consider Bart one of the hardest-working men in radio today. He never seems to get complacent in his role and is always looking to make things better. His relationship with the listener is unbelievable. His desire to know God is refreshing. Bart Mazzarella is our man — on the other side of the radio.

Paul Tipton is PD of WSCF/Vero Beach, FL.

to model our music mix to what a mainstream CHR station with the same target sounds like.

"What we do is not a moneymaker and can be perceived as risky. Many stations need to program to the older end of the CHR demo simply to survive. There are certainly different opinions on what a CHR frequency should sound like, and I'm not saying every CHR station should be like us. I see us on the hotter end of the CHR spectrum. But the bottom line is, we need to seek God for His direction and be obedient to that."

So what's a Christian CHR station to do to stand out in the marketplace? Howe advises, "No. 1, pray and do what God tells you to. If that is what He has called you to do, He'll provide the means. Do your research; get to

know what your listeners want to hear. It will be tough, because there are so many variables, and tastes change in a heartbeat. Go to the youth pastors and youth groups and talk with them. Weed out the extremities of those who say you should play all hard-core or all rap music.

"Don't make decisions based on requests. Some of our most requested songs do lousy in callout research. You need to find those songs and artists most people will agree on. Then, get ready for the backlash from adults who might turn against you and those who say they will pull their support."

"You won't get incredibly rich financially doing this type of radio, but one of the most beautiful sights in the world is seeing a teenager on fire for Jesus, due in part to your efforts."

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A CCM UPDATE Exclusive

Jaci Velasquez Goes To Hollywood

Word artist experiences another side of the entertainment business

By Matt Turner

Jaci Velasquez is getting ready to make a big splash in Hollywood. Sure, she has a new single, "You're My God," moving up at Christian AC, and her new album, *Unspoken*, bows on March 25, but the thing she is most proud of, she says, is her starring role as Patricia in the 20th Century Fox movie *Chasing Papi*, hitting theaters in April. CCM MAGAZINE Editor Matt Turner recently sat down with Velasquez to discuss her foray from the stage to the silver screen.

CCM: Was it your decision to try to conquer Hollywood?

JV: Yes. It was funny, because when I was in L.A., my agent from William Morris says, "You have to get adapted, Jaci." I was like, "I don't know how to act." She goes, "It's no different from music. You're an entertainer. If you come out here, I will get you the readings. I'll get you every meeting with every executive here in town." She believed in me, I guess.

I went out there, and I was going to readings every day. Last year, during GMA Week, I got the phone call: "Jaci Velasquez is being cast as the new lead in this movie by Forest Whitaker." I was like, "It worked!" I never thought in a million years that I'd get this far. Everything like this is like a four-leaf-clover blessing from God.

CCM: Tell us about the acting experience. How does it compare to making a record, in your view?

JV: It was the hardest thing I've ever done. Making a record is easy.

Traveling and touring are easy. Acting is hard work. It's the most rewarding, though, at the end of the day. You walk away, and you're like, "I'm glad that's done. I'm halfway done with this movie. I did a good job today. I made everybody on the camera laugh." It's like, "Wow, I can do this!" and in a different way from music.



Jaci Velasquez

Music is all about feeling the vibes. In acting, everything is based on whether you can take that line and just make it your own, make it your own personality, make it who you are. It's not easy, but it was the greatest feeling.

CCM: Can you identify with the character you are playing?

JV: In this movie I'm acting. I'm not Patricia. I don't go to *In Style* parties every weekend. I don't know Paris and Allison Hilton. I'm not a diplomat's daughter, and I don't have a boyfriend who looks like that — but I wouldn't mind if I did!

In this movie I'm acting, and I play a girl who is in love with a guy. He defines who she is. It's a very powerful woman's story.

CCM: How so?

JV: The story empowers women to realize that it is a patriarchal society, but a man cannot define who his wife or his girlfriend is. We women define our self-worth. That's

been the basis of my whole life for the past three years, so I really felt comfortable playing this character, because she doesn't know who she is yet, but she does at the movie's end.

CCM: Is this a gamble for you, careerwise?

JV: It's a total gamble.

CCM: Will you pursue other roles?

JV: I don't know. I want to continue acting.

CCM: Any regrets or apprehension as you consider the filming process and the movie's upcoming debut?

JV: No regrets. It will be worth it, because I accomplished all the goals I set out to. This character, Patricia, was basically based on me. There was this scene where we were all supposed to be in our nighties, and my nightie's covered from here to here. It's like the producers based my character on who I am and the morality clauses that I have in my life.

CCM: Are you worried that you'll get flak for that from some people?

JV: I know I'll get in trouble, but you know what? After this is all over, if I don't want to do this anymore, if I can't do this anymore, I'm not going to try to hold on. I'll get married and have kids then. I'll set another goal.

TALK BACK TO CCM!

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

E-mail:

lconnor@ccmcom.com

CCM UPDATE GALLERY



photo by AP

A FIRST FOR THIRD DAY Essential recording artists Third Day were honored with their first Grammy, taking Best Rock Gospel Album for *Come Together* at the 45th annual awards, held at Madison Square Garden in New York on Feb. 23. Seen here accepting at the pre-telecast ceremonies are (l-r) Third Day's Brad Avery, David Carr, Mac Powell, Mark Lee and Tai Anderson.



AND THEY CARE.... Pictured at the annual MusiCares Foundation dinner (l-r) are Third Day's Mark Lee, recording artist and host of the syndicated *Little Steven's Underground Garage* Steven Van Zant and Third Day's Tai Anderson and Brad Avery.



DEEPER LIVING IN COLORADO Curb recording artist Natalie Grant recently visited Colorado Springs to promote her brand-new album, *Deeper Life*, which hit stores Feb. 11. Pictured in the studio at KBIQ/Colorado Springs are (l-r) KBIQ morning co-host Joy Thompson and PD and morning co-host Steve Etheridge and Grant.



READY FOR A BREAK FFH are just wrapping production on their April 15 release, *Ready to Fly*, and here they pause for a pic. Seen here are (back, l-r) FFH's Michael Boggs, Brian Smith and Jeromy and Jennifer Deibler and (front, l-r) *Ready to Fly* producer Scott Williamson and engineer Shane Wilson.

FOR THE RECORD

Last week's pull quote attributed to Russ Lee was actually from Derek Webb.

February 28, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	STEVEN CURTIS CHAPMAN All About Love (<i>Sparrow</i>)	1858	+55	8	58/1
	2	NEWSBOYS He Reigns (<i>Sparrow</i>)	1671	+142	6	57/1
	3	MERCY ME Spoken For (<i>INO</i>)	1446	-70	22	45/0
	4	NATALIE GRANT I Will Be (<i>Curb</i>)	1424	+118	9	49/2
	5	CHRIS RICE The Other Side Of The Radio (<i>Rockettown</i>)	1420	-66	15	51/0
	6	JACI VELASQUEZ You're My God (<i>Warner Bros.</i>)	1351	+137	4	59/2
	7	CAEDMON'S CALL Only Hope (<i>Essential</i>)	1291	+113	8	47/1
	8	JARS OF CLAY The Valley Song (<i>Essential</i>)	1202	+105	8	46/0
	9	PHILLIPS, CRAIG & DEAN My Praise (<i>Sparrow</i>)	1090	+119	7	45/4
	10	MICHAEL W. SMITH Lord Have Mercy (<i>Reunion</i>)	1023	-16	14	37/1
	11	JANNA LONG Greater Is He (<i>Sparrow</i>)	1016	-182	18	35/0
	12	THIRD DAY Nothing Compares (<i>Essential</i>)	996	-247	20	32/0
	13	FFH You Found Me (<i>Essential</i>)	982	+128	3	44/4
	14	BIG DADDY WEAVE Audience Of One (<i>Fervent</i>)	974	-7	12	34/0
	15	4HIM I Know You Now (<i>Warner Bros.</i>)	853	-138	20	29/0
	16	AVALON Everything To Me (<i>Sparrow</i>)	837	+187	3	39/8
	17	MARK SCHULTZ Think Of Me (<i>Warner Bros.</i>)	750	-85	19	29/0
	18	AUDIO ADRENALINE Pierced (<i>ForeFront</i>)	735	+117	5	29/5
	19	NICHOLE NORDEMAN Holy (<i>Sparrow</i>)	730	-97	27	25/0
	20	RACHAEL LAMPA Brand New Life (<i>Warner Bros.</i>)	689	+67	5	28/2
	21	SIXPENCE NONE THE RICHER Breathe Your Name (<i>Reprise</i>)	612	-181	15	25/0
	22	JODY MCBRAYER To Ever Live Without Me (<i>Sparrow</i>)	602	-89	22	22/0
	23	JOY WILLIAMS Surrender (<i>Reunion</i>)	600	-110	21	21/0
	24	KARA Beautiful Moment (<i>Vertical</i>)	561	-85	12	22/0
	25	BEBO NORMAN Great Light Of The World (<i>Essential</i>)	539	-67	25	20/0
	26	ZOEGIRL Plain (<i>Sparrow</i>)	521	-11	8	21/1
	27	DAILY PLANET I Live (<i>Reunion</i>)	485	+2	5	19/0
	28	FREDDIE COLLOCA You Chose My Heart (<i>One Voice</i>)	441	-33	9	19/0
	29	TRUE VIBE Pray (<i>Essential</i>)	419	+25	4	22/1
Debut	30	SALVADOR Worthy (<i>Warner Bros.</i>)	383	+50	1	17/4

Most Added®

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ARTIST	TITLE	LABEL(S)	ADDS
AVALON	Everything To Me	(Sparrow)	8
AUDIO ADRENALINE	Pierced	(ForeFront)	5
STACIE ORRICO	Strong Enough	(ForeFront)	5
FFH	You Found Me	(Essential)	4
JEREMY CAMP	I Still Believe	(BEC)	4
PHILLIPS, CRAIG & DEAN	My Praise	(Sparrow)	4
SALVADOR	Worthy	(Warner Bros.)	4
SARA GROVES	Less Like Scars	(INO)	4
REBECCA ST. JAMES	I Thank You	(ForeFront)	3
RUSS LEE	Love Is A Cross	(Christian)	3

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
AVALON	Everything To Me	(Sparrow)	+187
NEWSBOYS	He Reigns	(Sparrow)	+142
FFH	You Found Me	(Essential)	+140
JACI VELASQUEZ	You're My God	(Warner Bros.)	+136
STACIE ORRICO	Strong Enough	(ForeFront)	+129
PHILLIPS, CRAIG & DEAN	My Praise	(Sparrow)	+118
NATALIE GRANT	I Will Be	(Curb)	+118
AUDIO ADRENALINE	Pierced	(ForeFront)	+117
CAEDMON'S CALL	Only Hope	(Essential)	+113
REBECCA ST. JAMES	I Thank You	(ForeFront)	+111

Christian Activity

by Rick Welke

Tight At The Top

While Steven Curtis Chapman holds on for a third week at No. 1, Newsboys, Natalie Grant and Jaci Velasquez are all positioning themselves to attempt a takeover of the perch in the next few weeks. All contenders rise 100 or more spins over last week to inch closer to the top.

Audio Adrenaline hails as the biggest mover this week, vaulting six spots to No. 18 with "Pierced." Salvador's "Worthy" is the lone debut this week, gaining four new adds. Avalon hails eight new adds to bump their greatest-hits release "Everything to Me" up to No. 16 after only three weeks on the list.

Souljahz and Scott Krippayne are the most recent additions to New & Active this week. Look for lots of new blood to make its way north in the next two weeks, as the bottom third of the chart is packed with down movers.

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22.
© 2003 Radio & Records.

New & Active

SONICFLOOD Famous One (*INO*)

Total Plays: 349, Total Stations: 17, Adds: 1

JOEL HANSON Broken (*Independent*)

Total Plays: 330, Total Stations: 13, Adds: 1

REBECCA ST. JAMES I Thank You (*ForeFront*)

Total Plays: 309, Total Stations: 17, Adds: 3

STACIE ORRICO Strong Enough (*ForeFront*)

Total Plays: 293, Total Stations: 16, Adds: 5

DEREK WEBB She Must And Shall Go Free (*INO*)

Total Plays: 204, Total Stations: 9, Adds: 1

SOULJAHZ True Love Waits (*Warner Bros.*)

Total Plays: 187, Total Stations: 8, Adds: 0

SCOTT KRIPPAYNE Long Before The Sun (*Spring Hill*)

Total Plays: 185, Total Stations: 10, Adds: 2

PAUL COLMAN TRID Run (*Essential*)

Total Plays: 183, Total Stations: 8, Adds: 1

SWITCHFOOT More Than Fine (*Sparrow*)

Total Plays: 175, Total Stations: 7, Adds: 0

DC TALK The Hardway (Revisited) (*ForeFront*)

Total Plays: 159, Total Stations: 7, Adds: 0

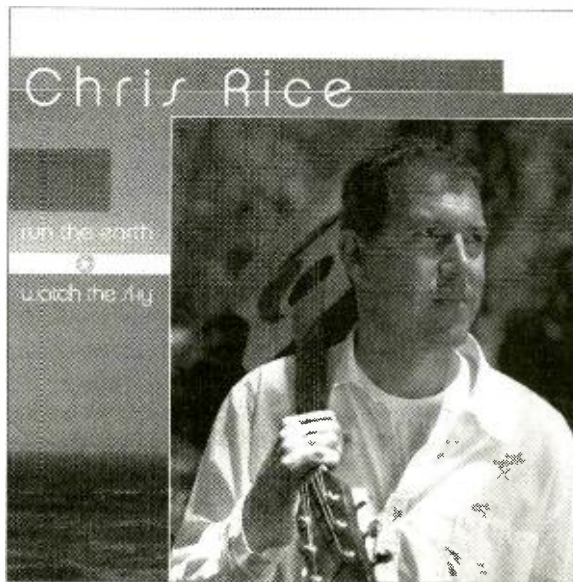
Songs ranked by total plays

Chris Rice

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Understand (BEC)	878	-4	18	23/0
3	2	SWITCHFOOT More Than Fine (Sparrow)	841	+32	7	26/0
2	3	PAUL COLMAN TRIO Run (Essential)	805	-45	17	22/0
4	4	JARS OF CLAY Revolution (Essential)	801	+13	10	24/0
5	5	NEWSBOYS He Reigns (Sparrow)	794	+64	6	25/1
9	6	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	702	+74	5	21/0
8	7	PLUMB Sink-n-Swim (Curb)	677	+32	6	25/3
12	8	KUTLESS Run (BEC)	662	+64	9	19/1
7	9	DELIRIOUS? Touch (Furious?)	647	-62	12	20/0
6	10	MERCY ME Spoken For (INO)	640	-84	16	17/0
14	11	SHAUN GROVES Should I Tell Them? (Rocketown)	605	+35	7	17/0
10	12	NICHOLE NORDEMAN Holy (Sparrow)	547	-80	23	14/0
15	13	SWIFT Under The Sun (Flicker)	519	-16	7	18/0
22	14	AUDIO ADRENALINE Dirty (ForeFront)	484	+65	3	20/1
18	15	DAILY PLANET Everything Revolves (Reunion)	460	-27	8	15/0
20	16	BIG DADDY WEAVE Audience Of One (Fervent)	442	+13	7	13/0
13	17	JOY WILLIAMS Surrender (Reunion)	435	-148	22	12/0
11	18	TREE63 No Words (Inpop)	420	-180	16	12/0
17	19	LIFEHOUSE Spin (Sparrow)	413	-83	23	12/0
23	20	TRUE VIBE Supernatural (Essential)	408	-9	5	15/0
26	21	CHRIS RICE The Other Side Of The Radio (Rocketown)	371	+18	7	14/1
30	22	STACIE ORRICO Security (ForeFront)	353	+55	2	16/3
21	23	BEBO NORMAN Great Light Of The World (Essential)	342	-80	23	8/0
25	24	SANCTUS REAL Say It Loud (Sparrow)	333	-21	8	12/0
24	25	BENJAMIN GATE Lift Me Up (ForeFront)	324	-60	8	12/1
29	26	RELIENT K Less Is More (Gotee)	321	+11	17	11/0
27	27	ALL STAR UNITED Sweet Jesus (Furious?)	319	-1	9	10/0
16	28	THIRD DAY 40 Days (Essential)	311	-203	22	10/0
Debut	29	LARUE Tonight (Reunion)	297	+20	1	16/1
Debut	30	12 STONES The Way I Feel (Wind-up)	294	-4	1	9/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22. © 2003 Radio & Records.

New & Active

RACHAEL LAMPA Brand New Life (Warner Bros.) Total Plays: 266, Total Stations: 10, Adds: 0	RELIENT K Getting Into You (Gotee) Total Plays: 157, Total Stations: 7, Adds: 1
SARAH SADLER Running Into You (Essential) Total Plays: 253, Total Stations: 10, Adds: 1	CHRIS TOMLIN Not To Us (Sparrow) Total Plays: 140, Total Stations: 6, Adds: 0
ZOEGIRL Plain (Sparrow) Total Plays: 205, Total Stations: 6, Adds: 1	JENNIFER KNAPP By And By (Gotee) Total Plays: 118, Total Stations: 8, Adds: 7
AARON SPIRO Thrill (Sparrow) Total Plays: 184, Total Stations: 8, Adds: 0	INSIDE THE OUTSIDE The Least That You... (Aluminum) Total Plays: 117, Total Stations: 3, Adds: 0
NATALIE GRANT I Will Be (Curb) Total Plays: 180, Total Stations: 7, Adds: 1	SONICFLOOD Famous One (INO) Total Plays: 115, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Run (BEC)	346	+9	15	37/0
2	2	38TH PARALLEL Hear My Cry (Warner Bros.)	328	+18	6	35/0
9	3	SWITCHFOOT Meant To Live (Sparrow)	291	+63	3	30/3
6	4	EVANESCENCE Bring Me To Life (Wind-up)	252	+12	3	28/2
18	5	SEVENTH DAY SLUMBER I Know (Crowne)	250	+64	2	27/6
5	6	JUSTIFIDE To Live (Ardent)	249	+4	14	29/0
7	7	PIVITPLEX You Know (Sonic Fish)	240	0	5	27/1
3	8	POOR OLD LU Revolve (Tooth & Nail)	236	-21	8	31/4
21	9	RELIENT K I Am Understood? (Gotee)	234	+73	2	25/7
17	10	12 STONES Crash (Wind-up)	228	+35	2	23/4
11	11	BILLIONS Never Felt This Way Before (Northern)	217	-4	7	19/0
13	12	BENJAMIN GATE Lift Me Up (ForeFront)	215	+1	17	22/1
4	13	JARS OF CLAY Revolution (Essential)	214	-37	11	20/1
16	14	HOLLAND I'm Not Backing Down (Tooth & Nail)	199	+4	3	26/3
12	15	LIFEHOUSE Spin (Sparrow)	194	-22	21	21/1
15	16	LAST TUESDAY Right Here (DUG)	190	-9	8	21/0
10	17	SANCTUS REAL Say It Loud (Sparrow)	186	-39	15	27/1
8	18	PAX217 I'll See You (ForeFront)	185	-49	19	19/0
Debut	19	PILLAR A Shame (Flicker)	179	+94	1	24/9
20	20	DELIRIOUS? Fire (Furious?)	165	-7	7	20/1
29	21	ACQUIRE THE FIRE Lift (Inpop)	155	+14	10	19/0
27	22	STRANGE OCCURRENCE Sunrise (Steelroots)	148	+1	4	14/0
19	23	STAVESACRE If Not Now (Nitro)	148	-28	11	16/2
23	24	BLINDSIDE Pitiful (IEEG)	146	-12	17	12/0
25	25	CURBSQUIRRELS Dependence Day (DUG)	144	-7	9	17/0
Debut	26	DENISON MARRS Send Me An Angel (Floodgate)	141	+24	1	14/4
Debut	27	JEREMY CAMP Understand (BEC)	134	+6	1	8/0
Debut	28	EVERYDAY SUNDAY Wait (Flicker)	132	+87	1	14/4
26	29	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	127	-20	4	12/1
30	30	HALO FRIENDLIES Sellout (Tooth & Nail)	123	-10	6	9/0

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22. © 2003 Radio & Records.

New & Active

SUPERCHICK Hero (Inpop) Total Plays: 118, Total Stations: 19, Adds: 10	FURTHERMORE Letter To Myself (Universal) Total Plays: 96, Total Stations: 6, Adds: 1
RE:ZOUND Breathe (Independent) Total Plays: 118, Total Stations: 10, Adds: 0	BLEACH Baseline (BEC) Total Plays: 89, Total Stations: 5, Adds: 2
MIKE STAND Bound To The Unknown (Galaxy 21) Total Plays: 107, Total Stations: 15, Adds: 3	EVERYONE Everyone (Furious?) Total Plays: 77, Total Stations: 7, Adds: 2
DEMON HUNTER My Throat Is An... (Solid State) Total Plays: 107, Total Stations: 12, Adds: 4	KEVIN MAX Just An Illusion (Maranatha) Total Plays: 63, Total Stations: 4, Adds: 0
DOGWOOD Faith (BEC) Total Plays: 104, Total Stations: 8, Adds: 1	AUDIO ADRENALINE Dirty (ForeFront) Total Plays: 60, Total Stations: 5, 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
2	1	GO FISH Savior (Inpop)	362	+18	8	20/0
1	2	MICHAEL W. SMITH Lord Have Mercy (Reunion)	358	+2	13	20/0
3	3	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	295	+8	11	17/1
5	4	ALLEN ASBURY In The Light Of That City (Doxology)	290	+29	10	17/0
6	5	SHANNON WEXELBERG From The Rising (Doxology)	284	+25	6	17/0
7	6	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	265	+15	6	18/0
4	7	KATINAS Eagle's Wings (Gotee)	259	-25	17	16/0
8	8	RAY BOLTZ In Your Name (Spindust)	246	+13	8	17/0
12	9	CHRIS RICE The Other Side Of The Radio (Rocketown)	199	+9	8	14/0
11	10	WAYNE WATSON Cry Of My Heart (Spring Hill)	189	-4	7	15/0
14	11	TWILA PARIS We Bow Down (Sparrow)	181	+23	4	15/0
13	12	4HIM Who You Are (Warner Bros.)	179	-2	18	13/0
15	13	AVALON Everything To Me (Sparrow)	177	+53	2	18/4
10	14	MERCY ME Spoken For (INO)	168	-30	20	12/0
9	15	BROOKLYN TABERNACLE CHOIR This Is How... (M2.O)	148	-66	13	12/0
19	16	SANDI PATTY Fields Of Mercy (Warner Bros.)	138	+34	2	12/3
17	17	RONNIE FREEMAN Satisfied (Rocketown)	134	+12	4	11/0
Debut	18	SCOTT KRIPPAYNE Live To Worship (Spring Hill)	129	+61	1	12/5
16	19	NICHOLE NORDEMAN Holy (Sparrow)	120	-4	20	9/0
18	20	CAEDMON'S CALL Only Hope (Essential)	118	+13	2	8/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/16-Saturday 2/22. © 2003 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	T-BONE Blazing Microphones (Flicker)
3	PLAYDOUGH Seeds Of Abraham (Uprk)
4	ROYAL RUCKUS A Wink And A Nudge (Flicker)
5	DJ MAJ Street Credibility (Gotee)
6	PEACE 586 Love's Still There (Uprk)
7	KNOWDAVERBS What You Rock Now (Gotee)
8	TRIN-I-TEE 5:7 Dance Like Sunday (Jive)
9	KJ-52 Dear Slim (Uprk)
10	RIGHTEOUS RIDERS Me & You (Tyscot)

CHR Most Added

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ARTIST TITLE LABEL(S)	ADDS
JENNIFER KNAPP By And By (Gotee)	7
SOULJAHZ True Love Waits (Warner Bros.)	5
BEBO NORMAN Falling Down (Essential)	3
PLUMB Sink-n-Swim (Curb)	3
REBECCA ST. JAMES I Thank You (ForeFront)	3
STACIE ORRICO Security (ForeFront)	3
GINNY OWENS Something More (Rocketown)	2
SUPERCHICK Hero (Inpop)	2

Rock Most Added

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ARTIST TITLE LABEL(S)	ADDS
SUPERCHICK Hero (Inpop)	10
PILLAR A Shame (Flicker)	9
DISCIPLE Back Again (Rugged)	7
RELIENT K I Am Understood? (Gotee)	7
AUDIO ADRENALINE Church Punks (ForeFront)	6
SEVENTH DAY SLUMBER I Know (Crown)	6
SLINGSHOT57 Better Idea (Independent)	5
12 STONES Crash (Wind-up)	4
COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	4
DEMON HUNTER My Throat Is An Open Grave (Solid State)	4
DENISON MARRS Send Me An Angel (Floodgate)	4
EAST WEST Blame (Floodgate)	4
EVERYDAY SUNDAY Wait (Flicker)	4
JENNIFER KNAPP By And By (Gotee)	4
JUSTIN FOX BAND Can't Bring Me Oown (Independent)	4
KEN TAMPLIN The Man With The Plan (Song Haus)	4
POOR OLD LU Revolve (Tooth & Nail)	4
TREE63 It's All About To Change (Inpop)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SCOTT KRIPPAYNE Live To Worship (Spring Hill)	5
AVALON Everything To Me (Sparrow)	4
GREG LONG I Cannot Hide From You (Discovery House)	4
BELIEF Do You Remember Me (Independent)	3
PARACHUTE BAND All The Earth (Worship Extreme)	3
SANDI PATTY Fields Of Mercy (Warner Bros.)	3
4HIM Walk On (Warner Bros.)	2
GINNY OWENS This Road (Rocketown)	2
SARA GROVES Remember Surrender (INO)	2

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Hispanics, Radio & War

How Hispanics and Spanish-language radio are reacting to the possible war with Iraq

Every day, in every newscast, we hear about the possible war with Iraq. Some people are protesting against it — not only in the U.S., but all over the world — and others are making their case for a U.S. invasion. But how well are Hispanics informed, and are they for or against a war?

For Spanish-speaking Hispanics, 24/7 Spanish-language TV news coverage is not available in the U.S. TV news coverage in Spanish is limited to twice a day on weekdays and once a day on the weekends on the two major networks, Univision and Telemundo. News/Talk radio in Spanish is also not widely popular or available, so music radio becomes a source of news information.

Every Hispanic-populated city in the U.S. is different because of their ethnic makeups, and not all have the same opinions about a possible war. For example, the East Coast is usually more Caribbean; Miami is heavily Cuban, followed by Colombian; New York is heavily Puerto Rican, followed by Dominican, Colombian and a growing Mexican population; and Tampa's Hispanic population is Caribbean, South American and Mexican. Chicago is mostly Mexican, followed by Puerto Rican, and Texas and California are heavily Mexican.

To get a closer look at the level of information radio is providing to Hispanics in the different markets and their thoughts on the possibility of war, I spoke to several programmers from across the country.

Rodrigo Montes
 PD, XLTN/San Diego

"Radio Latina" is taking a stance for peace, and we're running a campaign to get the message across. Throughout the day, as the intro to the song that's about to come on, there's a message from a child, something that comes from their heart: "If there's a war, we won't get a chance to grow up," "If there's a war, will we live?" "If there's a war, will we get to go to school?" The response has

been great. The campaign for peace is really getting to people's hearts.

Last week, our morning show was dedicated to children, our greatest treasure, as part of our effort to say no to war and yes to peace. A good example of a child's mind and heart at work is a little girl who is president of her class and who sent a letter to President Bush asking to end this situation that can bring war. She told him she understands what he's going through being president, since she holds the same position in her class, but that there had to be a better way.

"If we chose this country to live in, the least we can do is participate in what's affecting it. We have to be united — not only as Hispanics, but as a country."

— Alfredo Rodríguez

We're running this campaign because, as adults, we forget what's going on around us and how children are being affected by what they watch on the news. I'd have to say the majority of our audience supports peace. Those who support war are at a minimum. They see all the young men and women being sent out, and they under-

stand they're there to defend this nation; however, Hispanics in San Diego don't want war.

We keep our audience informed through a segment called *Noti-minuto* ("news by the minute"), and we give local, regional and national news every hour. If needed, we in-



Hernán Dávila

interrupt our programming to inform our audience of new developments. So, I'd say people are very aware of the delicate situation we find ourselves in and are taking precautions. They understand how serious this is and how close to war we are. That's why they are participating in the peace effort.

Hernán Dávila
 PD, WYX/Puerto Rico

Puerto Ricans are very aware of the situation with Iraq, and we have a responsibility to keep them informed, although our programming is music-based. We keep up with the news, and we inform our audience the minute there's something new.

I think Puerto Ricans want to be informed on the possible war with Iraq because many of their children or relatives have been sent to Iraq. Most have someone or know someone who is already there. Our role is to inform, to give our audience the information they need to understand what a war with Iraq implies and to have an educated opinion. It won't be about going in there, bombing and coming back. We'll be there for a while.

Puerto Ricans are very divided on whether the U.S. should go to war with Iraq. I would say most don't want war. They're worried about their loved ones who were sent to fight.

In case of a war, radio's role will be critical. People will be looking to radio to update them, because not everyone has access to a 24-hour news channel like CNN. We'll be at their jobs, on the street or in their cars to give them updates, as was the case during the war in Kuwait.

If we talk about how the business of radio will be affected, it won't look too good for us. War creates uncertainty in the economy, and our sponsors are keeping up with every little situation to then adjust their budgets.

Alfredo Rodríguez
 PD, KHJ/Los Angeles

Not many people call us with questions or comments about the possible war with Iraq. However, the ones who do say they're against it. They feel this is a political ploy, Bush's personal vendetta, and that he wants to finish what his father couldn't.

Most feel that to justify war, the U.S. has to have United Nations support. If most nations support the war, they support it. But a unilateral strike by the U.S. is not something they want.

I think most Hispanics want to be, and are, well informed, because we're all affected by a war. Yet there is a percentage of Hispanics, especially those with a lower educational and economic status, that chooses not to be as informed or as involved. If we chose this country to live in, the least we can do is participate in what's affecting it. We have to be united — not only as Hispanics, but as a country.

Not only does our station inform the public on the war situation, but I think radio has as much responsibility to inform as any other media.

If the war happens, radio will play a very important role at all times, because it represents an immediate source of information. Unlike TV, radio can report the news live much more easily, even using a cell phone if necessary. Not to mention that radio keeps people on top of the news wherever they may be.

Carlos José Peralta
 MD/News Director,
 WLCC & WMGG/Tampa

The Hispanic population in Tampa is very diverse. We have Puerto Ricans, Cubans, Mexicans, Dominicans and Colombians, and I'd say they're all very interested in the war situation, especially because we have one of the central military control centers in the area. There are many Hispanics in the military.

I don't think we are as informed as we should be. People in Florida are always prepared for hurricanes; they know what to do. I think the same thing is happening with the war. They're getting prepared, but I think they need to be better informed of every new development.

Hispanics in Tampa definitely have opinions, and they are very divided. I'd say 51% don't support

the war with Iraq and 49% do. Although they know and understand President Bush is trying to protect the country, especially after Sept. 11, they also know that war can bring more terrorism to this country.

If this war happens, our role will be to keep our audience up to date on any new developments, minute by minute, with special bulletins. If need be, we'll interrupt our programming — like we did on Sept. 11 — and possibly join with some of the other company stations in special transmissions to give our audience better coverage.

"As for the business of radio, just as the rest of the economy, we will be affected. When there's a war, we all become much more conservative, and we spend and invest less."

— César Canales

César Canales
 PD, WVIV/Chicago



César Canales

Hispanics in Chicago are very interested and are well informed because their children are in the military. War affects all of us as citizens of this country, and we do our best to keep our audience up to date. Through our station WIND, which is heavily news-based in the morning, we give

the latest local, national and international news as it happens. If something happens that merits it, we interrupt the music programming on our other stations and give news updates.

Hispanics in Chicago are very divided. In fact, we were looking at the statistics in Mexico, where 84% of the population is against the war. Opinions are divided here, with 53% against the war and 46% in favor. However, those numbers change every week.

In case of war, all our stations become a source of information, and we interrupt our music programming every hour or two for special reports. As for the business of radio, just as the rest of the economy, we will be affected. When there's a war, we all become much more conservative, and we spend and invest less.

RADIO Y MÚSICA®

This Week In Spanish-Language Music

News

• **Sony Discos** has signed an exclusive distribution agreement with **Z Records**, which is owned by Grupo Empresarial Prajin. Z Records and its CEO, George Prajin, have developed artists such as Jessie Morales, "El Original de la Sierra"; Chuy Vega; and Jorge Morales, "El Jilguero." "It's an honor to incorporate Z Records into the Sony Discos family," Sony Discos Chairman Oscar Llord says. "It gives Sony an additional source of product and the opportunity for our artists to count on George on their future productions."



Celia Cruz

• Omer Pardillo, **Celia Cruz's** manager, announces the creation of the Celia Cruz Foundation, which will offer scholarships to underprivileged students to study music and will support several cancer charities. The foundation will be initially funded through several events in which Cruz and her music friends will participate. The upcoming Telemundo production *Celia Cruz: ¡Azúcar!* will be the first to support the foundation.



THE DOTTED LINE Here's a photo of the signing of the new deal between Sony Discos and Z Records. Seen here are (l-r) Sony Discos Sr. VP/Regional Mexican Division Rubén Espinosa and Chairman Oscar Llord, Z Records CEO George Prajin and attorney Anthony López.

See Them Live

March

- 1 **Enanitos Verdes**, San Diego
- 1 **Aterciopelados**, San Diego
- 2 **Hip Hop Hoodlós**, Cornell University, Ithaca, NY
- 2 **Enanitos Verdes**, Phoenix
- 2 **Bacilos**, The Edge, Palo Alto, CA
- 2 **Kinky**, House of Blues, Las Vegas
- 3 **Bacilos**, The Glass Kat, San Francisco
- 4 **Kinky**, Canes Bar & Grill, San Diego
- 5 **Bacilos**, The Belly Up Tavern, Solana Beach, CA
- 5 **Enanitos Verdes**, Dallas
- 5 **Kinky**, House of Blues, Los Angeles
- 6 **Bacilos**, Conga Room, Los Angeles
- 6 **Enanitos Verdes**, Houston



Enanitos Verdes



Kinky

R&R And Radio Y Música Adjust Spanish-Language Station Reporting Guidelines

After receiving feedback from the radio and record communities, **R&R** and **Radio Y Música** will be adjusting their reporting guidelines for Spanish-Language stations effective immediately.

Reporters are now invited to submit their top 20 songs, ranked from 1 to 20, as they previously reported them to the *Radio y Música* magazine. Songs ranked at No. 1 will be assigned a point value of 20, songs at No. 2 will be assigned a point value of 19 and so on, down to one point for the song at No. 20. Stations may report more than 20 songs; however, those songs will receive one point each.

Charts will then be ranked by total points and not plays. This will apply to all formats, including Record Pool and Rock-Alternative.

Stations will be asked to continue to report their playlists via the web at www.rindicator.com, but they still have the option to fax it or e-mail it. When asked to submit plays, enter 20 for your No. 1 song, 19 for No. 2, and so on.

We appreciate all your support.

Rock/Alternative

TW ARTIST Title Label(s)

- 1 **MOLOTO'V** Frijolero (Universal)
- 2 **VOLUMEN CERO** Tortugas Y Sumos (Warner M.L.)
- 3 **RESORTE** Alcohol (Warner M.L.)
- 4 **ATERCIOPELAODS** Mi Vida Brilla (BMG)
- 5 **CAFE TACUBA** Déjate Caer (MCA)
- 6 **JAGUARES** Te Lo Pido Por Favor (BMG)
- 7 **GUSTAVO CERATI** Cosas Imposibles (BMG)
- 8 **ENANITOS VEROES** Cuánto Poder (Universal)
- 9 **CATUPECU MACHU** Origen Extremo (EMI Latin)
- 10 **CARAMELOS DE CIANURO** Sanitarios (Latin World Entertainment)
- 11 **VICENTICO** Se Despierta La Ciudad (BMG)
- 12 **JUANES** Mala Gente (Universal)
- 13 **MANU CHAD** Rumba De Barcelona (EMI Latin)
- 14 **ENANITOS VERDES** Amores Lejanos (Universal)
- 15 **JUANES** Es Por Ti (Universal)

Songs ranked by total number of points. 14 Rock/Alternative reporters.

Record Pool

TW ARTIST Title Label(s)

- 1 **SON DE CALI** Tan Buena (Univision)
- 2 **THALIA A** Quién Le Importa (EMI Latin)
- 3 **TITO ROJAS** Después De Dios, Las Mujeres (MP)
- 4 **NUEVOS SABROSOS** Me Voy De Party (Más Music)
- 5 **INOIA** Sedúceme (Sony Discos)
- 6 **ILEGALES** Siento (EMI Latin)
- 7 **JON SECADA** Si No Fuera Por Ti (Crescent Moon)
- 8 **TAINO** Festival (MP)
- 9 **CHARLIE VALENS** Disco Malo (MP)
- 10 **LIMI-T 21** Perdóname (EMI Latin)
- 11 **KINITO MENDOZ** Tírame Tú Que Yo Devuelvo (J&N)
- 12 **TITO NIEVES** La Salsa Vive (Warner M.L.)
- 13 **PEÑA SUAZO** La Cura (RCC)
- 14 **LIMI-T 21** Arranca En Fa (EMI Latin)
- 15 **VICTOR MANUELLE** En Nombre De Los Dos (Sony Discos)

Songs ranked by total number of points. 21 Record Pool reporters.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	RICARDO ARJONA El Problema (Sony Discos)	165
2	SHAKIRA Que Me Quedes Tú (Sony Discos)	160
3	THALIA No Me Enseñaste (EMI Latin)	147
4	MANA Eres Mi Religión (Warner M.L.)	133
5	JUANES Es Por Ti (Universal)	129
6	CHAYANNE Y Tú Te Vas (Sony Discos)	123
7	SIN BANDERA Kilómetro (Sony Discos)	109
8	SIN BANDERA Entra En Mi Vida (Sony Discos)	99
9	ENRIQUE IGLESIAS Quizás (Universal)	95
10	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	92
11	OLGA TANON Así Es La Vida (Warner M.L.)	90
12	INDIA Sedúceme (Sony Discos)	82
13	JUANES A Dios Le Pido (Universal)	79
14	ALEJANDRO FERNANDEZ Niña Amada Mía (Sony Discos)	77
15	LIMITE Papacito (Universal)	77
16	TEMERARIOS Comer A Besos (Fonovisa)	65
17	MILLIE CORRETJER En Cuerpo Y Alma (BMG)	64
18	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	62
19	PALOMO De Uno Y De Todos Los Modos (Disa)	53
20	ALBERTO Y ROBERTO Tu Forma De Ser (Disa)	52
21	SHAKIRA Te Aviso Te Anuncio (Sony Discos)	52
22	AREA 305 Si No Estás (Univision)	51
23	ALEXANDRE PIRES Usted Se Me Llevó La Vida (BMG)	50
24	CRISTIAN Cuando Me Miras Así (BMG)	49
25	JOAN SEBASTIAN Qué Bonita Pareja (Balboa)	47

Data is compiled from the airplay week of February 16-22, and based on a point system.
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Going For Adds

RICARDO MONTANER Suma (Warner M.L.)
LOS ILEGALES Siento (EMI Latin)
RABANES Bam Bam (Crescent Moon)
NICOLE Viaje Infinito (Maverick Música)
VILMA PALMA Vuelve A Comenzar (Balboa)
CABAS Tu Boca (EMI Latin)
TIZIANO FERRO Alucinando (EMI Latin)
BACILOS Mi Primer Millón (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INDIA Sedúceme (Sony Discos)	180
2	OLGA TANON Así Es La Vida (Warner M.L.)	136
3	BACILOS Mi Primer Millón (Warner M.L.)	116
4	MARC ANTHONY Barco A La Deriva (Sony Discos)	111
5	JERRY RIVERA Herida Mortal (BMG)	91
6	TITO NIEVES Dime Que Si (Warner M.L.)	86
7	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	81
8	GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)	80
9	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	77
10	TONO ROSARIO Yerba Mala (Warner M.L.)	68
11	DANIEL RENE No Me Tortures (Univision)	68
12	TITO ROJAS Después De Dios, Las Mujeres (MP)	63
13	SON DE CALI Tan Buena (Univision)	62
14	DOMINGO QUINONEZ A Que No Te Atrevas (Universal)	62
15	GRUPO MANIA Tu Manía Y La Mía (Universal)	53
16	NUEVA ERA Amor Eterno (J&N)	53
17	DAVID BISBAL Dígame (Universal)	52
18	OSCAR D'LEON Cómo Olvidarte (Universal)	48
19	JUANES Mala Gente (Universal)	46
20	JOSEPH FONSECA Que Levanten La Mano (Karen)	44
21	SHAKIRA Que Me Quedes Tú (Sony Discos)	44
22	NOELIA Clávame Tu Amor (Fonovisa)	40
23	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	39
24	JANDY FELIZ Amores (Universal)	38
25	MANA Mariposa Traicionera (Warner M.L.)	37

Data is compiled from the airplay week of February 16-22, and based on a point system.
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Going For Adds

LIMI-T 21 Perdóname (EMI Latin)
FRANKIE NEGRON Mi Mulata (Warner M.L.)
ILEGALES Siento (EMI Latin)

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URBAN AC

LW	TW	ARTIST	SON	Label
2	1	SYLEENA JOHNSON	Guess What (Jive)	
1	2	JAHEIM	Fabulous (Divine Mill/WB)	
3	3	MUSIQ	Dantchange (Def Soul/IDJMG)	
5	4	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
6	5	TYRESE	How You Gonna Act Like That (J)	
4	6	WHITNEY HOUSTON	One Of Those Days (Arista)	
7	7	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
8	8	HEATHER HEAOLEY	He Is (RCA)	
9	9	GERALD LEVERT	Closure (Elektra/EEG)	
13	10	K-CI & JOJO	This Very Moment (MCA)	
10	11	GERALD LEVERT	Funny (Elektra/EEG)	
12	12	LUTHER VANOROSS	I'd Rather (J)	
14	13	FLOETRY	Say Yes (DreamWorks)	
11	14	RUFF ENOZ	Someone To Love You (Epic)	
16	15	DRU HILL	I Should Be... (Def Soul/IDJMG)	
18	16	BLACKSTREET	Deep (DreamWorks)	
23	17	RON ISLEY F/R. KELLY	What Would You Do? (DreamWorks)	
17	18	DEBORAH COX	The Morning After (J)	
19	19	AALIYAH	Miss You (Blackground/Universal)	
22	20	KEM	Love Calls (Motown/Universal)	
20	21	AL JARREAU	Secrets Of Love (GRP/VMG)	
24	22	TONY TERRY	In My Heart (Golden Boy)	
21	23	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	
—	24	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
27	25	JEFF MAJORS	Somebody Bigger (Music One)	
26	26	SOUNDS OF BLACKNESS	Don't You Ever Give Up (Sounds Of Blackness)	
28	27	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	
25	28	TONI BRAXTON	A Better Man (Arista)	
29	29	THEO	Get Your Groove On (TWP Productions)	
—	30	R. KELLY	Ignition (Jive)	

#1 MOST ADDED

BRIAN MCKNIGHT *Shoulda, Woulda, Coulda (Motown)*

#1 MOST INCREASED PLAYS

BRIAN MCKNIGHT *Shoulda, Woulda, Coulda (Motown)*

TOP 5 NEW & ACTIVE

- KIM WATERS *You Know That I Love You (Shanachie)*
- DONNIE MCCLURKIN F.Y. AOAMS *The Prayer (Verity)*
- JAHEIM *Put That Woman First (Divine Mill/WB)*
- CHICO DEBARGE *Not Together (In The Paint/Koch)*
- KELLY PRICE *He Proposed (Def Soul/IDJMG)*

URBAN begins on Page 47.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	SALIVA	Always (Island/IDJMG)	
2	2	SEETHER	Fine Again (Wind-up)	
3	3	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
4	4	GODSMACK	Straight Out Of Line (Republic/Universal)	
5	5	CHEVELLE	The Red (Epic)	
7	6	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
6	7	TAPROOT	Poem (Velvet Hammer/Atlantic)	
8	8	DISTURBED	Remember (Reprise)	
10	9	TRAPT	Headstrong (Warner Bros.)	
9	10	MUDVAYNE	Not Falling (Epic)	
11	11	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
12	12	SOCIALBURN	Down (Elektra/EEG)	
14	13	DISTURBED	Prayer (Reprise)	
13	14	RA Oo You Call My Name	(Republic/Universal)	
15	15	FOO FIGHTERS	Times Like These (Roswell/RCA)	
16	16	FOO FIGHTERS	All My Life (Roswell/RCA)	
17	17	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
19	18	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
21	19	CHEVELLE	Send The Pain Below (Epic)	
18	20	AUDIOSLAVE	Cochise (Interscope/Epic)	
26	21	(HEO) PLANET EARTH	Blackout (Volcano/Jive)	
20	22	FUEL	Won't Back Down (Wind-up)	
28	23	STONE SOUR	Inhale (Roadrunner/IDJMG)	
29	24	OUTSPOKEN	Farther (Lava)	
23	25	PACIFIER	Bullitproof (Arista)	
25	26	NIRVANA	You Know You're Right (Geffen/Interscope)	
30	27	OLEANDER	Hands Off The Wheel (Sanctuary/SRG)	
31	28	STEREOMUD	Breathing (Columbia)	
32	29	BLINDSIDE	Sleepwalking (Elektra/EEG)	
24	30	EXIES	My Goddess (Virgin)	

#1 MOST ADDED

LINKIN PARK *Somewhere I Belong (Warner Bros.)*

#1 MOST INCREASED PLAYS

REVIS *Caught In The Rain (Epic)*

TOP 5 NEW & ACTIVE

- UNLOCO *Failure (Maverick/Reprise)*
- STAGE 1 *Will Be Something (Maverick/WB)*
- PEARL JAM *Get Right (Epic)*
- SUM 41 *The Hell Song (Island/IDJMG)*
- TAPROOT *Mine (Velvet Hammer/Atlantic)*

ROCK begins on Page 69.

COUNTRY

LW	TW	ARTIST	SON	Label
2	1	BLAKE SHELTON	The Baby (Warner Bros.)	
3	2	TERRI CLARK	I Just Wanna Be Mad (Mercury)	
6	3	DIXIE CHICKS	Travelin' Soldier (Monument)	
1	4	MARK WILLIS	19 Somethin' (Mercury)	
4	5	GARY ALLAN	Man To Man (MCA)	
7	6	JOE NICHOLS	Brokenheartsville (Universal South)	
5	7	AARON LINES	You Can't Hide Beautiful (RCA)	
9	8	ALAN JACKSON	That'd Be Alright (Arista)	
8	9	BRAD PAISLEY	I Wish You'd Stay (Arista)	
10	10	KENNY CHESNEY	Big Star (BNA)	
11	11	SHANIA TWAIN	Up! (Mercury)	
12	12	TRACE ADKINS	Chrome (Capitol)	
17	13	TIM MCGRAW	She's My Kind Of Rain (Curb)	
13	14	KEITH URBAN	Raining On Sunday (Capitol)	
16	15	MARTINA MCBRIDE	Concrete Angel (RCA)	
15	16	VINCE GILL	Next Big Thing (MCA)	
14	17	JENNIFER HANSON	Beautiful Goodbye (Capitol)	
18	18	DIAMOND RIO	I Believe (Arista)	
19	19	TOBY KEITH	Rock You Baby (DreamWorks)	
21	20	DEANA CARTER	There's No Limit (Arista)	
22	21	CHRIS CAGLE	What A Beautiful Day (Capitol)	
20	22	FAITH HILL	When The Lights Go Down (Warner Bros.)	
24	23	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
23	24	PHIL VASSAR	This Is God (Arista)	
25	25	JEFF BATES	The Love Song (RCA)	
26	26	RANDY TRAVIS	Three Wooden Crosses (Word/Curb/Warner Christian)	
27	27	MONTGOMERY GENTRY	Speed (Columbia)	
28	28	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
30	29	JO DEE MESSINA	Was That My Life (Curb)	
29	30	CRAIG MORGAN	Almost Home (Broken Bow)	

#1 MOST ADDED

DARRYL WORLEY *Have You Forgotten (DreamWorks)*

#1 MOST INCREASED PLAYS

DIXIE CHICKS *Travelin' Soldier (Monument)*

TOP NEW & ACTIVE

- STEVE WARINER *Snowfall On The Sand (Selectone)*
- MARK WILLIS *When You Think Of Me (Mercury)*
- RAONEY FOSTER *Scary Old World (Dualtone)*
- SARA EVANS *Backseat Of A Greyhound Bus (RCA)*
- TANYA TUCKER *Old Weakness (Coming On...) (Tuckertune/Capitol)*

COUNTRY begins on Page 52.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
3	1	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
1	2	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
2	3	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
7	4	FOO FIGHTERS	Times Like These (Roswell/RCA)	
6	5	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
11	6	EVANESCENCE	Bring Me To Life (Wind-up)	
4	7	SALIVA	Always (Island/IDJMG)	
5	8	CHEVELLE	The Red (Epic)	
8	9	SEETHER	Fine Again (Wind-up)	
12	10	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
9	11	SUM 41	Still Waiting (Island/IDJMG)	
15	12	COLDPLAY	Clocks (Capitol)	
10	13	FOO FIGHTERS	All My Life (Roswell/RCA)	
16	14	GOOD CHARLOTTE	The Anthem (Epic)	
17	15	GODSMACK	Straight Out Of Line (Republic/Universal)	
14	16	TAPROOT	Poem (Velvet Hammer/Atlantic)	
19	17	TRAPT	Headstrong (Warner Bros.)	
18	18	DONNAS	Take It Off (Lookout/Atlantic)	
20	19	SOCIALBURN	Down (Elektra/EEG)	
13	20	ZWAN	Honestly (Reprise)	
25	21	AFI	Girl's Not Grey (DreamWorks)	
23	22	DISTURBED	Remember (Reprise)	
21	23	NIRVANA	You Know You're Right (Geffen/Interscope)	
22	24	UNWRITTEN LAW	Rest Of My Life (Lava)	
26	25	CHEVELLE	Send The Pain Below (Epic)	
29	26	USED	Buried Myself Alive (Reprise)	
24	27	TRANSPLANTS	Diamonds & Guns (Epitaph)	
30	28	FINCH	What It Is To Burn (Drive-Thru/MCA)	
27	29	EXIES	My Goddess (Virgin)	
28	30	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	

#1 MOST ADDED

LINKIN PARK *Somewhere I Belong (Warner Bros.)*

#1 MOST INCREASED PLAYS

EVANESCENCE *Bring Me To Life (Wind-up)*

TOP 5 NEW & ACTIVE

- PEARL JAM *Get Right (Epic)*
- SYSTEM OF A DOWN *I-E-A-I-A-I-O (American/Columbia)*
- SOUNDTRACK OF OUR LIVES *Sister Surround (Republic/Universal)*
- SUM 41 *The Hell Song (Island/IDJMG)*
- MUSIC *Take The Long Road And Walk It Take The Long... (Capitol)*

ALTERNATIVE begins on Page 74.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	BONEY JAMES	Grand Central (Warner Bros.)	
2	2	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
3	3	STEVE COLE	Off Broadway (Warner Bros.)	
4	4	BWB	Groovin' (Warner Bros.)	
5	5	PETER WHITE	Who's That Lady? (Columbia)	
7	6	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WBF)	
8	7	MINDI ABAIR	Lucy's (GRP/VMG)	
6	8	STEVE OLIVER	High Noon (Native Language)	
10	9	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
9	10	KENNY G	Paradise (Arista)	
12	11	BOB BALDWIN	The Way She Looked At Me (Narada)	
11	12	DIANA KRALL	Just The Way You Are (Verve/VMG)	
16	13	KIM WATERS	Waterfall (Shanachie)	
17	14	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	
14	15	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
15	16	CRAIG CHAOUICO	Afterglow (Higher Octave)	
19	17	JOAN OSBORNE	I'll Be Around (Compendia)	
18	18	N. BROWN & M. McDONALD	I Still Believe (Warner Bros.)	
25	19	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
20	20	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
21	21	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
—	22	NATALIE COLE F/DIANA KRALL	Better Than Anything (GRP/VMG)	
23	23	AL JARREAU	Random Act Of Love (GRP/VMG)	
28	24	SPYRO GYRA	Getaway (Heads Up)	
27	25	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
22	26	DONNA GARDIER	How Sweet It Is (Dome Records Limited)	
24	27	JEFF LORBER	Chopsticks (GRP/VMG)	
26	28	NESTOR TORRES	Watermelon Man (Shanachie)	
29	29	JONATHAN BUTLER	Pata Pata (Warner Bros.)	
30	30	PIECES OF A DREAM	Loves Silhouette (Heads Up)	

#1 MOST ADDED

EUGE GROOVE *Rewind (Warner Bros.)*

#1 MOST INCREASED PLAYS

NATALIE COLE F/IANNA KRALL *Better Than Anything (GRP/VMG)*

TOP 5 NEW & ACTIVE

- CRUSAOERS *Viva De Funk (GRP/VMG)*
- PAUL HARDCASTLE *Oesire (Trippin' 'n Rhythm)*
- BLAKE AARON *One Moment With You (Innervision)*
- JOE MCBRIDE *Keeping It Real (Heads Up)*
- DAVID LANZ *Romantica (Decca)*

Smooth Jazz begins on Page 66.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	COLDPLAY	Clocks (Capitol)	
4	2	WALLFLOWERS	How Good It Can Get (Interscope)	
2	3	DAVE MATTHEWS BAND	Grey Street (RCA)	
5	4	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
3	5	TORI AMOS	A Sorta Fairytale (Epic)	
7	6	PAUL SIMON	Father And Daughter (Nick/Jive)	
6	7	BECK	Lost Cause (Geffen/Interscope)	
8	8	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
9	9	RHETT MILLER	Come Around (Elektra/EEG)	
12	10	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
10	11	DAVID GRAY	Be Mine (A TO/RCA)	
11	12	JOHN MAYER	Why Georgia (Aware/Columbia)	
14	13	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
15	14	SOUNDTRACK OF OUR LIVES	Sister Surround (Republic/Universal)	
13	15	SHERYL CROW	C'mon, C'mon (A&M/Interscope)	
16	16	MATCHBOX TWENTY	Disease (Atlantic)	
17	17	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
21	18	MATCHBOX TWENTY	Unwell (Merisma/Atlantic)	
18	19	MAROON 5	Harder To Breathe (Octone)	
20	20	STONE SOUR	Bother (Roadrunner/IDJMG)	
—	21	JAYHAWKS	Save It For A Rainy Day (American/Lost Highway/IDJMG)	
25	22	SISTER HAZEL	Your Mistake (Sixth Man)	
23	23	ZWAN	Honestly (Reprise)	
24	24	DAVE MATTHEWS BAND	Grace Is Gone (RCA)	
29	25	KATHLEEN EDWARDS	Six O'Clock News (Zoe/Rounder)	
—	26	BRUCE SPRINGSTEEN	Waitin' On A Sunny Day (Columbia)	
26	27	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
—	28	DAR WILLIAMS	I Saw A Bird Fly Away (Razor & Tie)	
22	29	PRETENDERS	Complex Person (Artemis)	
19	30	BRAD SHININ'	(Redline)	

#1 MOST ADDED

LUCINDA WILLIAMS *Righteously (Lost Highway)*

#1 MOST INCREASED PLAYS

JASON MRAZ *The Remedy (I Won't Worry) (Elektra/EEG)*

TOP 5 NEW & ACTIVE

- LUCINDA WILLIAMS *Righteously (Lost Highway)*
- RED HOT CHILI PEPPERS *Can't Stop (Warner Bros.)*
- TORI AMOS *Taxi Ride (Epic)*
- TOM PETTY & THE HEARTBREAKERS *Have Love Will Travel (Warner Bros.)*
- JOHNNY MARR *Down On The Corner (iMusic)*

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Publisher's Profile

By Erica Farber



JIM DUNCAN

Programming Partner, KENC-FM Radio

Those who say that radio is not experimenting with new formats these days may change their minds when they hear what Jim Duncan is up to. Many of us are familiar with Duncan as the former President of Duncan's American Radio Company, which published a series of books and reports that provided a range of data and analysis for the commercial radio industry.

Duncan closed that company early this year and bought in to a radio group located in Santa Fe, NM. On or around March 1 Duncan and his partners will be signing on a new station called "Enchantment FM" (KENC). Duncan will program an entire station for the first time in his life and also do the 5-9pm airshift.

Getting into the business: "I graduated from college, and my first job was working for a small FM in Kalamazoo, MI owned by Stephen Trivers and Bill Wertz. I was a salesman. They had a music syndication service called KalaMusic. They received all the Arbitron books for each market. To educate myself, I took the books home at night and made lists of who was the top 10 in this and the top 20 in that and who owned what. I put it all into a spiral notebook and gave it to Steve, thinking maybe it could be useful.

"Steve was an officer of the NAFMB at that time, and he took the notebook to one of their conventions. Eight or 10 people saw it and asked if they could have copies of it. I made the copies, and it dawned on me that, perhaps, there was a market here. I called Arbitron, run by Bill McClenegan at that time, and asked for the rights to do a summary digest of their data. Bill said, 'No way, pal.' He's a wonderful gruff guy with a heart of gold. About six or eight months later I got this phone call out of the blue from Bill. He said, 'Go ahead and do it.' The next day he resigned as President. It was 'Give the kid a break' time.

"By that time I'd taken a position as Media Director of an advertising agency. I did digests called *American Radio* at night. The first edition sold 265 copies at \$19 apiece. In 1981 I left the agency and started doing this full-time. We came up with various ways of analyzing radio that I think were valuable. About three years ago I could see the data that I provided was not quite as valuable after consolidation. We limped along for the last couple of years and finally decided to close down altogether.

"I had another goal in mind: to take some of the theories and philosophies I've developed and try them at an individual radio station. I bought in to a group in Santa Fe, and we're going on the air with a single FM station in March."

How he picked Santa Fe: "My wife and I have been coming here for about 20 years. We bought a piece of land and sat on it for years. It is the perfect piece of land, and we built a house on it. We just finished in September. I love Santa Fe — the diversity, the multiculturalism, the

pure culture of the market and the history. And it's a beautiful place to live. I'm here about 80% of the time. My wife is still with Emmis in Indianapolis as their Market Manager. It's very difficult."

His vision for Enchantment: "What I wanted was music that has not been played on commercial radio but that is good music, no matter what the genre. I've gone through something like 5,000 albums over the last five years and selected about 1,200 cuts. In Santa Fe there are so many signals that if you can get a two or three share, you're doing really well. We estimate that about 90% of our playlist has never been played by any commercial station in Albuquerque or Santa Fe. Our goal is to apply certain disciplines in our programming that might be lacking in public radio.

"It's going to be about 30% jazz-based — not smooth jazz, but contemporary and traditional jazz. There will also be elements of classical, world music — primarily from Mexico, the Caribbean, Brazil and Africa, and Celtic — blues, folk, bluegrass, some Triple A, a few oldies and a lot of cabaret. About 10% of our active playlist will be local Santa Fe artists. We'll be more uptempo and aggressive during the day and quite laid-back in the evenings. The first cut we play will be 'Take 5' by Dave Brubeck."

Biggest challenge: "Trying to carve out an identity when you have a market with only 80,000 people and 40 serviceable signals, almost all from Albuquerque. Also, getting the word out early. We have a little bit of marketing money, so we'll have a chance. It'll be 102.9, KENC, Enchantment FM. The motto for the state of New Mexico is the Land of Enchantment; we're picking up on that."

State of the industry: "I have mixed feelings and a lot of concerns. There are four main constituencies of radio: the owners, the listening public, the advertisers and the future. Anybody who owned stations during the '90s had financial windfalls because of consolidation. The consolidators have had the same. Perhaps the overall presentation — not necessarily the music, but the presentation — has improved some since 1996, at least in the medium and small markets. I don't think consolidation has meant much to the overall sound of stations in the larger markets.

"For the listening public, there have been no important format developments. Everything we hear are subsets of established formats. I don't see a whole lot of innovation. Our listeners are telling us they're not very happy with the medium. Back in 1989, at any one time an average of 17.5% of the 12+ population was listening to radio. Now it's 14.5%. That's a 17% drop in a period of 10-12 years. The listening levels are the lowest since 1975.

"There are a lot of reasons for that — competing media, the Internet — but I think other factors hurt us. One would be increasing spotloads. Another is that radio managed to chase away most listeners over 50. There's no music format for older people that I can see. For advertisers, I see consolidation as purely a negative. The stations, when they got into clusters, got pricing power. They were able to raise rates. More important, they were able to get a lot more power over advertisers by offering package deals and marrying the weak with the strong.

"For the final constituency, which I call the future — let me define that as future entrepreneurs and future young people seeking jobs in our industry — consolidation has been a pure disaster. There aren't stations for entrepreneurs to buy in the top 200 markets anymore. If you're going to put together a group, you have to go to rural or unrated markets to have a chance. Secondly, for the young people coming in, particularly in programming and as air talent, there are maybe half as many jobs available now as there were in 1990 — maybe not even that many. Some of those jobs would have been lost because of new technology, but consolidation made it worse."

Something about him that might surprise our readers: "I spent my career trying to look for national

trends and national conditions, and here I am trying to take a little radio station and make it successful. That's the biggest change. I've had to learn to compromise and to develop some people skills that I didn't have before. Most of my work was done in a home office, in a den or library or someplace, and I really didn't have to develop people skills. Now I do."

Most influential individual: "First, Steve Trivers, who gave me encouragement when I was a young man who knew nothing about the industry. Second, Jeff Smulyan. He gave me a lot of encouragement, but, most of all, he makes me laugh. That's so valuable. He's such a bright guy. Finally, Tom Stoner, who taught me humanitarianism and philanthropy. Tom is one of the most admirable people in the industry."

Career highlight: "Helping people new to the industry, spending time with them and trying to teach them how to use my materials so they could become knowledgeable about the industry and execute their dreams. I really appreciate that. My wife, Christine, was just elected to the NAB board, and I'm really proud of her. My daughter Erica, who, with her husband, Dave, just announced they're pregnant. My daughter Becky, who just became the first member of the family to graduate Phi Beta Kappa; I'm proud of that. And my stepson, David, who graduates in May from Purdue."

Career disappointment: "In 1997 Steve Dodge of American Radio Systems decided he wanted to sell. I was an active member of the board and thought it was going to be the perfect consolidator — one with a conscience. We had great people: Steve as the dealmaker and finance guy; super managers in David Pearlman, John Gehron and Don Boloukos. We had a wonderful board of radio people. One day, out of the blue, Steve said he wanted to sell. I was crushed.

"The handwriting was on the wall that there were going to be three or four really large radio companies, and I thought ARS was going to be one of them. When ARS went up for sale, there were only two bidders. One was Mel Karmazin of CBS with cash, and the other was Jacor, Randy Michaels and Sam Zell with stock. Steve made the decision that he wanted the cash, but I often thought that Jacor and ARS would have been a superb radio company. It didn't happen, and I was disappointed."

Favorite radio format: "There are four stations that I admire most. One is WJR/Detroit, particularly when JP McCarthy was on the air. WGN/Chicago would be the second one, Bob Collins in particular. I also like KBCO/Denver. Above all is WLOQ/Orlando, a small class A independent that's been a Jazz station since the middle '70s. I like full-service Triple A and Jazz."

Favorite television show: "Six Feet Under, CNBC and the Weather Channel."

Favorite book: "A Soldier of the Great War, by Mark Helprin; Cold Mountain, by Charles Frazier; and Island, by Alistair MacLeod."

Favorite movie: "Night of the Hunter, directed by Charles Laughton."

Favorite restaurant: "Geronimo's in Santa Fe."

Beverage of choice: "Any single malt scotch."

Hobbies: "Meteorology. I love studying weather. I have a wonderful mineral collection. It's one of the best private collections in the country. Reading contemporary fiction and hiking."

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Advice for broadcasters: "I'd love to see radio become more of an art form and less of a science. We need to give individual programmers more license to execute their personal visions. We've become too cookie-cutter, too standardized, too homogenized. I would love to see those who control major clusters take just one station and do something experimental. Finally, try to lead the audience instead of following them. Try programming the audience hasn't been exposed to before. Try to become a leader instead of a follower. We've become overresearched. We play music that's too safe."

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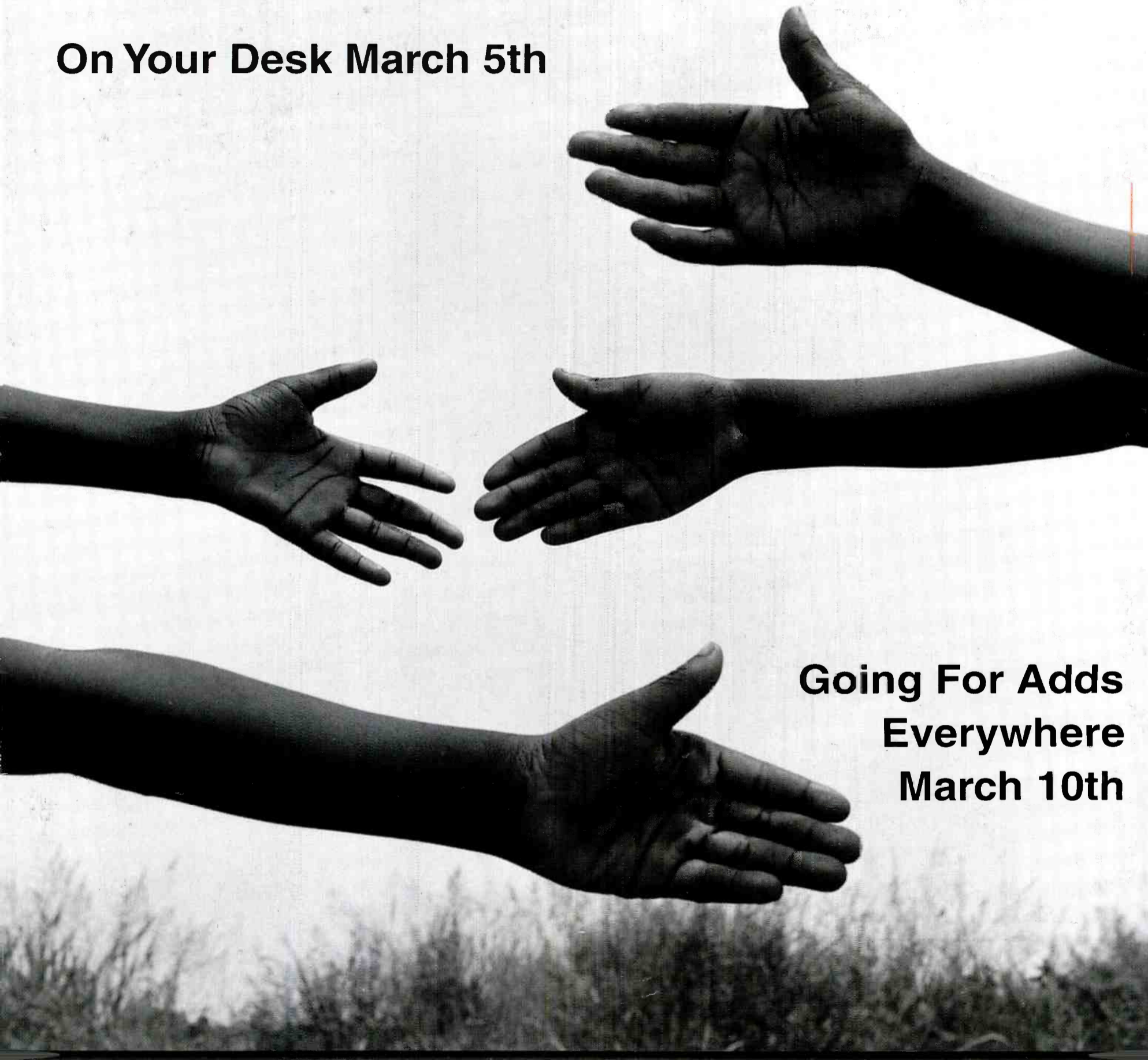
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