

NEWSSTAND PRICE \$6.50

### Monica Takes Most Added Honors

J Recording artist Monica is Most Added this week with her latest single, "So Gone," from her highly anticipated new album. The track takes the adds title at Urban and CHR/Rhythmic, with 44 and 46 adds, respectively. "Gone" also debuts on the Urban chart at No. 45.



APRIL 4, 2003



This year's R&R Christian special is dedicated to the diversity that abounds in Christian formats today. R&R Christian Editor Rick Welke has crafted a package of articles that speak to the unity and diversity of the Christian radio and recording industries. It all starts on the next page.

# See Yourself on Television!

You're invited to attend Curb Records Late Nite TV Concert in the Tennessee Ballroom at the Renaissance Hotel



**Monday April 7th**  
9:30pm - 11:30pm

DOORS OPEN AT 9:00pm  
Seating is limited  
Television taping starts promptly at 9:30pm  
Come and make history on Curb TV!

**HOSTED BY CURB RECORDING ARTIST, JAMIE SLOCUM**

**SPECIAL GUESTS INCLUDE: PLUMB, NATALIE GRANT, JIM WITTER, NATE SALLIE AND OTHERS!**

**PLUS YOUR FAVORITES: Top Ten Countdown, Man on the Street, Headlines and Viewer Mail**







stacie orrico  
*Stuck*

**RateTheMusic.Com:**  
**#1 Females 18-24**

**Christian CHR Top 30** 7  
**Christian AC Top 30** 18  
**CHR/Pop Top 50** 25

**"Stacie Orrico is the real deal. This song only scratches the surface of what is yet to come, and we already have Top 10 phones on 'Stuck'."**  
**—Paul "Cubby" Bryant, MD, WHTZ/New York**

**"Talented, sincere, exciting, Stacie continues to delight the ears of our listeners!"—Allen Power, GM, 104.7-WFSH, Atlanta**

**Album in stores NOW**

from the self-titled album  
**stacie orrico**

Produced by Dallas Austin and Matt Serletic  
Engineered by Rick Steppard and Andy Ackland  
Mixed by Jean-Marie Herval

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WHERE ARE ALL THE SELLERS?

Radio's perennial problem of turnover in the sales department has motivated a constructive response from Susquehanna/Kansas City Director/Sales Promotion **Michelle England**, who prescribes separate transactional and account development divisions. Additionally, learn how to generate nontraditional revenue from existing events with first-time R&R columnist and longtime NTR expert **Sylvia Allen**. There's also a new "Objection Overruled!" from **Irwin Pollack** and copywriting tips by **Jeffrey Hedquist**.

Pages 8-10

TROPICAL TUNES BOW IN L.A.

On March 1 SBS broadened the Spanish-language radio presence in Los Angeles with the market's first Tropical-format station. KZAB & KZBA (93.5) is targeted to Southern California's emerging Central American population, part of the market's 4 million-plus Hispanic inhabitants. R&R Latin Formats Editor **Jackie Madrigal** discusses the station's launch and strategy with SBS/Los Angeles Programming Manager **Fernando Perez**.

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R&R NUMBER ONES

CHR/POP

• 50 CENT In Da Club (Shady/Aftermath/Interscope)

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

• DARRYL WORLEY Have You Forgotten (DreamWorks)

AC

• CHRISTINA AGUILERA Beautiful (RCA)

HOT AC

• AVRIL LAVIGNE I'm With You (Arista)

SMOOTH JAZZ

• MINO! ABAIR Lucy's (GRP/VMG)

ROCK

• AUDIOSLAVE Like A Stone (Interscope/Epic)

ACTIVE ROCK

• GOOSMACK Straight Out Of Line (Republic/Universal)

ALTERNATIVE

• LINKIN PARK Somewhere I Belong (Warner Bros.)

TRIPLE A

• COLOPLAY Clocks (Capitol)

CHRISTIAN AC

• NEWSBOYS He Reigns (Sparrow)

CHRISTIAN CHR

• SWITCHFOOT More Than Fine (Sparrow)

CHRISTIAN ROCK

• SWITCHFOOT Meant To Live (Sparrow)

CHRISTIAN INSPO

• PHILLIPS, CRAIG & OEAN My Praise (Sparrow)

SPANISH CONTEMPORARY

• SHAKIRA Que Me Quedes Tu (Sony Discos)

TEJANO

• KUMBIA KINGS... No Tengo Dinero (EMI Latin)

REGIONAL MEXICAN

• KUMBIA KINGS... No Tengo Dinero (EMI Latin)

TROPICAL

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



Powell Sets June 2 Target Date For Ownership Rules

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

Finally putting a stake in the ground about when the issue will be decided, FCC Chairman Michael Powell last week set June 2 as the tentative release date for a final order on the agency's combined review of six media ownership limits, including how the FCC defines a radio market and the existing

broadcast/newspaper cross-ownership ban.

Powell said that it's unlikely the FCC will pre-release the new rules, as was requested by Sens. Wayne Allard, Susan Collins and Olympia Snowe last month, since he said the FCC has no reason to take such a step unless it needs further input. He added that such action

FCC ▶ See Page 29

Radio's War Coverage Meets Approval

Most surveyed use radio for news and information from Iraq conflict

By Julie Gidlow  
R&R News Editor  
jgidlow@radioandrecords.com

Paragon Media Strategies surveyed 450 people nationwide who are following the war with Iraq to explore what medium people are using to get their news and information on the war. Of those surveyed nationally (50% male/50% female) between March 21-24, 63% report that they are following the war "very much," 33% "somewhat" and 4% "not very much."

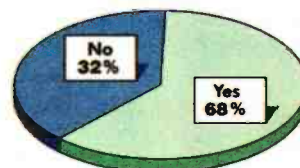
Some 10% of respondents said they first heard on the radio that the U.S. had officially begun war with Iraq. About 79% said they first heard it on TV, while 2% said the Internet and 1% said the newspaper. Some 6% found out via "other" means, and 2% were unsure.

After they heard the news, 26% of respondents said one of the other media they turned to for more information was radio. Some 53% said TV, 18% said the newspaper and 16% said the Internet. Multiple responses were accepted by Paragon when it asked what other places people turned to for more information.

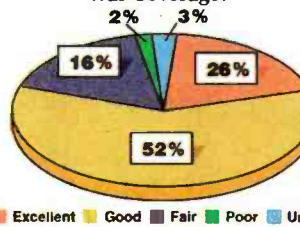
Ten percent of respondents also said they first heard on the radio that there was an actual attack on Iraq by the U.S. Compare that to 80% who first heard it on TV, 3% who first saw it on the Internet and 2% who first read it in the newspaper.

About 22% listed radio as another source they turned to for more information after they heard about the actual attack, while 54%

Do You Listen To Radio For War News & Information?



How Do You Rate Radio's War Coverage?\*



\* Among those who listen to radio for war news and information.  
Source: Paragon Media Strategies

listed TV as an alternate source. Some 16% listed the newspaper as a source for more details, and 15% surfed the Internet for more info. Again, multiple responses were accepted to this question.

WAR ▶ See Page 14

RLG/Nashville Adds Provident

Galante oversees PMG, Hemmings Pres./CEO

By Frank Correa  
R&R Music Editor  
fcorrea@radioandrecords.com

Provident Music Group, one of the world's largest Christian music companies and part of the Zomba Music Group, will



Galante Hemmings

now operate under the umbrella of RCA Label Group/Nashville. While it will remain a freestanding operation, Provident will be overseen by RLG/Nashville Chairman Joe Galante.

Additionally, Terry Hemmings has been appointed to the newly created post of President/CEO of PMG. Reporting to Galante, he will be responsible for all operations at Provident.

PROVIDENT ▶ See Page 29

Q4 Earnings Season Draws To A Close

Both Sirius and XM Satellite Radio reported improved Q4 and year-end 2002 revenue, but they also posted increased losses as they struggle to offset operations costs with more subscriber revenue.

Sirius' Q4 revenue grew from nil to \$685,000, but net loss applicable to common stockholders widened from \$83.6 million (\$1.52 per share) to \$134.1 million (\$1.74). Subscriber revenue was actually \$727,000, but that was impacted by \$107,000 worth of mail-in rebates that were paid directly to new subscribers.

For 2002, Sirius' total revenue

EARNINGS ▶ See Page 14

CHRISTIAN: HOUSE OF MANY ROOMS

Diversity is key to the success of the format

By Rick Welke  
R&R Christian Editor  
rwelke@radioandrecords.com

There is nothing more family-friendly than a cozy house. Christian radio is one of few formats that uses many different styles and forms to create an artistic picture of the meaning behind the music. Whether it is pop, rock, adult contemporary, inspirational, jazz or something else, the



Welke

genres contained within the Christian format are many and profound.

I am amazed at the complexity of our format and the opportunities that lie at our doorstep. Mainstream labels are now getting involved in this corner of the industry. Some believe this is a serious move in the wrong direction, while others feel that

See Page 85

Welcome To Our Home

By Chuck Finney  
National PD/Brand Manager,  
Salem Communications

You've seen the headlines about violence on TV causing kids to act more aggressively and lower educational standards. We're also graduating teenagers out of high school who can't read, experiencing higher personal safety concerns and allowing easier access to places on the Internet we all shouldn't be.

See Page 85



# Jewel Intuition

The new single.

Highly anticipated  
new album  
IN STORES JUNE 3.

Produced By  
Lester Mendez &  
Jewel Kilcher

Mixed By  
Serban Ghenea



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## Arbitron Ponders Sources For Hispanic Pop. Estimates

### Alternatives to Nielsen Research data examined

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

Arbitron is considering an alternative method of obtaining the population estimates needed to implement Hispanic weighting in its quarterly surveys.

Earlier this year, Arbitron announced that it planned to obtain the population estimates from Nielsen Media Research. The data is essential for the release of ratings data with Hispanic weighting procedures. Arbitron anticipates it will begin using Hispanic weighting at the start of the spring 2006 survey period.

Arbitron VP/Communications Thom Mocarsky told R&R, however, that the ratings company is still reviewing its options on whether it will receive the data from Nielsen. He explained that Arbitron does not yet have enough information to judge whether the Nielsen-supplied data will be of beneficial use.

News of Arbitron's wavering on obtaining the population estimates from Nielsen was met with criticism from some in the Spanish-language radio community. One source familiar with the situation told R&R that at least one Arbitron representative told a Spanish-language broadcast company that Nielsen is to blame for failing to resolve issues pertaining to the enumeration of the population estimates. The revelation contradicted statements made by Arbitron during its series of November meetings with Spanish-language broadcasters in Los Angeles, at which a Nielsen representative said that the burden of adopting population estimates that met Arbitron's needs is on Arbitron, the source said.

Meanwhile, Mocarsky confirmed that Arbitron has considered the

ARBITRON ▶ See Page 14

## Weiskopf Leads IDT O&O Group

Newark, NJ-based IDT Media has formed a new owned-and-operated stations group division and has named 19-year broadcast sales and management veteran Jim Weiskopf the new unit's President. Weiskopf, who will assume his new position on April 7, was most recently GM for Clear Channel's Sports/Talk WTEM, News/Talk WTNT and Business/Talk WWRC in Washington, DC.



Weiskopf

"As we build out our owned-and-operated group, our aim is to make strategic acquisitions that not only enlarge our broadcast reach but make business sense as well," IDT Media CEO Mitch Burg said. "With his extensive broadcast man-

agement experience, Jim Weiskopf will play an important role toward the realization of those goals."

IDT Media, which also owns Talk America Radio Networks, recently acquired WMET-AM/Washington in what the company says is its first step toward a long-term strategy of acquiring more radio stations in major U.S. markets to build a significant broadcast group with national reach.

"Our plan for the owned-and-operated stations group is moving from vision to reality," said Jim Courter, CEO of IDT Media parent

WEISKOPF ▶ See Page 29

## Curley To Join AP As Pres./CEO

Tom Curley has been named President/CEO of the Associated Press, effective June 1. Curley, who is currently President/Publisher of Gannett's USA Today, will become only the 12th person to lead the AP since its founding in 1848. He will succeed Louis Boccardi, who recently announced plans to retire after 36 years with AP, 18 of those at the helm of the news organization's worldwide operations.



Curley

"Tom Curley is an experienced journalist and news and business executive uniquely qualified to lead the AP," Chairman Burl Osborne said. "His broad experience in

news, finance and management and his lifelong passion for excellence in journalism in all its forms make him an ideal choice for an AP already well positioned for future growth."

Curley first joined Gannett at the Rochester, NY Times-Union in 1972 and was named Director/Information for the company in 1976. In 1979 he was tapped by then-Gannett Chairman Al Neuharth to become part of a team that was studying the feasibility of a new national newspaper — a project that became USA Today. After serving as the editor and

CURLEY ▶ See Page 14



**FACES FOR TV AND RADIO** Westwood One and CNBC launched CNBC Business News Radio, which delivers a one-minute hourly business report to affiliates, this week. Produced by CNBC and anchored by the cable network's top anchors and reporters, the service debuted on stations nationwide, including WCBS-AM/New York, KYW/Philadelphia, KNEW/San Francisco and WGST/Atlanta. Seen here looking businesslike are (l-r) CNBC Enterprises GM Bob Meyers, WW1 President/CEO Joel Hollander and CNBC's Maria Bartiromo and Ron Insana.

## ARTISTdirect Ups Mataragas To VP/Rhythm Crossover Post

Saiger-Russell, Jacobs take Nat'l Director positions

ARTISTdirect Records has promoted Philip Mataragas to VP/Rhythm Crossover. An 11-year record promotion veteran, Mataragas joined ARTISTdirect in early 2002 as Director/East Coast Rhythm Crossover. He has held promotion posts at TVT Records, Artemis, Red Ant, EMI and Relativity/Sony.



Mataragas



Saiger-Russell



Jacobs

The label has also elevated Aimee Saiger-Russell to National Director/Pop Promotion and named Michelle Jacobs National Director/Pop & Crossover.

Mataragas and Saiger-Russell will continue to work out of BMG in New York. Jacobs will be located in the label's Los Angeles home office. All three staffers will report directly to label Sr. VP/Promotion Michael Whited.

"Philip has always been in a situation where he's had to go out and make things happen or they didn't happen at all," Whited said. "He's harder on himself than I could ever be, and he knows how to break new artists. He's the best choice I could make for my second in command at Crossover."

"Aimee knows Pop promotion. She has incredible follow-through, and she's wound tighter than a drum. I've known Michelle since she first got

ARTISTDIRECT ▶ See Page 29

## Provident

Continued from Page 1

"All of us at RLG welcome the artists and staff of Provident Music Group into the BMG family," Galante said. "Terry is a seasoned executive whose vision and passion for the music will continue to position Provident as a leader in the Christian market."

Hemming was most recently President/CEO for health care company Phye Corp. His prior music industry experience includes President/CEO stints at Music Trust Inc. and Reunion Entertainment Group. From 1987-96, he oversaw the operations of Reunion Entertainment Group and Reunion Records and Music Publishing, the recording and publishing entities for such art-

ists as Michael W. Smith, Third Day and Amy Grant. Prior to that, Hemming was an investment broker for J.C. Bradford & Co.

The association of PMG with RLG/Nashville is part of BMG's integration of the Zomba Music Group, which BMG acquired in 2002. The Zomba Group of Labels purchased Brentwood Music in 1994, Reunion Records in 1996 and the Benson Music Group in 1997, which was when Brentwood Music was renamed Provident Music Group and became Zomba's home to its entire Christian music group of companies.

Currently, PMG comprises the following divisions: Reunion Records, Essential Records, Brentwood Records, Brentwood Kids Company, Cedarmont Kids and Provident Music Distribution.

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## Arthur PD At Portland 'Fish'

Dave Arthur has been promoted to PD at Salem Communications' KFIS (The Fish)/Portland, OR. Arthur had served as Asst. PD/MD at the station since its inception in September 2001. He replaces Andy West, who will focus his efforts on Salem's other Portland stations, Christian Talk & Teaching KPQD-AM & FM.

"It is a privilege and an honor to place Dave in this position," KFIS GM Dennis Hayes told R&R. "His expertise and proactive demeanor will truly enhance our programming. Andy West laid a great foundation for someone of Dave's caliber to take the station up to the next level."

Before heading to KFIS, Arthur handled the morning show at the Air1 Radio Network. Prior to that,

ARTHUR ▶ See Page 29

## Spring Forward!



Don't forget! Daylight-saving time begins this weekend. Remember to set your clocks forward one hour at 2am on April 6.



# War Uncertainties Lead Analysts To Reduce Radio Estimates

Now is the time to buy CC shares, says one

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

Two influential analysts late last week reduced their estimates for radio, lowering their 2003 revenue projections to reflect the impact of the ongoing war in Iraq.

Credit Suisse First Boston's Paul Sweeney administered an across-the-board drop in revenue and EBITDA calculations for Q1 and full-year 2003. He now forecasts revenue growth of 3%, instead of 4%, and EBITDA growth of just 1%, instead of 6%.

"Although we have not seen prolonged wall-to-wall coverage, for the most part, advertisers are tabling some of their spending until they see an end to the war," Sweeney said. "March paces, while starting out in mid-single digits, steadily eroded in the run up to the war and are currently somewhere between flat to down 3% for the month."

That said, however, Sweeney still believes that underlying advertiser demand remains strong for radio and that "the skittishness is primarily war-related." For the full year, he expects reduced revenue growth of 4%, rather than 5%, and EBITDA improvement of 6%, instead of 7%.

At the same time, Morgan Stanley analyst Michael Russell lowered

his 2003 radio revenue growth forecast from 5% to 4% due to war uncertainties. He also lowered his TV-station forecast, and the results are much bleaker for television: While Russell originally expected 2% growth this year in the sector, he now sees zero growth in 2003. He reiterated his belief that TV will be more greatly affected by the war than radio, and said the "knee-jerk 2003 consensus reductions" to radio following Westwood One's recent lowering of its Q1 guidance due to war uncertainty "were too much."

Russell said, "Radio cancellations are not as bad as earlier feared. We believe some music stations lost about two to three hours of ads, while News stations lost about two to three days' worth of ads." But he warned that a prolonged war could slow April radio sales and said he expects 2.5% growth for the industry in the month. On an individual-company basis, Russell reduced his estimates for Clear Channel, Cox Radio, Cumulus, Emmis, Radio One and Regent.

While Russell lowered his projections for Clear Channel, CIBC World Markets analyst Jason Helfstein said that now is the perfect time to buy stock in the company. "We believe investors should own Clear Channel shares at current levels and look to increase positions on weakness," Helfstein said in a report released March 28, a day after he met with Clear Channel CFO Randall Mays and VP/Investor Relations Randy Palmer.

While Mays and Palmer wouldn't discuss near-term radio trends, Helfstein said March industry revenue could fall upward of 8% and that April paces are currently flat to slightly down. While he hasn't heard much about May paces, Helfstein says, "We would not be surprised to see improving trends as advertisers continue to place forward booking to avoid being shut out if the war ends or economic conditions improve."

In the meantime, Mays and Palmer are focused on controlling costs and are targeting a fixed 3% cost growth rate for 2003.

Additional reporting by Joe Howard.

## Earnings

Continued from Page 1

grew from nil to \$805 million, while net loss applicable to common stockholders expanded from \$277.9 million (\$5.30) to \$468.5 million (\$6.13). Full-year subscriber revenue of \$1 million was offset by \$426,000 worth of costs from the rebate program. As of Dec. 31, 2002, Sirius had 29,947 subscribers.

More potential subscribers got a chance to sample the service on Tuesday, when Sirius and Hertz extended their partnership to more Hertz rental car locations. Hertz airport locations in Atlanta, Chicago, Dallas, Houston and Detroit have begun offering Sirius-equipped rental cars, joining Hertz locations in Denver, Phoenix, Las Vegas, California and Florida. Additional markets will be added in the next few months, and 33 Hertz locations will offer Sirius-equipped vehicles by July. Further, Hertz is expanding the number of vehicles available with Sirius to 28 models.

However, that news was contrasted by word that Nasdaq warned Sirius that if its stock price doesn't get above \$1 for 10 consecutive trading days between now and Sept. 16, the stock could be moved from the Nas-

daq Composite Index to the Small-Cap Index. Sirius stock last closed above \$1 on Feb. 4, when it closed at \$1.03.

Rival XM reported a Q4 net loss of \$161 million (\$1.76 per share), compared to the \$149.8 million (\$2.26) it lost a year ago, although Q4 revenue jumped from \$532,000 in Q4 2001 to \$9 million. The per-share loss was considerably worse than the estimate of analysts polled by First Call, who had a consensus estimate of \$1.38. However, analysts sometimes factor out certain costs, so the estimate may factor out certain items that XM included in its reporting.

For the year, XM's revenue jumped from \$533,000 to \$20.2 million, while the EBITDA loss widened from \$238.8 million to \$318 million. The company's full-year net loss expanded from \$307.5 million (\$5.13 per share) to \$515.9 million (\$5.95).

XM announced last week that it added 145,605 subscribers in Q4, marking a 70% jump over its Q3 subscriber growth numbers. The Q4 boost also contributed greatly to the 347,159 subscribers the company had at the end of 2002. Back in January, the company announced that it

had 360,000 subscribers, but counted among them XM receivers that had been sold but not yet activated.

Then, on Tuesday, the company announced that it has signed up a total 483,075 subscribers, taking it closer to reaching its year-end goal of 1.2 million customers. XM added more than 135,000 subscribers in Q1.

XM expects net subscriber additions to grow steadily during Q2 and Q3, with a sharp rise in Q4 once 2004 model-year cars reach dealer lots and the holiday selling season kicks off.

XM also introduced a reduced-rate "Family Plan" for existing subscribers. Starting this month, subscribers who pay the \$9.99 monthly fee will be able to add subscriptions at a cost of \$6.99 a month. "This action will not only reward our most loyal listeners," the satcaster said, "but also stimulate those customers to be XM's best salespeople in reaching even more potential customers."

## HBC Income Up

While investors are surely interested in the company's financials, most eyes are on the Univision merger Hispanic Broadcasting is hoping to close sometime soon.

EARNINGS See Page 6

## BUSINESS BRIEFS

### President Wants More Funds For U.S. Arab Network

President Bush has asked Congress for an additional \$30.5 million to fund Arabic-language Radio Sawa, heard throughout the Middle East, and a new Middle East television network. Radio Sawa is spearheaded by Westwood One founder Norm Pattiz, who will also oversee the TV network. The request was part of an emergency appropriations bill offered by the president and comes on top of \$60 million already proposed for the networks in 2004. The radio-TV venture has so far received \$57 million in funding from Congress, the *Wall Street Journal* reported this week. In addition to his work with Radio Sawa, Pattiz is being called on to line up programming for the TV network, and he told the *Journal* that he is interested in programs similar to *Friends*. "It is those kinds of programs that serve us well," he said, saying such shows can "humanize" dialogue between nations.

### DOJ Gives Official Nod To Univision-HBC Deal

The Department of Justice has given its official OK to the merger of Univision and Hispanic Broadcasting Corp. The approval comes about a month after Univision agreed, per a Justice Department request, to reduce its stake in Entravision from 27% to 10% over the next six years. The agreement also prohibits Univision from holding any voting stock in Entravision and from exerting any influence over Entravision's radio division. The Univision-HBC merger now awaits FCC approval; the commission on March 10 questioned whether Univision will have too much control over Entravision's TV division after the merger.

### Westwood One Settles Harassment Claim

Westwood One has agreed to pay \$150,000 to settle claims filed by the U.S. Equal Employment Opportunity Commission alleging that an executive harassed and fired Anthony Hicks, an African-American news and traffic reporter based at Westwood One-owned Metro Networks in St. Louis. Hicks claimed in 1999 that a Metro executive used racial insults toward him and told him that people of his race are "stupid" and shouldn't be working there. The EEOC said Westwood One has agreed to notify all Metro/St. Louis staffers that discrimination will not be tolerated and to provide race-sensitivity training and said the official Hicks complained about will be reprimanded, put on probation and made ineligible for bonuses, promotions and benefit increases for one year. Hicks told Bloomberg that the settlement "allows me to put the difficulties I had at Metro Networks behind me and get on with my life." He continued, "My hope is that the changes Metro has agreed to will prevent anyone else from going through what I went through." According to the EEOC, Hicks was at the time the company's only African-American news and traffic reporter.

### Clear Channel/New York Hosts Ask AFTRA's OK To Strike

While negotiations over voicetracking are ongoing, Clear Channel/New York's AFTRA employees have sought the union's approval to strike. The decision to request the OK comes as Clear Channel continues to seek the right to use voicetracking at WAXQ, WKTU, WLTV & WWPR/New York and air personalities are trying to prevent the company from doing so. A rally at New York's Bryant Park designed to draw attention to the hosts' position will be held on April 24. AFTRA/New York Asst. Exec. Director Peter Fuster was unavailable for comment on the CC/New York employees' request.

In other Clear Channel news, a lawsuit was filed last week in Nashville against the company by employees who allege that it violated the Fair Labor Standards Act with a policy that prohibited overtime pay to hourly employees. Lead plaintiff Thomas Bland said that although he and other hourly employees worked 60 hours or more per week, they were not allowed to earn overtime. "The company simply refused to accept time sheets reflecting more than 40 hours per week," he said. Bland wants the U.S. District Court to allow him to notify all current and former hourly employees about his claims and give them the opportunity to join the suit. Nashville-based attorney Charles Yezbak is representing the Clear Channel employees. Clear Channel Sr. VP/Marketing & Communications Lisa Dollinger was unavailable for comment.

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.

	3/28/02	3/21/03	3/28/03	Change Since	
			3/28/02	3/21/03	3/28/03
R&R Index	258.82	203.59	186.58	-28%	-8%
Dow Industrials	10,403.94	8,521.62	8,145.77	-22%	-4%
S&P 500	1,147.39	895.89	863.48	-25%	-4%



# Experience. Stability. Vision. And Kelly & Rick!

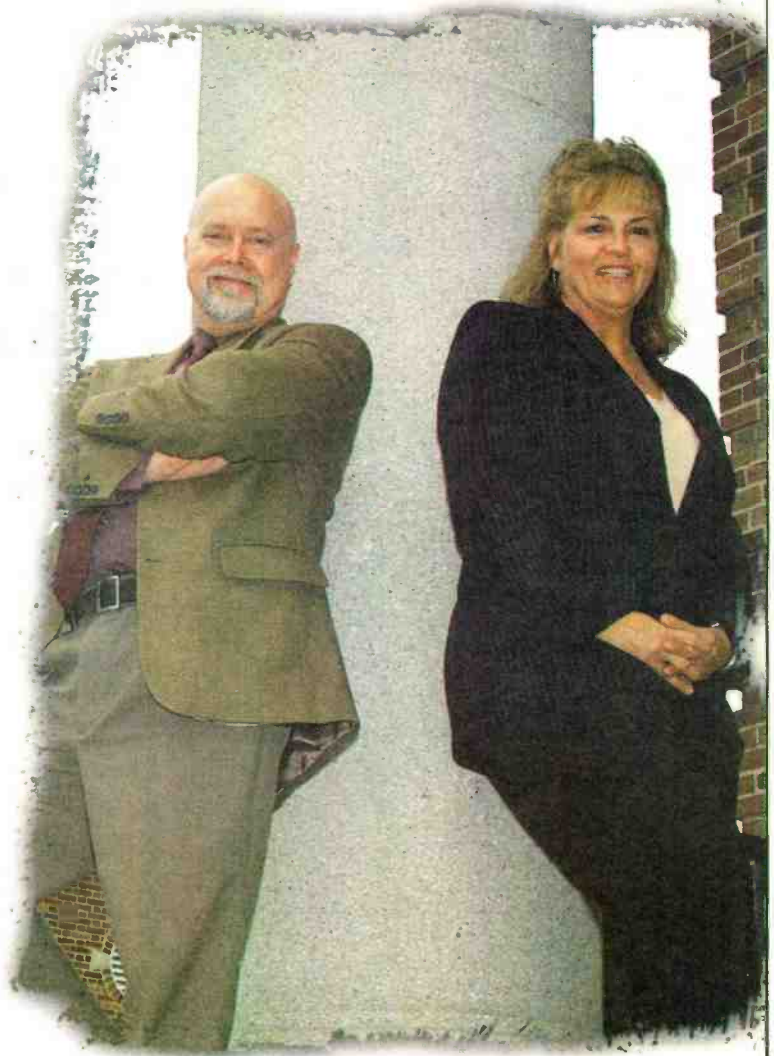
Kelly West and Rick Sten have shared a 17-year relationship at WARM-103. It all started when Kelly was doing mornings "solo" and needed a sidekick. Rick had been working the overnight shift and was asked to fill in one day. There was immediate chemistry, and everyone around them noticed it! "We do a spontaneous, fun show," says Kelly. "But we're not joke tellers," adds Rick. "We find humor in things that happen to us in our own lives, and listeners really relate to it." As far as their relationship with

Susquehanna Radio?

Rick says, "The support we get, you just can't find anywhere else." Kelly adds, "I've been able to have a very involved, active career. At the same time, Susquehanna has allowed me the time to be with my family."

Both agree, "When you

work for Susquehanna," you find a home."



## Make a Sound Career Choice!

With operations in major markets across the USA, Susquehanna Radio Corp. offers a number of radio career opportunities. For more information, visit our web site or call our Human Resources Department at (717) 852-2132.

## Kelly West & Rick Sten

Morning Show Personalities  
WARM-FM  
York, PA



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Susquehanna Radio Corp. is an Equal Employment Opportunity Employer,  
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## BUSINESS BRIEFS

Continued from Page 4

## New York Times Looks At CC's Presence In North Dakota

The *New York Times* this week said a "quirk" in the FCC's ownership rules is the reason Clear Channel owns 23 of the 80 commercial stations based in North Dakota, including all six commercial stations in Minot. The FCC has stood by a market definition that puts Minot in the same geographic area as Bismarck, 100 miles away; under that scenario, Clear Channel owns eight of Bismarck's 45 stations. Clear Channel's Minot-based stations did not place in the fall 2002 Bismarck Arbitron, and just one, KCJB-AM, can be heard in Bismarck. Clear Channel's KFYZ-AM/Bismarck can be heard in Minot, giving the company seven signals in the city. Clear Channel execs told the paper that the company has served Minot by increasing format diversity and investing in a new tower for KCJB.

## Olds: War's Intensity, Not Length, The Issue For Advertisers

They're trying to decide what the war is going to be like," Katz CEO Stu Olds said last week about advertisers who may be sitting on the sidelines while the war with Iraq unfolds. "If the war looks like it's going along very positively, you're going to see fewer people wanting to back out. If the war all of a sudden became negative, then you're going to see some people not wanting to be on the air because they get nervous. I think it's more how the war goes rather than how long it goes." However, Olds also said at the National Association of Black Owned Broadcasters awards dinner that there's a "slow unwind" taking place in ad sales heading into Q2 and that most advertisers have postponed rather than canceled their business. "It's delay more than anything," he said, adding that he saw almost no advertisers who haven't come back. "What we're really seeing now is just a slowness of placement for people who are looking to spend for the rest of the second quarter, so they're placing it later and in shorter placements." He cited the "extremely hot" auto and movie entertainment categories as the segments posting the biggest gains right now and said, "When the war stuff stops, I think you're going to see an acceleration in the business."

## Media Firms In Fortune 500

The highest-ranking media firm in the just-released *Fortune* 500 list is AOL Time Warner, which places at No. 29, with \$41.8 billion in 2002 revenue. Disney is No. 61, with \$25.3 billion, and Viacom is No. 66, with \$24.6 billion. Clear Channel's \$8.4 billion puts it at No. 219, while Tribune is No. 312, with \$5.4 billion.

## Fisher Execs' Severance Packages Revealed

Details of Fisher executives' severance packages appeared in an SEC filing last week, and President/CEO William Krippaehne is entitled to a \$1.57 million payment should he lose his job when and if the company is sold. He is also entitled to a \$523,000 "retention bonus" that's payable even if the company does not change hands. In the filing Fisher also revealed that Exec. VP/COO Warren Spector would get a \$312,333 severance payment if the company is sold or is eligible for a retention bonus in the same amount.

## BusinessTalkRadio Buys Its First Station

Chicago-based network BusinessTalkRadio, which offers syndicated business and financial talk shows, has purchased its first radio station, Greenwich Broadcasting's WGCH-AM/Greenwich, CT, which serves the Stamford, CT market and reaches the lucrative north shore of New York's Long Island. BusinessTalkRadio paid \$1.1 million cash for WGCH, which broadcasts at 1490 kHz. Among the shows the syndicator offers are *The Ray Lucia Show*, *Money Matters* and *The Investors Edge*.

## NAB Donates \$100,000 To Broadcast Library

The NAB has donated \$100,000 to the Library of American Broadcasting, which for 31 years has been the principal repository of radio and television history in the U.S. The LAB said the NAB's gift is the first and largest to be announced in the LAB Foundation's 2003 campaign to raise \$1 million to support and expand its activities. The Taishoff Foundation, created by the former publisher of *Broadcasting* and *Broadcasting & Cable* magazines, has pledged \$500,000 to match the NAB's and other major donations.

Continued on Page 15

## Earnings

Continued from Page 4

Along with releasing its Q4 and year-end 2002 earnings, the company said it expects FCC approval on the deal this month and that it will close on the merger shortly thereafter.

Turning to the financials, HBC's Q4 net income improved from \$8.6 million (8 cents per share) to \$10.8 million (10 cents). While Thomson First Call analysts had a consensus EPS estimate of 11 cents, if \$2.2 million in costs tied to the Univision merger were subtracted, HBC's net income would have totaled \$13.5 million (12 cents).

Q4 net revenue increased 7%, to \$65.8 million, thanks to improvements in New York, Miami, Houston, Dallas, San Diego and San Antonio, as well as the addition of the Albuquerque stations that were acquired in November 2002. However, that growth was offset by declines in Los Angeles and San Francisco.

Q4 EBITDA decreased 3%, to \$20.4 million, but would have increased 8%, to \$22.6 million, if expenses tied to the Univision merger were subtracted.

For the full year, HBC's net income improved from \$31 million (28 cents) to \$40.2 million (37 cents); minus \$5.1 million in merger-related costs, 2002 net income would have totaled \$45.1 million (41 cents). Net revenue increased 7%, to \$256.5 million, while EBITDA decreased 4%, to \$78.2 million. Excluding merger expenses for the year, EBITDA would have increased 3%, to \$83.3 million.

Fellow Spanish-language broadcaster Radio Unica sliced its Q4 net loss on improved revenue, as Q4 net loss applicable to common shareholders narrowed from \$11.1 million (54 cents per share) to \$5.9 million (28 cents) and revenue rose 26%, to \$13.3 million. EBITDA before stock-option compensation expenses improved from a loss of \$5.1 million to a loss of \$100,000.

For 2002, Radio Unica's net loss improved from \$42.6 million to \$24.6 million. Revenue increased 22%, to \$45.7 million, and EBITDA climbed 83%, to a loss of \$2.4 million.

The company also announced that it has \$14 million in cash on hand, an improvement from the \$11.1 million it had at the end of 2002 and due in part to the \$10 million the company borrowed on March 6. Radio Unica, which trades on the OTC Bulletin Board, also said that it made its scheduled interest payment of approximately \$9.3 million in senior discount notes and is currently in restructuring discussions with the bondholders.

## Interep Revenue Rises

With the war in Iraq on most people's minds, Interep said a quick end to the war will allow for a quick rebound. "If the war progresses smoothly and its duration is limited, the remainder of the year will rebound quickly and we will return to more normal visibility patterns,"

the company said in its Q4 report. And if that happens, Interep expects overall commission revenue of \$87 million-\$90 million and operating EBITDA in the \$17 million-\$20 million range for 2003.

Interep's earnings for Q4 and 2002, meanwhile, included operating EBITDA that rose from a loss of \$600,000 to a gain of \$5.5 million for Q4 and that climbed 286%, to \$16 million, for the full year. Total commission revenue increased 18% in Q4, to \$24 million, and 8% in 2002, to \$87.4 million.

Interep's net loss applicable to common shareholders widened from \$9.3 million (\$1.03 per share) to \$11.3 million (\$1.16) in Q4 and narrowed from \$19.9 million (\$2.28) to \$17.8 million (\$1.88) in 2002. Both the Q4 and 2002 net losses include a tax provision adjustment of \$6.6 million.

Based on Interep's heavy debt load, Standard & Poor's revised its outlook on the rep firm from "positive" to "negative" based on liquid-

ity and earnings concerns. S&P also affirmed the company's "CCC+" corporate credit rating.

Interep is currently saddled with \$109 million in debt, and S&P warned that national radio advertising may suffer due to war concerns and ongoing economic weakness. As a result, Interep could be prevented from reaching at least breakeven discretionary cash flow, as previously anticipated.

In related news, Interep said that its employee stock option plan will begin purchasing Interep stock on the open market, rather than purchasing new shares from the company itself, if the company's share price remains below \$3. But S&P warned that such a move could reduce Interep's cash flow by up to \$500,000 per quarter and reduce its "already limited liquidity."

By Joe Howard, with additional reporting by Adam Jacobson and Julie Gidlow.

## TRANSACTIONS AT A GLANCE

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

## Multistate deal:

- WVNN-AM & WZYP-FM/Athens and WUMP-AM/Madison (Huntsville), AL and WUSX-FM/Tallahassee, TN (Huntsville, AL) \$22 million

## State-by-state transactions:

- KZSA-FM/Placerville (Sacramento), CA \$7.12 million
- WGCH-AM/Greenwich (Stamford-Norwalk), CT \$1.1 million
- WLSI-AM/Pikeville and WZLK-FM/Virgie, KY \$531,273
- WWWW-AM/Rochester, NY \$300,000
- WXZX-FM/Culebra, PR \$2.3 million

Full transactions listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

## DEAL OF THE WEEK

- WWTN-FM/Manchester and WSM-FM/Nashville, TN

PRICE: \$65 million

TERMS: Asset sale for cash

BUYER: Cumulus Broadcasting, headed by President/CEO Lew Dickey Jr. Phone: 404-949-0700. It owns 264 other stations, including WNPL-FM, WQQK-FM & WRQQ-FM/Nashville.

SELLER: Gaylord Entertainment Co., headed by President/CEO Colin Reed. Phone: 615-316-6000

## 2003 DEALS TO DATE

Dollars to Date: **\$790,392,403**  
(Last Year: \$5,401,043,106)

Dollars This Quarter: **\$765,792,403**  
(Last Year: \$276,180,711)

Stations Traded This Year: **224**  
(Last Year: 818)

Stations Traded This Quarter: **218**  
(Last Year: 113)





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## Why We Lose So Many New Salespeople

### A call for separate transactional and account-development divisions

By Michelle England

I never believed I would be saying this about the radio industry, but the turnover in our sales departments can now be likened to that of your neighborhood Burger King. Not only are we having trouble recruiting new and talented sales executives, we can't seem to get them to stick around.

We're spending an enormous amount of time, energy and money on talent surveys and sales training. We're using the RAB's many services and instituting elaborate compensation systems to try to turn the tide, but it doesn't seem to be working. What's the deal with the revolving door? Why are so many recruits turning away from this industry?

There will, obviously, be issues that are unique to each situation, but there are also some universal facts that we have been reluctant to see. But we must face the facts or risk further decline as an industry — in reputation and in growth.

The first and most obvious fact is that the job of a radio sales executive has changed almost completely over the past 10 years. In the good old days, we had career sales executives who, for the most part, competed against other sales executives in the market, primarily for ad dollars. Business was very heavily transactional.

Our good partnerships came from our ability to use sales promotions to get our share of the client's advertising budget. We may have had a ven-



Michelle England

dor department to work on retail and manufacturer programs, but that was icing on the cake, just a nice boost to our budgets if the programs came through.

Sales executives concentrated on negotiation, understanding the role of a media buyer, learning how buys could be put together and figuring out how to use the station's sales promotion ideas to provide added value to a schedule and win the business. The most successful sales executives excelled at these skills. Competition for sales meant the Classic Rock station fighting against the Country station for the 25-54 buy.

#### Training For Today's Revenue Models

As we all know, the battlefield, and the battle itself, have changed dramatically, and the role of a station sales executive encompasses much more than transactional selling. Transactional business is still the biggest piece of the pie, but competing for it has become an art form. The stampede to get in on an adults 25-54 buy may include a whole herd of radio stations, many

with similar formats, separated by fractions of a ratings point.

Gone are the days when NTR and nonspot revenue were viewed as luxuries. Now they are a big part of our growth expectations and, therefore, of a sales executive's budget goals. And these account-development programs with clients are not based primarily on ratings, but on the station's capabilities and its understanding of the clients' marketing needs. They are becoming more and more desirable business because of their staying power and ease on inventory.

But orchestrating these programs encompasses an entirely different set of skills for the sales executive than transactional sales. These skills are more parallel to an account supervisor's role in an advertising agency: working knowledge of marketing (including strategic plans, research analysis and ROI strategies), knowledge of the client's industry, brand development and management and familiarity with the client's sales process and how your station's capabilities can help solve your client's challenges.

Today's radio sales executives are being asked to not only understand, but embrace the concept of client-based account development. And they need to get good at it — in a hurry. At the same time, we can't lose sight of our transactional business. That side of our business, even in an increasingly competitive environment, still generates the vast majority of our revenue. And don't forget the need to prospect for new business, knowing that it can take

weeks or months to determine an account's viability. Many skills, many hats, many challenges.

#### Break The Army Into Divisions

What if we divided our sales force into two flexible divisions, one focusing on developing expertise in transactional business and the other on account development? Based on your interview and screening, you'd start each new seller in one of the two divisions — without asking them to absorb the concepts of both.

Managers would work extensively with salespeople to discover and refine each salesperson's skills. Accounts could be handled by both divisions, using different sales executives (as long as each salesperson has a different client contact).

For example, I know of a cluster of four stations whose sales departments all work with a local hospital group. Three sales executives, called account managers, handle the transactional business for the account, each representing his or her own radio station.

Meanwhile, an account manager for the fourth radio station (the one in the group that isn't as competitive in the target advertising demo), handles the account as NTR, or as an account-development client. She works directly with the PR managers of the hospital groups to create events while the other three reps deal directly with the buyer from the hospital group's ad agency.

In short, the way the stations work

that account is very different indeed from the usual radio approach. I'm not suggesting that their idea is the solution for us all — but we'd better find one that does fit or continue to suffer the consequences.

Great radio sales executives of the future will have the wisdom, skills and talent to work a piece of business however it presents itself, whether it's transactional or account development. But if we don't develop a system that offers salespeople the time and experience to develop their understanding of these wonderful skills, the revolving door will keep turning.

Everyone in sales wants to feel they're doing a good job and are growing in their skills and their position. When we have the odds so stacked against sales executives from the onset, the chances that they'll make it are minimal. And we're not just failing those future Sales Executives of the Month, we're diminishing our relationships in business.

One of the great marketing minds in radio, Doug Harris, said recently in a sales presentation, "We are creating a legion of companies that say radio doesn't work." Could it be because we don't pay the right kind of attention to our sellers?

Michelle England is Director/Sales Promotion for Susquehanna/Kansas City, including KCMO-AM & FM, KCFX-FM & KFME-FM. She can be reached at 913-514-3143 or mengland@susqkc.com.

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## Generate NTR With Existing Events

The pressure to create nontraditional revenue is always growing, and event-driven sponsorships are among the most popular NTR programs. But the No. 1 obstacle when it comes to NTR is finding time. Here's how you can save precious time and make money by hitching on to an existing event, such as a boat show, a home and garden expo or an arts and crafts fair.

Because events like these have established awareness with the public and the business community, working with them can shorten your selling process significantly.

Go to the event organizers and tell them you would like to work in partnership. You can provide the event with quality airtime — spots, a remote appearance, on-air mentions, promos,



Sylvia Allen

a special WVLU Boat Show Weekend, etc. — if the event will provide you with NTR opportunities.

What do you ask for? Request display space (usually a 10- by 10-foot booth) and the right to benefit from the marketing value of the event's collateral material by having your call letters and an NTR partner's logo appear on all billboards, posters, flyers, banners, newspaper ads, mailers and other material. Ask that you and an NTR partner be recognized over the PA, from the podium and on the official program.

Now that you've leveraged your airwaves and created an NTR package, it's time to seek out those advertisers that have been asking for value-added benefits before they'll sign on. You can sell those advertisers a schedule plus, for a slight additional fee, the NTR opportunity. That's new revenue. Alternatively, you can sell only the NTR event package and not touch your inventory. That's new revenue too.

As far as pricing is concerned, if you're selling the NTR package with an air schedule, ask the event producers what they would charge for the booth space and other exhibitor benefits. Reduce it by 50%, then add that amount to the cost of the airtime buy.

If you're selling the NTR package without airtime, charge the same price the event producers would. Because you've negotiated important collateral visibility, your clients will still get more from you than if they bought the booth directly. Either way, you've developed free and clear revenue that goes straight to the bottom line.

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

By Sylvia Allen

## objection overruled!

### 'Let Me Check With My Partner'

By Irwin Pollack

One of the curveballs sellers are thrown is not an overt objection, but a sidestep maneuver like "Let me check with my partner" — or "wife" or "husband" — which can delay and, ultimately, derail the seller's efforts to get a commitment. Here are a dozen responses, ranging from hard-hitting closers to requests for further fact-finding.



Irwin Pollack

1. Fine! I'll simply make a note on our agreement that it is subject to your partner's approval. You can OK it for me today, and then we'll be ready to start once they approve.
2. Why not speak with your partner now while I make some telephone calls? Then if he/she has any questions, I'll be here.
3. Are you convinced this opportunity is right for your business?
4. Great! I know this is something you want to do. I know I can help you sell that advantage. Let's talk with your partner. I can do it at any of these times [list choices].
5. Level with me. What are our chances?
6. What will your partner want to see before giving you the green light? What questions will he/she have? Let's address them now.
7. Help me. What will your partner view as the advantages and disadvantages of this? If you were in my shoes, how would you deal with each of the issues?
8. If you feel something is a good idea for your business, will your partner trust you to make that decision?
9. When do you plan to meet with your partner? OK, I'll call you this afternoon and confirm the start date.
10. When will it be convenient for me to talk with your partner? I'd like you to be there too. I'm sure he/she has great respect for your decisions.
11. When your partner approves, how long will the lead time be before we can get started?
12. If you could make this decision today without your partner's OK, would you approve it?

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

## 60-Second Copywriter

### If You Build It, They Will Listen

By Jeffrey Hedquist

Lots of commercials catch the listener's attention with an interesting story upfront, then follow the story with all the selling or marketing information. The listener has been enticed to listen, but there's no reward for staying with the whole commercial.

An improvement on that is to place the marketing material somewhere on the inside of the commercial, in the "doughnut hole." That way the entertainment value wraps around the marketing, and the conclusion of the story, surprise ending or punch line occurs at the end, giving the listener something to stay tuned for. If listeners are entertained while they're being sold, they'll stay through the entire commercial the first time and through repeated listenings.

But the ideal commercial has the entertainment and the marketing so completely integrated that you couldn't remove either element and still have the ad work. Each is dependent on and amplifies the other.

A good test to see whether you have developed something that integrates marketing and entertainment and creates a unique story for the advertiser is to try substituting another advertiser's name for the one in the commercial. If the commercial still works, you might want to rethink what you've written: In some way you've created a generic spot that advertises a category instead of an advertiser.

*Jeffrey Hedquist has been looking for structure in his life, as well as in his commercials. If you have suggestions for either, contact him at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com.*



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# FullAudio Debuts On-Demand Streams

MusicNow adds features to target the grown-ups

**F**ormerly downloads-only FullAudio last week launched MusicNow, which features a new Windows Media interface, Internet radio channels, on-demand streaming (sort of) and some nifty new features designed to add to the service's adult appeal.

The opening page offers links to half a dozen audio channels, a search box and links to TrackPacks, which are one of MusicNow's better ideas. These themed playlists of 10 or 12 tunes appear in the corner of most MusicNow pages, and they're useful little compilations that are entertaining and a quick way to get a broad idea of what's available on the service. The tracks can be played or downloaded one at a time or together, and the packs are thoughtfully and imaginatively put together. (Sometimes too imaginatively; "No. 1 Albums of the '70s" features Jefferson Starship's "Miracle" and Pink Floyd's "Money," but also, charmingly but inexplicably, Elton John's "All the Girls Love Alice.")

But the real selling point of this \$10-a-month service is the unlimited tethered downloads, and downloading couldn't be simpler: one click on the little MusicNow flying saucer next to a track name, then a click on "Add." The tracks then materialize in your Windows Media library, where they sit (unless you've paid a dollar extra for a burnable download) until your MusicNow subscription runs out.

I spoke with FullAudio VP/Mar-

keting Greg Rudin to get some more details about the new service.

**R&R:** *Is this FullAudio's first time offering on-demand streaming?*

**GR:** Yes, but what actually happens is we conditionally download every file that you play on demand, then we immediately activate the player control if you want to play it right then and there. We're not actually streaming per se; we're still downloading everything.

**R&R:** *Is this service married to the Windows Media Player?*

**GR:** We've definitely taken advantage of Windows Media technology, so the service will always reside within the Windows Media Player. You can, if you really want to, play the files outside of Windows Media Player in another media player that can accommodate the WMA format and the Microsoft DRM.

**R&R:** *What kind of rights protection do the burnable tracks have?*

**GR:** We allow you to burn it once, and once you've burned it, it's essentially up to you as to what you want to do with that file. You can play it anywhere, of course, and you can also transfer the permanent file to up to three compatible devices.

And just to elaborate for a moment on the Windows Media Play-

By Brida Connolly  
Associate Managing Editor

er and whether or not we're married to it, we believe to a great degree in the Windows Media 9 series technology, and so we figure that we're giving the consumer a huge bonus by really taking advantage of it. And that's the truth of the matter; we don't think people want to worry about whether we have the newest and best player or the best player functionality or the best codec. We know that's what Microsoft is working on, so we've decided as a company to take advantage of Windows Media Series 9.

**R&R:** *Do you have anything else you want to say about the service?*

**GR:** The TrackPacks are a significant move on our part toward music programming. What it means to the consumer is that it makes the service easy to use and entertaining, rather than requiring the user to pick and choose every track or album they want to listen to. We consistently offer the consumer ideas that are generated by experts in the space.

Every channel is programmed by a human music programmer who has achieved some level of reputation in the music-programming community and who has very informed opinions to offer in terms of the artists and tracks and TrackPacks that are featured, even down to the text that's written for each channel. It brings you into their world of music — into the world of an expert music programmer. So that's a big emphasis for FullAudio going forward.

**R&R:** *Do you think the young peer-to-peer users will find the TrackPacks interesting? They're very accustomed to hunting down music one song at a time.*

**GR:** The programming, on the one hand, is intended to make the service easy and entertaining, and on the other hand, it's also directed toward a little bit of an older audience. That audience probably doesn't have the time or the inclination — primarily because they're typically employed, not students and not young or heavy peer-to-peer users — to find songs on that one-off basis.

We are trying to make the service appeal broadly, but we're really targeting the music programming and the interface and the ease of use to someone who's a little bit more time-starved and a little bit more worried about the value of their time vs. their hesitation to part with \$10 a month or so.



www.gracenote.com

charts@gracenote.com

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

## DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
—	1	LINKIN PARK	Meteora	1
1	2	50 CENT	Get Rich Or Die Tryin'	8
2	3	NORAH JONES	Come Away With Me	49
3	4	EMINEM	The Eminem Show	46
4	5	COLDPLAY	A Rush Of Blood To The Head	31
5	6	EVANESCENCE	Fallen	4
7	7	VARIOUS ARTISTS	8 Mile Soundtrack	22
9	8	AVRIL LAVIGNE	Let Go	42
10	9	CHRISTINA AGUILERA	Stripped	21
6	10	RED HOT CHILI PEPPERS	By The Way	38
8	11	R KELLY	Chocolate Factory	6
18	12	VARIOUS ARTISTS	Chicago - Music From The Motion Picture	11
13	13	AUDIOSLAVE	Audioslave	19
—	14	CELINE DION	One Heart	1
11	15	JOHN MAYER	Room For Squares	52
14	16	JUSTIN TIMBERLAKE	Justified	21
23	17	U2	The Best Of 1990-2000	21
12	18	NELLY	Nellyville	40
21	19	SHANIA TWAIN	Up!	19
19	20	SYSTEM OF A DOWN	Toxicity	82
22	21	ROLLING STONES	Forty Licks	26
17	22	DIXIE CHICKS	Home	26
15	23	SEAN PAUL	Dutty Rock	7
25	24	JOSH GROBAN	Josh Groban	39
28	25	NAS	God's Son	15
16	26	FABOLOUS	Street Dreams	4
30	27	ELVIS PRESLEY	Elvis 30 #1 Hits	27
24	28	PINK	Missundaztood	65
26	29	TATU	200 Km/H In The Wrong Lane	7
20	30	VARIOUS ARTISTS	Daredevil Soundtrack	8
27	31	ELTON JOHN	Greatest Hits 1970-2002	15
35	32	NIRVANA	Nirvana	22
—	33	LINKIN PARK	Reanimation	28
—	34	CELINE DION	A New Day Has Come	38
39	35	CREED	Weathered	71
—	36	TIM MCGRAW	And The Dancehall Doctors	10
—	37	BEE GEES	Their Greatest Hits: The Record	2
44	38	NICKELBACK	Silver Side Up	80
29	39	JAY-Z	The Black Album 2: The Gift & The Curse	20
42	40	KID ROCK	Cocky	11
46	41	SANTANA	Shaman	23
33	42	SUM 41	Does This Look Infected?	14
32	43	MASSIVE ATTACK	100th Window	7
37	44	PINK FLOYD	Echoes (The Best Of Pink Floyd)	73
36	45	ALICIA KEYS	Songs In A Minor	88
50	46	PUDDLE OF MUDD	Come Clean	68
49	47	STROKES	Is This It	43
—	48	GOOD CHARLOTTE	The Young And The Hopeless	7
—	49	BLINK 182	Take Off Your Pants & Jacket	75
—	50	ZWAN	Mary Star Of The Sea	8

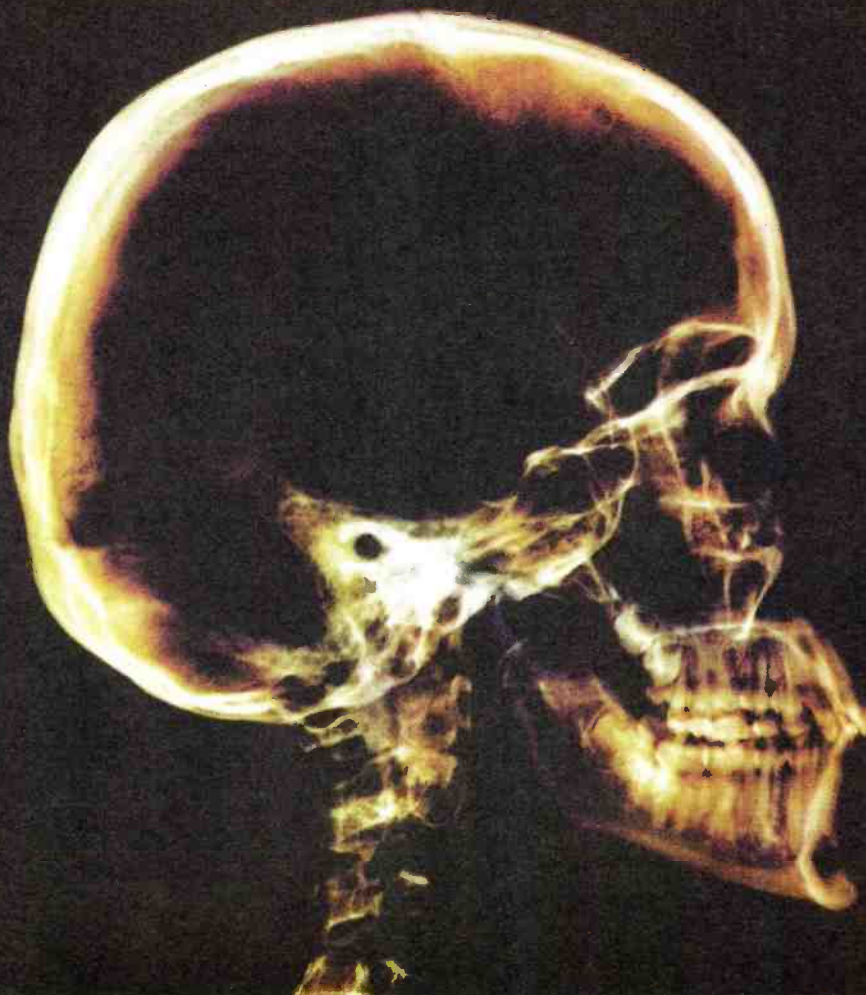
## DIGITAL BITS

• Infinity Broadcasting has made a deal with AOL under which "at least five nationally known Infinity stations" will be streamed over the AOL Radio Network, which includes Radio@AOL. The move represents a change to Infinity's long-standing policy against Internet streaming of its over-the-air programming, and it's part of a huge marketing partnership between Infinity and AOL that will involve all 183 Infinity stations. Along with the streams, under the deal AOL will provide broadband service to Infinity's broadcast facilities. No details on which stations will be streamed or when they'll go online have been released.

• A corporate policy change earlier this year put the cost of streaming on stations, and now some Clear Channel outlets are offline while they switch to new streaming providers from CC corporate tech partner HiWire. A handful of stations have already switched, including KRFX/Denver, which is working with Denver-based Liquid Compass, and WGST/Atlanta, which has contracted with Chattanooga, TN-based SMARTech. Most of the stations changing providers are displaying notices that online listening will be temporarily unavailable while they upgrade their service, but WAXQ, WHTZ & WKTU/New York have discontinued streaming entirely for the time being, blaming the RIAA in a website notice for making the service too expensive.



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Client	Agency	Advertiser	Product	Start Date	End Date	Spent
ABC TV	CHANCE MEDIA	ABC TV	ABC TV	1/23/2002		
ADOLPH COORS BREWING CO	CHANCE MEDIA	ADOLPH COORS BREWING CO	ADOLPH COORS BREWING CO	1/23/2002		
AMERICAN AIRLINES	CHANCE MEDIA	AMERICAN AIRLINES	AMERICAN AIRLINES	1/23/2002		
AMERICAN WINDSTARS	CHANCE MEDIA	AMERICAN WINDSTARS	AMERICAN WINDSTARS	1/23/2002		
ACCIDENT FUND	CHANCE MEDIA	ACCIDENT FUND	ACCIDENT FUND	1/23/2002		
AIR CALADORE	CHANCE MEDIA	AIR CALADORE	AIR CALADORE	1/23/2002		
BAKERS SQUARE	CHANCE MEDIA	BAKERS SQUARE	BAKERS SQUARE	1/23/2002		
BARNES & NOBLE	CHANCE MEDIA	BARNES & NOBLE	BARNES & NOBLE	1/23/2002		

"Road Map to the Decision Maker" includes total agency expenditures and account list.



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Featuring Newspaper and Television data provided by CMR/TNS Media Intelligence



## Arbitron

Continued from Page 3

that Arbitron has considered the option of offering its Hispanic Market Service — used by ad agencies that plan and buy a significant portion of the dollars spent nationally on radio targeting Spanish-speaking Americans — on a quarterly basis, rather than its current twice-yearly schedule. The move followed last week's Arbitron Radio Advisory Council meetings in Washington, DC, where response-rate declines experienced by Arbitron in recent survey periods, as well as Portable People Meter development, were discussed.

Although Mocarisky would not comment on the council's discussions on the PPM, Arbitron last week revealed in an SEC filing that it expects more short-term deals with its radio clients rather than its typical four- to five-year agreements until its PPM rollout plan is finalized. Furthermore, Arbitron said it can't give any assurances that it could replace the revenue that would be lost if a key customer failed to renew its contract.

"The loss of a key customer would materially harm Arbitron's business, financial condition and operating results," the company said. A major reason for its increasing dependence on a limited number of key customers is, in Arbitron's view, the continued consolidation of the radio industry. In 2002, Clear Channel and Infinity together accounted for 32% of Arbitron's revenue.

The company also noted that industry consolidation "may put pressure on the pricing of Arbitron's radio audience measurement service and related software sales, thereby leading to decreased earnings."

The rollout of Arbitron's PPM has already affected the company's business with Infinity and ABC. Those companies last year agreed



**THEY'RE B-B-B-BAD!** Rock legend George Thorogood recently stopped by the R&R offices to play a few songs and chat with the staff about some of his many experiences as a musician. It was quite an enjoyable experience for all attending! Seen here looking ominous are (l-r) R&R Street Talk Daily Editor & AC Editor Kevin Carter and Sr. VP & CHR/Pop Editor Tony Novia, Thorogood and R&R Account Executive Steve Resnik.

## War

Continued from Page 1

Meanwhile, 68% of all respondents said they do listen to radio for war news and information; 32% said they do not. Of those who do, 74% said they listen to either an AM or an FM station for current headlines about the war with Iraq. Some 56% said they listen to an AM or FM for in-depth stories and information about the war, and 58% said they listen to radio for talk or discussions about the war.

Among those who listen to radio for news and information concern-

ing the war with Iraq, 52% said radio is doing a "good" job in its coverage. Half of that number, or 26%, said radio is doing an "excellent" job, and 16% rated the coverage as "fair." A small percentage, 2%, rated the coverage as "poor," and 3% were unsure.

For the full report and complete details of this study, visit Paragon's website at [www.paragonmediastrategies.com](http://www.paragonmediastrategies.com). Included in the full report online are breakouts by age, gender and war-coverage followers, as well as tracking results from the 1991 Gulf War.

to 12-month extensions of their respective agreements with Arbitron, and Infinity is down to the wire on a new deal; its contract officially lapsed on April 1, though Infinity stations will continue to receive data until the release of the spring 2003 survey.

ABC Radio's deal ends with the release of spring 2003 ratings data.

Arbitron did not provide any hints on if and when new deals with Infinity and ABC will be reached, and at press time it was not known if new agreements with the companies were close to being signed.

Infinity accounted for 9% of Arbitron's 2001 revenue. ABC Radio accounted for less than 3% of Arbitron's 2001 revenue.

## EXECUTIVE ACTION

## Stevens Joins Paragon As Sr. Research Director

Thirty-year radio veteran John Stevens has been named Sr. Research Director at Paragon Media Strategies. Stevens, who will assist in all aspects of Paragon's research and consulting projects, is the former VP/Operations and part-owner of Caribou Communications, which was sold to Citadel in 1999.

While at Caribou, Stevens supervised all aspects of the on-air programming and conducted all audience research in-house for KATT, KTNT, KYIS & WWLS/Oklahoma City; KATM/Colorado Springs; KDZA/Pueblo, CO; KYOU/Greeley-Denver, CO; and KDEO, KQMQ & KPOI/Honolulu. He began his career as an air personality in 1970 at WLCY/Tampa and later programmed and served as an air personality at WYNN/Tampa, KMGX & KRQQ/Tucson, KAIR & KJYK/Tucson, KZZP/Phoenix and KFMK/Houston. He was also a consultant in the 1980s for Surrey Consulting & Research while serving as the national PD for the company's O&Os, including KYKY/St. Louis.

"John brings a deep understanding of radio operations to Paragon's radio clients," Paragon CEO Mike Henry said. "He has excelled in radio programming and ownership during 30 years of tumultuous change in radio and will be a huge asset to Paragon's clients."



Stevens

## ARTISTdirect

Continued from Page 3

into the business. She has a great gift of communication, a passion for the music, she likes people, and she knows how to promote artists. I'm very happy she's part of this staff."

Saiger-Russell joined ARTISTdirect in December 2001 as Northeast Regional Promotion Manager, covering the Maine-to-Washington, DC region. Prior to that she

spent five years as a regional promotion manager and a year as National Director/Pop Promotion at Capitol Records.

Jacobs joins ARTISTdirect following seven years at radio trades and independent promotion companies. She began her career in 1996 working with Mike Krum and Steve Richards at Rotations. In 1998 she joined the staff of Hitmakers and from 2000-03 was Crossover Editor at Network 40.

## Arthur

Continued from Page 14

he served as PD at KTWY/Tri-Cities, WA and at Clear Channel's KXLT (Lite 108)/Boise, ID.

"I'm excited about what's ahead of

me," Arthur told R&R, "I'm excited to work with some of the best in the business here in Portland. From Chuck Finney, our National PD, to our local management and staff, we have a team of people who want to win."

## Curley

Continued from Page 3

After serving as the editor and publisher for two Gannett-owned newspapers from 1982-85, Curley re-

turned to USA Today in 1986 to become the newspaper's sixth President. In 1991 he added the title of publisher.

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Radio

• **LIZ MORENTIN** is upped to VP/Publicity for Arista Records. She was most recently Sr. Director/Publicity.



Morentin

CHRONICLE

CONDOLENCES

Atlanta radio and TV reporter Benjamin Perry, 76, March 27.

Industry

• **PHILLIP GRAHAM** becomes Sr.VP/Writer-Publisher Relations for BMI. He rises from VP/European Writer-Publisher Relations.

Changes

radio production and syndication company.

*News/Talk*: WFIR/Roanoke, VA News Director/morning anchor Mike Ward exits to launch his own

*Industry*: John Shea is named Exec. VP/Sponsorship & Integrated Marketing for MTVN Music Group.

BUSINESS BRIEFS

Continued from Page 6

American Red Cross Honors Smulyan

Emmis CEO Jeff Smulyan has been given the Red Cross of Greater Indianapolis' first Fred Heckman Humanitarian Award for his personal and professional commitment to community service. Heckman was News Director of WIBC/Indy from 1957 to 1993, leaving after a conflict with the station's management. When Emmis bought the station in April 1994, Smulyan made it a priority to get Heckman back on the Indianapolis airwaves, and from 1994 until his retirement in September 2000 Heckman was WIBC's Sr. News Analyst and host of the daily *My Town Indy* feature. Heckman, who died in May 2001, was a 40-plus-year Red Cross volunteer.

Radio-Mercury Awards Selects Spanish-Language Judging Panel Chair

Ido Quevedo, Exec. Creative Director at Dieste, Harmel & Partners Publicidad, will chair the panel to select the judges who will evaluate the Spanish-language category entries and select the winner for this year's Radio-Mercury Awards. The Radio Creative Fund, the industry-funded organization that produces the awards, established the chair position in response to increased interest from the Hispanic advertising community in Spanish-language creative. "By introducing a dedicated chairperson to oversee the judging panel," RAB President/CEO and Radio Creative Fund co-Chairman Gary Fries said, "we can superserve this segment of the Hispanic advertising community."

AWRT Foundation Names John Hogan Honorary Trustee

The American Women in Radio & Television Foundation has named Clear Channel CEO John Hogan an honorary trustee. "Clear Channel Radio is committed to supporting women in building outstanding careers in broadcasting," Hogan said. "As a new member of the Foundation Board of AWRT, we actively support the tremendous work of AWRT in advancing the impact of women in media through education, advocacy and through specific programs and initiatives."

Triad Closes On North Dakota AM

Triad subsidiary Go Radio Broadcasting has finalized its purchase of KBMW-AM/Wahpeton, ND from W-B Broadcasting for \$1.2 million. KBMW serves the Breckenridge, MN area with a 1kw signal that can be heard in the southern portions of the Fargo, ND area. Meanwhile, Go Radio has entered into a joint sales agreement with Guderian Broadcasting's KEGK-FM/Wahpeton, which is upgrading to a 42kw facility at 106.9 MHz that will cover portions of Fargo market. With KBMW, Triad now owns 49 radio stations in eight markets.

iBiquity Releases HD Radio Upgrade Software

iBiquity, developer of HD Radio, is offering its first field-upgradeable commercial HD Radio software. The software will make it easier for broadcasters to add enhancements to the HD Radio system, including advances in audio compression technology and wireless data applications.

FCC ACTIONS

Report: Discord At FCC Over Ownership Rules?

Some FCC commissioners are apparently complaining that Chairman Michael Powell is playing favorites and giving some commissioners more details than others on the potential changes to the media-ownership rules, the *Los Angeles Times* reported last week. The *Times* said Commissioner Michael Copps said he has not yet seen drafts concerning a proposed mathematical formula that would measure the diversity of media voices in a local market, although the idea has been discussed publicly and is being tested in different markets by Powell staffers. "I hope it's not dropped on us at the last minute," Copps said. The newspaper also reported that there is growing concern that if Powell and FCC Media Bureau Chief Ken Ferree release the final recommendations too late, there won't be enough time for the commissioners to review them. But FCC officials denied that they are withholding details from the commissioners, noting that certain proposals are still evolving and that briefings may vary depending upon when they occur and how often commissioners have time to meet.

Minority Coalition Wants Extension Of Ownership Review

UNITY: Journalists of Color, which represents the nation's four largest organizations for minority journalists, is asking the FCC to delay the ruling, now slated for June, on its ownership-rules review. In a letter to FCC Chairman Michael Powell, the group says the commission hasn't offered the public enough opportunity to comment and asks the agency to schedule more public hearings to give citizens a chance to speak. "We believe the FCC should provide ample opportunity for the public, which has much to gain or lose through the changes in the media ownership rules, to be a part of this complex discussion through additional hearings," said UNITY President Ernest Sotomayor. The group also lamented the lack of attention the issue is getting in the mainstream press, citing a report by Fairness and Accuracy in Reporting that found that a single story is all the network coverage the issue has received. "We believe that the interests of the public should be paramount as the FCC makes its decisions," Sotomayor said, "and that would dictate the need to allow more comment."

Proposed Changes To Radio Regulatory Fees

For 2003, the FCC is considering expanding the audience-size parameters it uses for assessing its regulatory fees and creating narrower categories for payments. Instead of using last year's method of setting one fee for any station that reaches more than 1 million listeners (classes B, C, C1 and C2 with more than a million listeners all paid \$4,975), it's now proposing a fee for stations that reach between 500,001-1.2 million (\$3,900), another for those that reach 1.2 million-3 million (\$6,250) and another for those that reach more than 3 million (\$8,125). On the other end of the scale, the fee for a class A AM with fewer than 25,000 listeners would be \$600. For a complete list of the proposed changes, visit [www.fcc.gov/fees/regfees.html](http://www.fcc.gov/fees/regfees.html).

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EMINEM Sing For The Moment  
LINKIN PARK Somewhere I Belong  
NELLY Juice  
PRYMARY COLORZ If I Could Change  
TLC Damaged  
VINES Ms. Jackson

### SOFT ROCK

**Seth Neiman**  
FLEETWOOD MAC Peacekeeper  
NATALIE GRANT No Sign Of It  
BONNIE RAITT Time Of Our Lives  
UNCLE KRACKER /DOBIE GRAY Drift Away

### R&B & HIP-HOP

**Damon Williams**  
COMMON Come Close (Remix)  
K.FOX Life (L.A. To Chicago)  
MONICA So Gone

### RAP

**Damon Williams**  
O.O.C. Gorilla Pimpin'  
EMINEM /DMX Go To Sleep  
FREEWAY Full Effect  
LIL KIM Magic Slick  
THREE 6 MAFIA You Scared, Pt. 2

### ROCK

**Gary Susalis**  
3 DOORS DOWN The Road I'm On  
POWERMAN 5000 Free

### TODAY'S COUNTRY

**Liz Opoka**  
PINNACKEY I Drove All Night

### PROGRESSIVE

**Liz Opoka**  
COLDPLAY Politik  
JOHN MAYER Back To You  
NORAH JONES Turn Me On  
SONDRE LERCHE You Know So Well  
SOUNDTRACK OF OUR LIVES Still Aging  
TRACY CHAPMAN Another Sun

### AMERICANA

**Liz Opoka**  
BUDDY MILLER Little Bitty Kiss  
NICKEL CREEK This Side  
RAMSAY MIDWOOD Shoot Out At The OK Chimes...



**Lori Parkerson**  
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### 20n20 (XM20)

**Kane**  
FIELD MOOB Sick Of Being Lonely  
JAY-Z Excuse Me Miss  
MADONNA American Life  
NAS I Can  
SANTANA /MUSIC Nothing At All

### Squizz (XM48)

**Charlie Logan**  
BLACK LABEL SOCIETY Stillborn  
CAVE IN Anchor

### U-POP (XM29)

**Ted Kelley**  
BLUR & N. COOKE Out Of Time  
JAMIS JOPLIN VS. MEDICINE HEAD Mercedes Benz  
LAURA PAUSINI If That's Love  
MADONNA American Life  
ROBBIE WILLIAMS Me And My Monkey  
SINEAD QUINN I Can't Break Down

### The Loft (XM50)

**Mike Marrone**  
ANI DIFRANCO Here For Now  
ANI DIFRANCO Evolve  
ANI DIFRANCO Promised Land  
ARTIE TRAUUM The Map  
ARTIE TRAUUM Hills Of Sicily  
ARTIE TRAUUM South Of Layayette  
ARTIE TRAUUM The Ballad Of Frankie O  
PHIL ROY God Is Not Sleeping  
PHIL ROY Hell  
PHIL ROY Danger To Yourself  
PHIL ROY Hope In A Hopeless World

### Raw (XM66)

**Leo G.**  
EMINEM /DMX & OBIE TRICE Go To Sleep

### Real Jazz (XM70)

**Maxx Myrick**  
STEVE TURRE One 4 J  
BRUCE BARTH Live At The Village Vanguard  
JESSICA WILLIAMS All Alone  
KENNY GARRETT Standard Of Language  
LEROY JONES Back To My Roots  
MARK O'CONNOR Mirage  
"PAPA" JOHN DEFRANCESCO Jumpin'  
REGINA CARTER Paganini: After A Dream  
RUFUS REID QUINTET The Gait Keeper

### Watercolors (XM71)

**Trinity**  
SPYRO GYRA Handheld  
STEVE COLE Everyday  
STEVE COLE Love Letter  
STEVE COLE Close Your Eyes, Free Your Mind

### X Country (XM12)

**Jessie Scott**  
DEREK WEBB Nobody Loves Me  
LAST TRAIN HOME All Right Okay

### XM Café (XM45)

**Bill Evans**  
DANIEL LANOIS Shine

### BPM (XM81)

4 STRINGS Diving  
STERBINSZKY & TRANZIDENT Gates Of Mind  
NORAH JONES In My Dreams  
LA BOUCHE In Your Life  
MILKY Just The Way You Are  
DIVINE INSPIRATION The Way  
MOONY Acrobats  
REINA No One's Gonna Change You  
JOCLEYN ENRIQUEZ No Way No How  
LAURA PAUSINI Surrender  
FOGGY Come Into My Dream  
LASGD Pray  
GABRY PONTE Time To Rock  
DRUNKENMUNKY E  
GROOVE ARMADA Easy  
CRO Destroy She Said  
BILLIE RAY MARTIN Honey  
DALLAS SUPERSTARS Helium  
CHRISTINA AGUILERA Beautiful  
DANIEL BEDINGFIELD If You're Not The One  
DANNI MINOGUE I Begin To Wonder  
STARCHASER Love Will Set You Free  
ROCKELL Tears  
SEIKO Just For Tonight  
VIVIAN GREEN Emotional Rollercoaster  
ERASURE Solsbury Hill  
110 At The End  
HAKAN LIBRO Bad Girls Go To Hell  
QUINLAN SHEIK On A High  
CELINE DION I Groove All Night  
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JUSTIN TIMBERLAKE Rock Your Body  
ZWAN Honestly  
VENOETTA RED Shatterday  
EMINEM Sing For The Moment  
KELLY ROWLAND Can't Nobody  
STACIE ORRICO Stuck  
THE DONNAS Who Invited You  
MARIO C'Mon  
SIMPLE PLAN Add ctd  
THE DATSUNS In Love

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### CHR/POP

**Jack Patterson**  
MADONNA American Life  
EVANESCENCE Bring Me To Life

### URBAN

**Jack Patterson**  
BRIAN MCKNIGHT Shoulda Woulda  
LATTIMORE You Don't Have To Cry

### ALTERNATIVE

**Dave Sloan**  
COLDPLAY The Scientist  
QUEENS OF THE STONE AGE Go With The Flow  
LIVE Heaven  
STAINED Price To Pay

### ROCK

**Stephanie Mondello**  
QUEENS OF THE STONE AGE Go With The Flow  
30 SECONDS TO MARS Edge Of The Earth  
40 FOOT ECHO Save Me

### ADULT ALTERNATIVE

**Stephanie Mondello**  
LIVE Heaven  
COLDPLAY The Scientist  
ZIGGY MARLEY True To Myself

### ADULT CONTEMPORARY


**Jason Shift**  
MADONNA American Life  
FEEL Got Your Name On It

### INTERNATIONAL HITS

**Mark Shands**  
T.A.T.U. Not Gonna Get Us  
NORAH JONES Come Away With Me  
RICHARD X VS LIBERTY X Being Nobody  
MIS-TEEO Scandalous  
GATTACA All I Want  
TASOULLA Ex-Lover  
DANIEL BEDINGFIELD If You're Not The One  
LA BOUCHE In Your Life

### RAP/HIP-HOP

**Mark Shands**  
NAPALM My Life  
JA RULE Murder Reigns



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

### Planet Dance

**Swedish Egil**  
EVERYTHING BUT THE GIRL Corcovado  
FREELAND We Want Your Soul  
LAYO & BUSHWACKA! Deep South  
PARIS & HEALY Ripped  
TIMO MAAS Unite

### The Pulse

**Haneen Ararat**  
FRANKY PEREZ Something Crazy  
FAITH HILL One

### U.S. 1

**Bill Hammond**  
CHRISTINA AGUILERA Fighter  
SNOOP DOGG Beautiful

### Hot Jamz

**Ken Spellman**  
B2K Girlfriend

### New Country

**Jim Kressler**  
TRACY BYRD The Truth About Men  
KID ROCK /SHERYL CROW Picture  
CRAIG MORGAN Almost Home

### Octane

**Don Kaye**  
CLOSURE Look Out Below  
DEPSWA This Time  
GREEN DAY Life During Wartime  
SHINEDOWN Fly From The Inside  
THIRD EYE BLIND Blinded (When I See You)

### The Beat

**Geronimo**  
FRANKIE J Don't Wanna Try  
MADONNA American Life  
PANJABI MC Beware Of The Boys  
Q.E.D. Love Bites  
HEAT & SOUL  
**B.J. Stone**  
DAVE HOLLISTER Tell Me Why  
KENNY LATTIMORE You Don't Have To Cry

### Heritage Rock

Steve Young/Kristopher Jones  
3 DOORS DOWN Road I'm On

### Hot AC

Steve Young/Josh Hostler  
FLEETWOOD MAC Peacekeeper

### CHR

Steve Young/Josh Hostler  
ALL-AMERICAN REJECTS Swing, Swing  
COLDPLAY Clocks  
LINKIN PARK Somewhere I Belong  
SEAN PAUL Get Busy

### Rhythmic CHR

Steve Young/Josh Hostler  
DJ KAYSLAY Too Much For Me  
TALIB KWELL I Get By

### Soft AC

Mike Bettelli/Teresa Cook  
UNCLE KRACKER Onr Away

### Mainstream AC

Mike Bettelli/Teresa Cook  
FAITH HILL One

### Mainstream Country

Ray Randall/Hank Aaron  
SARA EVANS Back Seat Of A Greyhound Bus  
CRAIG MORGAN Almost Home

### New Country

Hank Aaron  
SHANIA TWAIN Forever And For Always

### Lia

Ken Moultrie/Hank Aaron  
JO DEE MESSINA Was That My Life  
JIMMY WAYNE Stay Gone

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JASON MRAZ The Remedy  
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STEVE HOLY Rock-A-Bye Heart



21,000 movie theaters

### WEST

- TLC Damaged
- ROBBIE WILLIAMS Feel
- LISA MARIE PRESLEY Lights Out
- SANTANA Nothing At All
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda

### MIDWEST

- LISA MARIE PRESLEY Lights Out
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda
- TLC Damaged
- JOSH KELLEY Amazed
- ROBBIE WILLIAMS Feel

### SOUTHWEST

- TLC Damaged
- SANTANA Nothing At All
- LISA MARIE PRESLEY Lights Out
- ROBBIE WILLIAMS Feel
- MICHAEL BIBLE Medley

### NORTHEAST

- LISA MARIE PRESLEY Lights Out
- TLC Damaged
- SANTANA Nothing At All
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda
- ROBBIE WILLIAMS Feel

### SOUTHEAST

- TLC Damaged
- ROBBIE WILLIAMS Feel
- SANTANA Nothing At All
- LISA MARIE PRESLEY Lights Out
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda



Phil Hall • 972-991-9200

### Hot AC


Steve Nichols  
600 GOO DOLLS Sympathy

### StarStation

Peter Stewart  
UNCLE KRACKER Drift Away

### Tom Joyner Morning Show

Vern Catron  
BRIAN MCKNIGHT Shoulda, Woulda, Coulda



Artist/Title	Total Plays
ROSE FALCONE Up Up, Up	73
JENNIFER LOPEZ Jenny From The Block	71
AVRIL LAVIGNE Complicated	71
PINK Get The Party Started	71
HILARY DUFF I Can't Wait	70
JUSTIN TIMBERLAKE Cry Me A River	70
BAHA MEN Who Let The Dogs Out	68
STEVIE BLOCK All For Love	32
LALAINE You Wish	31
AARON CARTER I Want Candy	31
DESTINY'S CHILD Survivor	31
HAMPTON THE HAMPSHIPSTER Hampsterdance	30
SMASH MOUTH I'm A Believer	30
BRITNEY SPEARS Oops... Did It Again	30
MICHELLE BRANCH Everywhere	29
NINE DAYS Absolutely (Story Of A Girl)	29
LEANN RIMES Can't Fight The Moonlight	28
'N SYNC It's Gonna Be Me	27
VANESSA CARLTON A Thousand Miles	26
BRITNEY SPEARS Lucky	25



Phil Hall • 972-991-9200

### Hot AC

Steve Nichols  
600 GOO DOLLS Sympathy

### StarStation

Peter Stewart  
UNCLE KRACKER Drift Away

### Tom Joyner Morning Show

Vern Catron  
BRIAN MCKNIGHT Shoulda, Woulda, Coulda



Charlie Cook • 661-294-9000

### Soft AC

Andy Fuller  
FLEETWOOD MAC Peacekeeper  
JAMES TAYLOR September Grass

### Bright AC

Jim Hays  
HOOTIE & THE BLOWFISH Innocence

### Mainstream Country


David Felker  
TOBY KEITH Beer For My Horses  
SHANIA TWAIN Forever And For Always  
WARREN BROTHERS Hey Mr. President

### Hot Country

Jim Hays  
CRAIG MORGAN Almost Home  
WARREN BROTHERS Hey Mr. President

### Young & Elder

David Felker  
TOBY KEITH Beer For My Horses  
SHANIA TWAIN Forever And For Always  
WARREN BROTHERS Hey Mr. President  
JIMMY WAYNE Stay Gone



Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	BON JOVI	972.6	BAD RELIGION
2	PHISH	837.6	BLUE MAN GROUP
3	GEORGE STRAIT	726.4	KOTTONMOUTH KINGS
4	CHER	655.7	R.E.M.
5	KENNY CHESNEY	413.9	SWITCHFOOT
6	TOBY KEITH	365.0	
7	DAVID COPPERFIELD	288.1	
8	BILL GATHER & FRIENDS ...	255.5	
9	DAVID GRAY	200.2	
10	SCORPIONS & WHITESNAKE	183.2	
11	LORD OF THE DANCE	182.7	
12	TRANS SIBERIAN ORCHESTRA	165.4	
13	TORI AMOS	161.5	
14	COLDPLAY	134.8	
15	B.B. KING	103.2	

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



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### Hot AC

Steve Nichols  
600 GOO DOLLS Sympathy

### StarStation

Peter Stewart  
UNCLE KRACKER Drift Away

### Tom Joyner Morning Show

Vern Catron  
BRIAN MCKNIGHT Shoulda, Woulda, Coulda



Alternative  
Chris Reeves • 402-952-7600  
THE DATSUNS In Love  
THE DONNAS Who Invited You  
HOT HOT HEAT Bandages  
POWERMAN 5000 Free  
THIRD EYE BLIND Blinded (When I See You)

### Country

Jim West  
TRACE ADKINS Then They Do  
TOBY KEITH Beer For My Horses  
GEORGE STRAIT Tell Me Something Bad About Tulsa



Phil Hall • 972-991-9200

### Hot AC

Steve Nichols  
600 GOO DOLLS Sympathy

### StarStation

Peter Stewart  
UNCLE KRACKER Drift Away

### Tom Joyner Morning Show

Vern Catron  
BRIAN MCKNIGHT Shoulda, Woulda, Coulda



72 million households  
Tom Calderone  
VP/Programming



75 million households  
Paul Marszalek  
VP/Music Programming



ADDS

- BLUE MAN GROUP /DAVE MATTHEWS Sing Along
- EVANESCENCE Bring Me To Life
- JENNIFER LOPEZ I'm Glad
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda
- NAS I Can
- NELLY Pimp Juice

Plays

- AVRIL LAVIGNE I'm With You 30
- 3 DDORS DOWN When I'm Gone 29
- KID ROCK /SHERYL CROW Picture 29
- NORAH JONES Come Away With Me 18
- LISA MARIE PRESLEY Lights Out 18
- AUDIOSLAVE Like A Stone 17
- CATHERINE ZETA-JONES And All That Jazz 17
- MATCHBOX TWENTY Unwell 16
- JASON MRAZ The Remedy (I Won't Worry) 16
- COLOPLAY Clocks 16
- JOHN MAYER Why Georgia 16
- FOO FIGHTERS Times Like These 15
- AALIYAH Miss You 14
- BDN JOVI Misunderstood 14
- CELINE DION I Drove All Night 14
- FRANKY PEREZ Something Crazy 14
- RED HOT CHILI PEPPERS Can't Stop 14
- JUSTIN TIMBERLAKE Rock Your Body 10
- NO DOUBT Running 9
- COUNTING CROWS VV. CARLTON Big Yellow Taxi 8
- R. KELLY Ignition 7
- UNCLE KRACKER Drift Away 7
- ALL AMERICAN REJECTS Swing, Swing 6
- KELLY ROWLAND Can't Nobody 6
- SNOOP DOGG Beautiful 6
- INIO.ARIE Can I Walk With You 5
- MISSY ELLIOTT Gossip Folks 5
- MAROON 5 Harder To Breathe 5
- AMANDA PEREZ Angel 5
- QUEEN LATIFAH Better Than The Rest 4
- CHANTAL KREVIAZUK In This Life 3
- JAY-Z Excuse Me Miss 3
- SHANIA TWAIN Up! 3
- RORBIE WILLIAMS Feel 2

Video playlist for Mar. 25 - 31



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

ADDS

No video adds this week

TOP 20

- KENNY CHESNEY Big Star
- MARTINA MCBRIDE Concrete Angel
- DEANA CARTER There's No Limit
- KEITH URBAN Raining On Sunday
- KID ROCK /SHERYL CROW Picture
- SHANIA TWAIN Up!
- BLAKE SHELTON The Baby
- JOHNNY CASH Hurt
- DIXIE CHICKS Travelin' Soldier
- FAITH HILL When The Lights Go Down
- MONTGOMERY GENTRY Speed
- VINCE GILL Next Big Thing
- JOE NICHOLS Brokenheartsville
- CHRIS CAGLE What A Beautiful Day
- DIAMOND RIO I Believe
- DARRYL WORLEY Have You Forgotten?
- JESSICA ANDREWS There's More To Me Than You
- JENNIFER HANSON Beautiful Goodbye
- TIM MCGRAW She's My Kind Of Rain
- PHIL VASSAR This Is God

HEAVY

- DARRYL WORLEY Have You Forgotten?
- DIXIE CHICKS Travelin' Soldier
- JOE NICHOLS Brokenheartsville
- KEITH URBAN Raining On Sunday
- KENNY CHESNEY Big Star
- KID ROCK /SHERYL CROW Picture
- MARTINA MCBRIDE Concrete Angel
- MONTGOMERY GENTRY Speed
- SHANIA TWAIN Up!
- TIM MCGRAW She's My Kind Of Rain

HOT SHOTS

- JESSICA ANDREWS There's More To Me Than You
- Heavy rotation songs receive 28 plays per week.  
Hot Shots receive 21 plays per week.

Information current as of April 1, 2003.

36 million households  
Cindy Mahmood  
VP/Music Programming  
& Entertainment



VIDEO PLAYLIST

- LIL KIM I/MR. CHEEKS The Jump Off
- B. RHYMES I/M. CAREY & FLIPMODE SQUAD I Know What...
- SNOOP DOGG Beautiful
- GINUWINE I/BABY Hell Yeah
- R. KELLY Ignition
- SEAN PAUL Get Busy
- NAS I Can
- JAHEIM Put That Woman First
- WAYNE WONDER No Letting Go
- TYRESE How You Gonna Act Like That

RAP CITY TOP 10

- 50 CENT In Da Club
- JA RULE I/ASHANTI Mesmerize
- LIL KIM I/MR. CHEEKS The Jump Off
- JAY-Z Excuse Me Miss
- NELLY Pimp Juice
- NAS I Can
- BONECRUSHER I/KILLER MIKE & TI Never Scared
- JA RULE Reign
- EMINEM Sing For The Moment
- B. RHYMES I/M. CAREY & FLIPMODE SQUAD I Know What...

Video playlist is frozen.



Jim Murphy, VP/Programming  
19 million households

ADDS

STEVE HOLY Rock-A-Bye Heart

TOP 10

- CHRIS CAGLE What A Beautiful Day
- MARTINA MCBRIDE Concrete Angel
- DARRYL WORLEY Have You Forgotten?
- KEITH URBAN Raining On Sunday
- KENNY CHESNEY Big Star
- TIM MCGRAW She's My Kind Of Rain
- JESSICA ANDREWS There's More To Me Than You
- DEANA CARTER There's No Limit
- DIAMOND RIO I Believe
- MONTGOMERY GENTRY Speed

Information current as of April 1, 2003

TELEVISION

TOP TEN SHOWS

Total Audience  
(105.5 million households)

- 1 American Idol (Tuesday)
- 2 American Idol (Wednesday)
- 3 Survivor: Amazon (Wednesday, 8pm)
- 4 Law & Order
- 5 Law & Order: Special Victims Unit
- 6 Friends
- 7 Fear Factor
- 8 Everybody Loves Raymond
- 9 Law & Order: Criminal Intent
- 10 Wanda At Large

March 24-30

Adults  
18-49

- 1 American Idol (Tuesday)
- 2 American Idol (Wednesday)
- 3 Friends
- 4 Scrubs
- (tie) Wanda At Large
- 6 Survivor: Amazon (Wednesday, 8pm)
- 7 Fear Factor
- (tie) Will & Grace
- 9 24
- 10 Law & Order

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 4/4

- Master P and 504 Boyz, *Late Show With Craig Kilborn* (CBS, check local listings for time).
- Chevelle, *Last Call With Carson Daly* (NBC, check local listings for time).
- Foo Fighters, *Jimmy Kimmel Live* (ABC, 12:05am ET/PT).

Saturday, 4/5

- OK Go, *Mad TV* (Fox, 11pm ET/PT).
- Good Charlotte, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 4/7

- Vanessa Carlton, *Live With Regis & Kelly* (check local listings for time and channel).
- Lucinda Williams, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Mark Knopfler, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Breaking Benjamin, *Craig Kilborn*.
- Exies, *Carson Daly*.

Tuesday, 4/8

- Eve, *Regis & Kelly*.
- Godsmack, *Jay Leno*.
- The Folkmen, *Late Show With David Letterman* (CBS, check local listings for time).
- The Mooney Suzuki, *Conan O'Brien*.
- Simple Plan, *Craig Kilborn*.
- Evan Dando, *Carson Daly*.

Wednesday, 4/9

- Shania Twain, Willie Nelson and Toby Keith, *The View* (ABC, check local listings for time).
- Lisa Marie Presley, *David Letterman*.
- Kelly Clarkson, *The Caroline Rhea Show* (check local listings for time and channel).
- Cory Branan, *Carson Daly*.

Thursday, 4/10

- Tweet, *Regis & Kelly*.
- Willie Nelson, *David Letterman*.
- Sahara Hotnights, *Conan O'Brien*.
- Liam Lynch, *Craig Kilborn*.
- Stellastarr, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

March 28-30

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Head Of State</i> (DreamWorks)	\$13.50	\$13.50
2	<i>Bringing Down The House</i> (Buena Vista)	\$12.48	\$100.06
3	<i>The Core</i> (Paramount)*	\$12.05	\$12.05
4	<i>Basic</i> (Sony)*	\$11.51	\$11.51
5	<i>Chicago</i> (Miramax)	\$7.21	\$144.65
6	<i>Dreamcatcher</i> (WB)	\$6.63	\$25.64
7	<i>Agent Cody Banks</i> (MGM/UA)	\$6.41	\$35.16
8	<i>Piglet's Big Movie</i> (Buena Vista)	\$4.93	\$12.73
9	<i>The Hunted</i> (Paramount)	\$3.61	\$29.22
10	<i>View From The Top</i> (Miramax)	\$3.51	\$12.25

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

COMING ATTRACTIONS: This week's openers include *What a Girl Wants*, starring Amanda Bynes. The film's Atlantic soundtrack contains John Gregory's "Ride of Your Life," Duncan Sheik's "Half-Life," Lucy Woodward's "What's Good For Me," Meredith Brooks' "Out of Place," The Donnas' "Who Invited You" and Craig David's "What's Your Flava?" Cuts by Gavin

Thorpe ("Crazy"), Leslie Mills ("The Good Life"), Willa Ford ("I Wanna Be Bad"), Holly Valance ("Kiss Kiss"), Erica Rivera ("Somebody Stop Me"), The Clash ("London Calling") and Rick Derringer ("Rock and Roll, Hoochie Koo") and two by film co-star Oliver James ("Long Time Coming" and "The Greatest Story Ever Told") complete the CD.

— 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





apeterson@radioandrecords.com

## Then And Now

Futurist John Parikhhal looks at the past year and the one ahead

Just over a year ago at R&R's Talk Radio Seminar 2002, Joint Communications CEO John Parikhhal offered attendees a number of predictions he said would impact our lives and our businesses in the year ahead.

Now, with TRS 2003 a month behind us and America at war, I thought it might be a good time to review some of these predictions and to get Parikhhal's updated insights and observations. Below, we review several of his prognostications and discuss his rather dark predictions about how current events will affect us all in the months and years ahead.



John Parikhhal

Osama? He's a bigger winner than ever. They still don't have him, and now they are giving him a new way to recruit terrorists with the war in Iraq. Just when his whole thing was getting pretty thin, they have given him another 15-20 years to work with. Their slogan

will be "Remember Iraq!"

The exquisite irony is that the very thing that Rush Limbaugh, Sean Hannity and all these guys did to Clinton and the Democrats is now going to be done to Bush by the terrorists. They will have things that they can blame on him.

For example, there are bound to be civilians killed in Iraq. Let's say 1,000 are killed. Any general will always say that's fine, but the trouble is, that represents maybe 40,000 people, because it was someone in their family who was killed.

There will also be American casualties, but they'll all be heroic at first. After a while the veterans will be deserted just like they were after the

Gulf War and Vietnam. That will become another big future story, but only one of them. My prediction, looking down the road from today, is that the law of unintended consequences always comes home to roost.

**R&R:** So who's on the radar to be on next year's winners list?

**JP:** The uninvolved; those who stayed on the sidelines and didn't say anything. They'll be winners. They'll come in late, saying, "I didn't want to say anything before, but now here I am, and I'm saying it." Also, the ideologues — people who can manipulate the perception of things. They will also be winners.

**R&R:** You also said there would be an increase in the "us vs. them" mentality.



**TRIPLE THREAT** Among the heavyweights attending last month's TRS 2003 in Los Angeles were (l-r) WABC/New York's Phil Boyce, Premiere Radio Networks' Phil Hendrie and Entercom's Ken Beck.

**JP:** I said I knew that "us vs. them" would be good media, but it's bad morally. As I noted then — and it's still true — what listeners truly want is combat and gambling. The proxies for that in radio are sports and business. Us vs. them always improves the chances of combat working to improve your ratings, but, as a broadcaster, you have to ask yourself at the end of the day whether you have done something that is responsible.

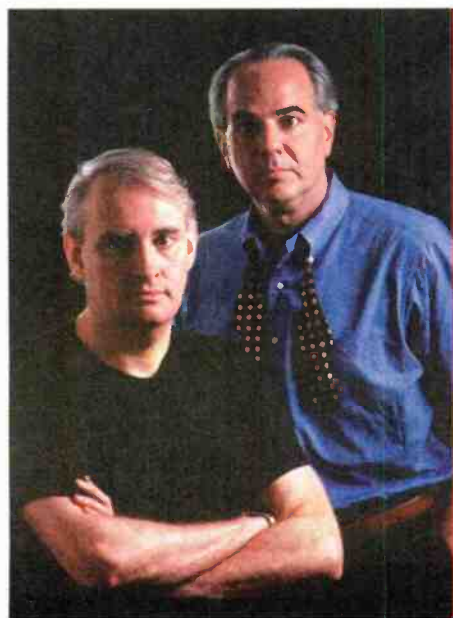
One of the questions media people will be asking themselves two or three years from now is whether they did the right thing, even though they knew it would work. You can always get an angry mob to hang someone and you can stir up hysteria easily if you have a platform. But the question will end up being, "Did you do the right thing by not being thoughtful?"

People who view news and war as a football game really need to get their heads screwed on right. There is almost no worse analogy for global politics than sports, yet we have adopted that model in the media. In sports the rules and the goals are all clear, and everybody knows what they are. There are no conflicting agendas; there's only you and me and us and them. That's why the American media works the way it does now, and it's why I was able to predict what would happen, because it is all us vs. them today.

**R&R:** You said consolidation would

Continued on Page 20

**"Us vs. them always improves the chances of combat working to improve your ratings, but, as a broadcaster, you have to ask yourself at the end of the day whether you have done something that is responsible."**



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## Then And Now

Continued from Page 18

continue to result in less creative programming and less research into the needs and wants of audiences. How do you feel about that prediction a year later?

JP: You tell me, how creative is "Showdown With Saddam"? Honestly, if that is everybody's best shot, I want to roll over and cry. Why don't we just call it what it is, "Smackdown With Saddam"? It's Vince McMahon and the WWF, it's us vs. them, and it's all just so predictable.

R&R: You suggested that there would be a more rapid expansion of news and talk programming on FM. Has that come about?

JP: More music-radio FMs are now carrying news than has been the case in many years, and there are more FM stations that want to go Talk but are still trying to figure out how to do it. You are going to see more FMs realize that they can no longer do much of anything, musically speaking, to succeed, so they will turn to news and talk programming.

R&R: Do you think that last year's infamous incident involving Opie & Anthony may have cooled some of the interest by operators to try what has, up until now, been the model for most FM Talk stations?

**"My prediction looking down the road from today is that the law of unintended consequences always comes home to roost."**

JP: I don't know about that, but I do think the idea that FM Talk must be all locker-room and bathroom humor is wrong anyway; that is not going to work. Stations have tried it lots of times in lots of ways and proven it doesn't work.

The stuff that does work is that which focuses on the human dimension of relationships. Bathroom humor is something that most personalities should only use like pepper or salt—it's spice. It requires an extraordinary talent like Howard Stern to be able to keep that going all the time.

R&R: Do you think interest in the News/Talk format will continue to grow as you said it would last year?

JP: Absolutely. News/Talk radio is being handed its best stuff in years. Things that matter more immediately to people are now happening a lot more often. The result is that the format continues to have huge growth ahead of it.

R&R: Another growth area you suggested we'd see was in the business and financial talk arena. Why do you think more stations haven't aggressively targeted that format hole?

JP: It's creative bankruptcy on the part of radio. People want to understand what's going on now more than ever, but they want it predigested for them. Right now, people are distracted by the war, but they still really want to understand what to do financially.

The issue and subject of business is going to come back into the spotlight. In fact, it would be very much in the spotlight right now had it not been for this manufactured war—or invasion, as I call it.

R&R: That's a pretty provocative comment. What do you see ahead for America as a result of the war in Iraq?

JP: Frankly, I think it is going to be real messy out there a year from now. Post-war is always much more gray than war. In the early days the war is like a football game, but as the weeks go by the story becomes more and more gray. That's when it will become a tough job for radio.

What about Afghanistan? What about post-war Iraq? What if the Kurds want to succeed? There is just no way that any of this will end well, and there will be tons of questions like those. The watchwords are "messy" and "gray."

The good news for radio is that gray is very hard to do on TV, but it can be done well on radio, if you have a great speaker. But to do just sound bites in gray times is very, very hard.

There will be a continuing attempt by the media to be jingoistic and reductive to what I have previ-



**ARE YOU READY FOR THE BIG ONE?** During a special session at last month's R&R Talk Radio Seminar, ABC News Radio reporter Steffan Tubbs noted that journalists today need to pack more than just a notebook or tape recorder when they're sent out to cover breaking news events.

ously suggested is an "us vs. them" position. But, for the average public, things are going to become more confusing, the economy is going to come down on them, and they are going to want people who can make sense of things for them. In the full circle of things, that is where a so-called liberal Talk network has its shot.

R&R: What's your prognostication for the future of liberal Talk radio?

JP: If you simply say it's liberal, what's the point? It's not about that at all. Who is the customer for that? I don't think a listener cares much about whether the host is a liberal or not, but I do think there's a really big call out there from people for a lot more common sense.

There are enough people out there now who are saying that the whole one-sided-approach thing has got to stop. They believe the media needs to present another point of view.

But how you present that view from an entertainment standpoint—how you engage customers and

how you focus it—is a whole different and bigger job. I certainly don't think it will be about liberalism in any other way than conservative talk is about conservatism.

R&R: Is there any good news for broadcasters on the horizon?

JP: Depending on how the economy is, advertising will continue to grow stronger. There will be a lot of businesses out there that will still want and need to advertise. The mom-and-pop retailers won't, but the big guys will. And radio is a medium that most advertisers find easy to buy, so that should be a bright spot in the road ahead.

**TALK BACK TO R&R!**

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

Call me at 858-486-7559

or e-mail:

[apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com)

# Which PD's are Hitting the Top End of Their Bonus Deals? The Guys who Carry

The Neal  
**BOORTZ**

Show

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**WSB Atlanta**

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

**WNIS Norfolk**

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

**KLBJ Austin**

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

**WPTF Raleigh-Durham**

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

**KRMG Tulsa**

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

**WAPI Birmingham 1st Book 9-Noon**

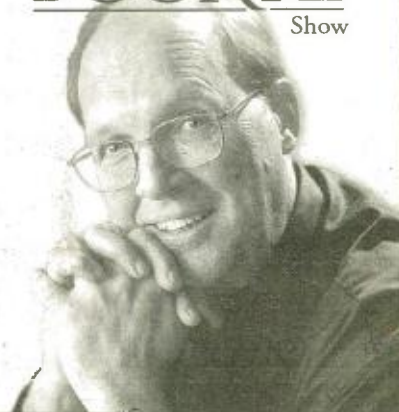
M 25-54 0.1 to 4.1  
M 35-54 0.1 to 5.1

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# Own Your Artists

## Added value for Classic Rock stations, courtesy of Nick Michaels

Even if the name Nick Michaels doesn't ring a bell, you've more than likely heard his voice. He's been heard in national spots for such products as Coca-Cola and Excedrin, and he was for a long time the official voice of CNN.

Michaels is also remembered as the co-creator and first host of NBC-TV's *Friday Night Videos*, which aired back in the '80s. Now a radio imaging consultant, Michaels has made a name for himself by coming up with station promo plans using his philosophy of communication through creativity.



**Nick Michaels**

is intimate and emotional. If the radio station can tap in to that and be a part of that, then there's an intimacy created that is part of what we try to do in promotion: We try to make the radio station part of someone's life. You want it to be the listener's friend and more than just a commodity or "the

place for classic rock."

The only thing that the audience can bond to in any message is the perceived humanity in that message. It's a way to bond with the audience.

**R&R:** Can you tell us how that's being done on stations like WDRV (The Drive)/Chicago?

**"If your message is just part of the endless stream of spam and junk mail, you can deliver it all you want, but it'll never be received."**

That creativity has now been applied to a whole new platform that radio stations — including those in the Classic Rock and Classic Hits realm — are just beginning to discover. At the recent Dan O'Day PD Grad School in Los Angeles, attendees had the pleasure of learning about Michaels' Artist Ownership Package.

In discussing the package, Michaels said, "With Classic Rock, the listener has the greatest emotional investment in the music." The Artist Ownership Package, he believes, has the power to let a radio station tell its audience that it understands the artist better than any other station targeting that listener. I caught up with Nick following the PD Grad School and asked him to reveal more about this unique promotion package.

**R&R:** At the PD-Grad School you said the Artist Ownership Package "allows the radio station to understand the listener better than the other guys." Can you elaborate?

NM: It's part programming and part promotion. It's a blend. It's a hybrid. What it does is allow the station and the listener to bond via the artist. I believe that listeners have a very big emotional investment in classic rock music and AC music, which have been around for a while and have withstood the test of time. What the Artist Ownership Package does is say to that listener that this station is the best place for that investment.

The artists and listeners have a relationship based on the music, which

understands John Lennon better than The Drive."

**R&R:** What inspired you to put this particular package together?

NM: This package was designed by Terry Gangstad and me. Terry is my partner and producer. It was an idea we had, to go beyond traditional Classic Rock and AC imaging in order to use the vast emotional power of the relationship between the artist and the music to the radio station's advantage. Those were the strategic criteria.

There's a huge amount of emotional power that sits untapped when you merely say, "When you hear The Rolling Stones, you're listening to WVUU." That has nothing to do with emotion, really. That doesn't tap in to anything. If your message is just part of the endless stream of spam and junk mail, you can deliver it all you want, but it'll never be received.

**R&R:** The first time I heard one of these promo pieces was on CHOM out of Montreal while listening on the Internet one day. It caught my ears, and I was really blown away by it.

NM: It doesn't sound like anything else on the radio, does it?

**R&R:** At first I thought it might have been a promo for a special airing over the weekend or something like that. It got my attention.

NM: I can give you a quote from Bonneville/Chicago VP/Programming Greg Solk, who said to me, "Any radio station can play music from 1971. The Artist Ownerships take you there."

These are such powerful messages that we are not stopping at radio. What we've decided to do now is play with them by adding some video and seeing what happens if they become television campaigns for radio. We have one with John Lennon; it goes back to the "bed-in" in Montreal. Now think about that as a TV spot and the powerful statement it makes. You wouldn't even know what it was.

The way I envision it, it would look almost like a political spot. There would be a crawl with whatever narration we would be saying, and only at the end would the logo of the radio station be revealed. We'd have a line in the last three seconds of the spot that says, "And no one

understands John Lennon better than The Drive."

**R&R:** What are some of the radio stations you're working with right now?

NM: There are lots of stations that have expressed interest in this. It is syndicated currently in Canada, and it is a smash hit. We syndicate it up there through SoundSource, and we're on big stations like CFMI (Rock 101) in Vancouver and CHOM.

This is perfect on CHOM, because they were there at the bed-in with John Lennon. When they were singing "Give Peace a Chance," CHOM was there. When you heard that music, you heard it on CHOM, so the history and the emotion and all those feelings that those listeners have remembering all those events, that's all tied in.

**R&R:** On the other end of the spectrum you have a station like The Drive, which is pretty much a new entity. Has it been able to just jump in and claim an audience?

**"The message should be about this incredible relationship between the music and the audience. It should not be about 'We play more Stones' or 'We rock!'"**

NM: Yes, it's new, but it's been able to do that because it owns that audience. When we developed that station's image, it was perfect for its market, in which the average-aged person would be a 45-year-old male. He's busy, tired and overwhelmed, and he loves being talked to like this: "You've found Chicago's new way to listen to the radio. No hype. No silly contests. No silly morning shows. Just great music."

He's sitting there saying, "Hey, no one's ever talked to me like this on the radio before. Thank you for respecting me." This audience has been denied being spoken to in a human voice for so long that they respond to it enthusiastically. It's nothing more than that. It's nothing more than letting your humanity show.

**R&R:** You are best known for your work with News/Talk stations, but this isn't your first time working with Classic Rock, is it?

NM: I've been doing image work and voice work for Classic Rock stations for many years. I was in music radio before I was in Talk radio.

**R&R:** How did you end up becoming an internationally known voice guy?

NM: I started in music radio, and I love music. In 1968 or 1969 I got a job at CJSS in Cornwall, Ontario, and the guy who was the PD came up to me and told me I sounded too much like one of the big commercial announcers in Canada. I said, "Wow, that guy makes a lot of money, and I'm making \$67 a week."

When I got fired from that job, I went to do writing at an ad agency, because that was something I really wanted to do. I really like writing. I'm not a voice guy who can write; I'm a writer who can do voice stuff. I moved to Toronto and was probably one of the top voices in the country. At one point I was doing spots for Jell-O and Tide and Texaco and Kodak.

I then went to New York, and it was like going to the back of the line. There were a lot of people doing voice work in New York, but within a short time I managed to get a lot of business. I was the voice of Excedrin for 12 years. My voice has appeared on over \$1 billion worth of advertising.

**R&R:** Was this package the result of any dissatisfaction you had with Classic Rock radio, or was it an idea for radio as a whole?

NM: Classic Rock is one of my favorite formats. I love this music. This is something we developed because of a deep, passionate feeling about this music. I think that anything that is born of deep, passionate feelings is going to resonate deeply and passionately with the audience.

I was listening to the stations and the way the stuff was imaged and saying to myself, "This is all wrong!" This music is so deep and emotional and wonderful, and this image is so shallow and crappy and thin.

And it's so self-centered! Look at "Classic Rock that really rocks." Boy, that's great; that's really great. The message should be about this incredible relationship between the music and the audience. It should not be about "We play more Stones" or "We rock!" If you play Metallica and AC/DC, I have to assume that you rock. I don't think of that as folk music. It seems to be a waste of time to tell people that stuff.

Nick Michaels is based in Miami and can be reached at nick@nickmichaels.com. If you'd like to hear samples of the Artist Ownership Package, visit www.nickmichaels.com.

### TALK BACK TO R&R!

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

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**(WE BE LIKE!**  
**The 'La La'**  
**Song)**

**ADDED THIS  
WEEK AT :**

## RHYTHM

WNVZ/Norfolk  
KOHT/Tucson  
KSPW/Springfield

WGBT/Greensboro  
WQSL/Greenville, NC

WHZT/Greenville  
WOCQ/Ocean City

## POP

KHTS/San Diego  
KTFM/San Antonio  
WKZL/Canton

WAKS/Cleveland  
WRHT/Greenville  
WAKZ/Youngstown

WKFS/Cincinnati  
WLKT/Lexington  
WCGQ/Columbus

## URBAN

WOWI/Norfolk

WFXA/Augusta

## Spin Leaders Include:

### RHYTHM

KXJM/Portland- 46x  
KYLD/San Francisco- 31x  
KBMB/Sacramento- 30x  
KBOS/Fresno- 52x  
WNVZ/Norfolk- 26x  
KQCH/Omaha- 43x  
KLUC/Las Vegas- 23x  
KPRR/El Paso- 21x  
KWVZ/Reno- 50x  
KSEQ/Fresno- 40x

Z90/San Diego- 35x  
KQBT/Austin- 31x  
WBLO/Louisville- 51x  
KUUU/Salt Lake- 21x  
WBTT/Ft. Myers- 42x  
KBBT/San Antonio- 24x  
KXXX/Bakersfield- 26x  
KBTU/Monterey- 50x  
WJFX/Ft. Wayne- 32x  
KDGS/Wichita- 40x

### URBAN

KATZ/St. Louis- 14x  
KRRQ/Lafayette- 25x  
WAJZ/Albany- 21x  
WHXT/Columbia- 24x  
KIPR/Little Rock- 21x

WJMI/Jackson- 26x  
WGZB/Louisville- 18x  
KJMM/Tulsa- 20x  
WTMG/Gainesville- 22x

### POP

WKST/Pittsburgh- 28x  
WKKF/Albany- 20x  
WWHT/Syracuse- 11x  
WKSZ/Appleton- 14x

WKSS/Hartford- 11x  
WHKF/Harrisburg- 18x  
WKGS/Rochester- 5x  
KZMG/Boise- 10x

**Top 5 Research: KBOS/Fresno!**

**Top 10 Research:**

Z90/San Diego, KXJM/Portland!

**Top 15 Research:**

KYLD/San Francisco!

**HUGE PHONES AT:**

KKFR/Phoenix, KYLD/San Fran,  
KBOS/Fresno, KWVZ/Stockton,  
KDON/Monterey,  
KNDA/Corpus Christi,  
KBTU/Monterey, WRVZ/Charleston  
and many more!

## R&R Rhythm

**30 - 24**

1405x (+215)

## BDS Rhythm

**30\* - 27\***

835x (+173)

## R&R Urban

**58 - 51**

376x (+27)

**"Roll Wit M.V.P."**  
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The hook will lock you in!"

— Jason Kidd, PD/WKST



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Remixed by Bob Rosa and M.V.F. Entertainment.  
From the forthcoming album: **Game Of Breath**. Coming Soon.



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## French Car Surrenders To Gravity

Clear Channel Active Rocker **WGIR/Manchester, NH** and co-owned Rocker **WHEB/Portsmouth, NH** share a morning show, *Greg and the Morning Buzz*. They also share a deep and steadfast passion for dropping cars manufactured in a certain, currently disliked foreign country from great heights. "Welcome to 'Operation F\*\*k France!'" announces **WGIR PD Valorie Knight**. Local citizens caught up in today's oh-so-fashionable France-bashing were invited to show their nonsupport of the nation by beating a Peugeot with sledgehammers. Those in attendance were then treated to the *piece de resistance*: "We dropped it from a crane from more than 100 feet in the air!" says Knight, who ensured that the car was miked by Clear Channel engineers for maximum crashing sound effects.



That's 600 euros, please drive thru.

Those worldwide job cuts we've heard about have begun at **Sony Music**. Many familiar names on the promotion side of the company have exited, including longtime Columbia Sr. VP/Promotion **Lee Leipsner** and Rhythm/Crossover Queen **Andrea Foreman-Kline**. Over at Epic, Philadelphia regional rep **Ed Pinka** exits, as do Chicago rep **KC O'Neil** and Denver/Phoenix rep **Richele Orofino**. Meanwhile, rumors are building that Columbia honcho **Don Ienner** will soon be promoted to head Sony Music's U.S. operations. And, word has it that **Zomba Music Group**, which includes Jive Records, will trim an estimated 350 or so positions over the next few months as it gets ready to be integrated into BMG.

The music industry this week said farewell to a deeply loved industry legend: Universal Music & Video Distribution Chairman Emeritus **Henry Droz**. Droz, widely hailed as the father of the modern music-distribution company, died March 27 at age 76 after suffering a heart attack. Donations can be made in Droz's name to the Tj Martell



Henry Droz

Foundation for Leukemia, Cancer and AIDS Research. They may be sent to 555 Madison Ave., Third Floor, New York, NY 10022.

### American Idol's Most Wanted

What a busy week for several *American Idol* finalists: First, The Smoking Gun website unearthed the mug shots and rap sheet of **Lashundra Cobbins**, the 22-year old artist currently known as Trenyce, one of the remaining *Idol* finalists. The Gun reports that Cobbins was busted in October 1999 on a felony theft charge. She is still with the show. Not so lucky was **Corey Clark**, who was booted on March 31 after the website revealed that he's facing trial next month on charges that he assaulted his 15-year-old sister and resisted arrest in October 2002 at their Topeka, KS home.



Corey Clark doll. Hair sold separately.

A few months ago **WUBU/South Bend, IN** owner **Abe Thompson** was walking through Chicago's O'Hare Airport when he was approached by an attractive woman. "My first thought was that maybe she was a terrorist," he says. "Then I thought maybe I knew her from somewhere and just didn't recognize her — or maybe she was just hitting on me," he says with a laugh. The woman then asked him if he'd like to be in a TV commercial for American Airlines. Several headshots were taken, and a short time later he was selected. Abe's TV spot is now playing in Chicago, St. Louis and Dallas. By the end of this week, the commercials will be seen in Los Angeles and New York, as well as on 20 cable channels. Thompson's also being featured in AA's radio campaign and in full-page print ads!

### Take One For The Team

Global pop superstar **Robbie Williams** recently traveled to **KFMB-FM (Star 100.7)/San Diego** for a live in-studio performance. "Somehow he had heard that I had been caught making out with an unnamed major rock star a few months ago," says MD **Jen Sewell**, who tells **ST** that Robbie called her out on the air about it. "I was freaking out!" Williams then demanded equal time and asked if he might "have

Continued on Page 24

## R&R Timeline

### 1 YEAR AGO

- Jay Clark named VP/Nonmusic Programming for Sirius
- Michael Saunders set as WTJM/New York PD.
- R&R forms strategic alliance with *CCM Update* to expand Christian coverage.
- Dave Dillon tapped as WPCH/Atlanta PD.

### 5 YEARS AGO

- Vinny Brown becomes WBLS/New York PD.
- Dave Darus settles down as Sr. VP/Promotion at Restless Records.
- Don Coddington nets Sr. VP/Promotion post at N2K Encoded Music.

### 10 YEARS AGO

- Brian Philips picked for WNNX/Atlanta PD post.
- Bill Wise gets VP/Programming post at MJJ Broadcasting



Brian Philips

### 15 YEARS AGO

- Sylvia Rhone rises to Sr. VP at Atlantic Records.
- Brian Philips bounces into KDWB/Minneapolis PD job.
- Westwood One signs Casey Kasem to host a new four-hour Top 40 countdown, *Casey's Top 40*.
- Dene Hallam is elevated to Director/Programming & Operations for KCPW & KCMO/Kansas City.



Sylvia Rhone

### 20 YEARS AGO

- Backstreet Records promotes Dino Barbis to VP.
- Bob Gould grabs GM reins at WMET/Chicago.
- WKQX/Chicago names Chuck Morgan PD.



Chuck Morgan

### 25 YEARS AGO

- Artie Mogul and Jerry Rubinstein to buy United Artists Records for \$43 million.
- Michael J. Stafford promoted to VP/GM at KCBQ/San Diego.
- Robert Summer appointed RCA Records President.

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Continued from Page 23

a go." Sewell says, "It was the first time in my life I was at a loss for words." In full view of some 50 listeners, station staffers, Williams' bandmates and Virgin's Hilary Shaev, Danny Cooper and Brian Terranova, the two lip-locked for nearly a minute. The big question: Was there any tongue involved? "Tons!" says a sweaty Sewell.



Sewell sucks face with Virgin giant.

Former KITS/San Francisco staffer

**Jay Taylor** is the new Director/Operations for Triad Broadcasting's Biloxi-Gulfport, MS cluster. Taylor will oversee CHR/Pop WXYK (The Monkey), Hot AC WUJM, Active Rock WCPR, Classic Rock WXRG, ESPN Radio affiliate WXBD and News/Talk WVMJ. Taylor fills the position vacated a year ago by Kenny Vest.

WBCN/Boston night jock **Melissa** and late-nighter **Deek** combine forces to form the aptly named **Deek & Melissa Show**, airing weeknights from 7pm-midnight. PD Oedipus explains the pairing: "Because of their natural chemistry, we're combining the two shows for a nighttime extravaganza."

**Bill Keeler**, the former morning talent at Classic Rocker WRCK/Utica, NY, has filed a \$500,000 wrongful-termination lawsuit against station owner Galaxy Communications. Keeler, who was fired in December 2002, claims his reputation has been tarnished. Not surprisingly, Galaxy begs to differ and claims Keeler's lawsuit is without merit. In fact, Galaxy says it plans to file a countersuit against Keeler.

### Bear Tears Up 50 Cent CDs

Last weekend Clear Channel pulled the plug on **WBBI/Binghamton, NY's** Country format by flipping the station to CHR/Rhythmic as "Kiss 107.5." Turns out the hip-hop was just a stunt. Just 43 hours after signing on, WBBI on Tuesday adopted its true new identity as "107.5 The Bear, Pure Classic Rock." Cluster OM **Jim Free**, PD of co-owned Active Rocker WKGB/Binghamton, adds similar duties at WBBI. Former WBBI PD **Doug Mosher** segues to the PD chair at Adult Standards WINR/Binghamton.

Citadel's **KAEP/Spokane** shifts from Triple A to Classic Rock as "The Buzzard." Expect the syndicated **Bob & Tom Show** to air in mornings. **Tim Cotter** remains PD.

Entravision flips **KVPA/McAllen** from CHR/Rhythmic to Spanish AC as "iOye!" PD **Alex Duran** remains aboard.

Gold Coast Broadcasting AC **KKBE/Oxnard, CA** segues to CHR/Pop as **KFWV** (Live 105.5). Across the street at Cumulus Hot AC **KBBY** (B95.1), former **WWKX/Providence** PD **Jonathan "J. Love" Campbell** becomes PD.

### Condolences

**Bob Anderson**, a 40-year veteran of Portland, ME radio known as "The Duke Of Portland," died March 29 after suffering a heart attack while on the air at Saga's Oldies **WYNZ**. He was 59. "Bob was an extremely popular personality and a wonderful person," Saga/Portland President/GM **Cary Pahigian** tells **ST**. Anderson began his career in 1963 and has worked for such Portland stations as former Top 40 **WLOB**. He's also worked at **WIGY, WMGX, WPOR** and **WTHT**.



Bob Anderson

Former Pittsburgh radio exec **John Dove Gibbs** died of a stroke on March 25 at age 80. Gibbs is famous for a 1964 stunt he pulled at then-Top 40 **KQV/Pittsburgh**, when he used a 30-second delay to circumvent a ban on airing The Beatles' first Steel City concert live.

**Jerry McKenna Sr.**, father of **WQSX/Boston** PD Jerry McKenna, died March 26 of natural causes. He was 81.

**ST** is saddened to report the death of **Charles Edward DuCoty**, the son of **WKQX (Q101)/Chicago** VP/GM **Chuck DuCoty**. The younger DuCoty leaves two young children behind.

Almost a year after industry trade publication **Gavin** closed its doors, Premiere Radio Networks has ceased publication of the weekly printed version of **Network**. An Internet version will continue at *thenetworkmags.com*, as will the **A&R Network Service** and **Yellow Pages of Rock**.

### ST SHOT O' THE WEEK



**CANDYGRAM FOR SADDAM!** **KXJM/Portland, OR** just received a very special gift from our armed forces. "Some crew members on the carrier **USS Abraham Lincoln** listen to our morning show, **The Playhouse**, online and wanted to show their love," says PD **Mark Adams**. Nothing says love like having your call letters painted on the side of a bomb destined for downtown Baghdad. Adds Adams, "I'm pleased to report that **The Playhouse** is now bombing on two continents."

### Rumbles

• **KYLD/San Francisco** Asst. Production Director **Travis Loughran** is upped to the newly created position of Creative Director.

• **WHYI/Miami** late-night personality **Nikki Nite** segues to similar duties at **WSTR/Atlanta**.

• **WIHT (Hot 99.5)/Washington** debuts its new night guy: former part-time jock **Julian Nieh**. He'll now host **The Hot Freak Show**.

• **WWVZ & WWZZ/Washington, DC** Commercial Production Director **Jeff Matzka** exits.

• **J.J. Jackson** exits the afternoon slot at **Smooth Jazz KTWW (The Wave)/Los Angeles**.

• **Emmis/Indianapolis** Interactive Manager **Jo Robinson** is upped to Director/Marketing for **WENS & WYXB**, while **Melissa Hook** is upped to Promotions Director of the pair.

• **WIOQ & WSNI/Philadelphia** Marketing Director **Lisa Acchione** is upped to Director/Marketing for the company's six-station Philly cluster. At the same time, **Shelvia Williams** is upped to Promotion Director for **WSNI** and the cluster's **WJZZ**.

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**WMJX/Boston**

**WHOM/Portland**

**KKLT/Phoenix**

**KVIL/Dallas**

**WLMG/New Orleans**

**WMGF/Orlando**

**KOSI/Denver**

**WTPI/Indiana**

**WOMB/Monmouth**

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FRANK CORREIA

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# A Different Kind Of War

**Radio Sawa's mission to the Middle East continues amid strife**

With bombs dropping in Baghdad and a war of words and information going on among nations worldwide, Radio Sawa, the United States Broadcasting Board of Governors' Arabic-language network, is continuing in its role as ambassador to its Arab listeners, albeit in a more difficult time.

The brainchild of Westwood One founder Norm Pattiz, a Clinton appointee to the BBG in 2000, Sawa has been on the air now for a year, broadcasting Western and Arabic pop music and news reports 24 hours a day in Egypt, Iraq, Jordan, the West Bank and elsewhere in the Middle East. A station where listeners can hear Britney Spears alongside Arabic stars like Cheb Mami, Sawa has become popular with its target audience of people under the age of 25 (see Sound Decisions 9/6/02 for more).

News is now Sawa's main thrust, and covering the war is certainly a challenge for the staff. "We don't really have the staff to do 24 hours of solid news," Pattiz says. "We don't have the staff to do what we're doing right now; we've just got some incredibly dedicated people who are working on fumes. Our people are working all night long and grabbing catnaps on couches during the day.

"The biggest challenge is having a news department that's designed to do news twice an hour and basically making them capable of doing news 24 hours a day. There's a lot of fatigue. In the news business or in fighting a war, fatigue is your enemy. We have to be very careful, very balanced and very credible.

"We've built up a large following and a large listening audience; we need to keep that audience's faith in us while fulfilling our public diplomacy mission. Our mission is journalistic. In what are incredibly difficult times, we have to be the leading example of how a free journalistic operation ought to run."

## Info Source For Iraq

"In Iraq, it's a different situation," explains Sawa News Director Mouafac Harb, a leading journalist in the Arab world who is a former



Norm Pattiz

Washington, DC Bureau Chief for the London-based Arabic-language newspaper *Al Hayat*.

"People may have lost power or don't have access to TV, so we believe that we have to expand the news and act like a situation room, providing up-to-the-minute news about what's going on, because it affects people's daily life. We have some responsibility in the Iraqi market to fill this gap and become — or maybe we are already — the primary source of information to Iraqis."

Sawa has two reporters embedded with U.S. troops in Iraq and has provided listeners with live translations of briefings by President Bush and Secretary of Defense Donald Rumsfeld. Half-hour roundtable and dialogue programs have been added as well.

"We also carry simultaneous translations of major press conferences and briefings that are being conducted abroad or in the U.S.," Harb says. "What the president says in Washington affects the daily life of people in the Middle East region."

"The fact of the matter is, since it's well known that Sawa is a station funded by the U.S. government, we're getting lots of listeners who are tuning us in for our news during this particular time," Pattiz says.

Sawa's impact in the region was recently recognized by the British government. Pattiz says, "Several hours before Tony Blair was to make his speech, we were contacted by his office in London because they wanted to know if we would carry his speech and simultaneously translate it into Arabic to broadcast to Iraq.

"We did. It's kind of interesting that the country that brought us the BBC is coming to Radio Sawa because they know the impact of Sawa in Iraq and, specifically, in Baghdad."

## More Listeners

While Sawa's music garnered impressive numbers in its target demo, Pattiz says the audience is growing. "We're targeting a 30-and-under audience, and we're still delivering that audience in droves, but over a third of our total audience is now comprised of listeners over 30 years old," he says.

"The rap on Sawa when we first came on the air was, 'Well, the young people will listen to the music and turn off the news.' Our research has indicated that hasn't been the case. Not only do they listen to the music, they continue to listen for the news."

Pattiz notes that Sawa's popularity continues to grow, citing numbers from Amman, Jordan. "There's sort of a uniform standard where international broadcasters compare themselves to each other — the BBC, the French and the Middle Eastern broadcasters. They all ask one uniform question: 'Have you listened to this radio station within the last seven days?' It's not the best way of measuring.

**"In what are incredibly difficult times, we have to be the leading example of how a free journalistic operation ought to run."**

Norm Pattiz

"When we do our research, we do it on a weekly basis, so we know who's listening every minute. When you ask that question, over 92% of our target audience say Radio Sawa. Basically, everybody we're going after listens to Radio Sawa.

"The most incredible thing, really, is that when you ask which station

they listen to for news, Sawa ranks No. 1. And when you ask which station has the most reliable and truthful news, Sawa still rates No. 1, with over 40% saying that they rate Sawa as reliable and credible."

"All I can say is that people are listening," Harb says. "We've been on the air for one year and four days. This is the kind of thing that takes a long time to measure if we are changing attitudes.

"We are definitely gaining the attention of people, and we are aware of the large audience we've accumulated over the past 12 months. We have scientific data to support that, in addition to anecdotal data."

## Journalism Vs. Propaganda

Because it is funded by the U.S. government, Sawa has received its share of disparagement. Critics in both the U.S. and Middle East have called the network a propaganda tool. As dictated by the Voice of America charter, Sawa is required to be "accurate, objective and comprehensive" in its news coverage, something that Pattiz and Harb take to heart.

"We don't come across like a government-controlled station," Pattiz says. "We not only cover what's going on in the war, we also cover the anti-war protests that are going on.

"We have a great deal of credibility in the region, especially when taking into consideration a lot of the government-controlled stations in the region that are clearly giving only one point of view. Whether Arabs believe in our policies or not, they certainly appreciate getting all points of view."

"We have a journalistic mission at Radio Sawa," Harb says. "We're not a propaganda tool; we have our own independence, and the government does not interfere in what we do, because we have a firewall called the BBG. We are like any other independent organization trying to provide balanced and objective news. We believe in our mission.

"If we provide objective and balanced news that people in the region respect and believe, we will be serving the overall objective of the radio station. We believe democracy is one of the greatest American values, and, as journalists, the best way we can reflect our American values is to show freedom of speech and good journalism."

## TV: The Next Frontier

With Radio Sawa's success, Pattiz's next step is the launch of a U.S.-owned Arabic-language TV network, which he plans to have on the air by the fourth quarter of this year. Congress has already funded the TV and radio venture with \$57 million, and President Bush recently asked for an additional \$30.5 million as part of the emergency appropriation bill, on top of the \$60 million proposed in the 2004 budget. The TV network is being viewed as a potential competitor to Al-Jazeera.

"It will be primarily news- and information-driven," Pattiz says. "All of it will be produced by us with our own news-gathering organization because we have people all over the world. But a lot of the programming, especially the entertainment and some of the informational programming, will come from outside producers we will do business with."

Pattiz has been hitting the entertainment-industry circuit to drum up support for the new TV network. "I've been out presenting this since last September, when I had a meeting of television-industry executives at the Museum of Television & Radio," he says.

**"We believe democracy is one of the greatest American values, and, as journalists, the best way we can reflect our American values is to show freedom of speech and good journalism."**

Mouafac Harb

"Since that time I've presented it to the Television Academy, the Writers Guild and the Hollywood Radio & Television Society in order to get private-sector involvement in this project. I expect that there's going to be a lot of private-sector involvement in terms of helping us with the kind of programming that we need to attract an audience."

## Trust And Credibility

"Before we launched Radio Sawa, I remember people — both in Washington and the Middle East — were so skeptical about it," says Harb. "We proved them wrong. It's a challenging project, and if we didn't believe that we could do it and do it well, we wouldn't have invested a lot of time in pushing for this TV station."

The same ideals that made Sawa a success will undoubtedly help establish the new TV venture. "We've managed to win the respect of our listeners," Harb says of Radio Sawa. "We don't deceive people, and people are realizing that if you want to know, you tune into Sawa, even if you don't like the news and the facts we are reporting. Trust and credibility are the name of the game in a news organization."



## THE INDUSTRY'S NO. 1 RETAIL CHART April 4, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	LINKIN PARK	Meteora	Warner Bros.	833,670	-
-	2	CELINE DION	One Heart	Epic	455,215	-
-	3	NOW 12	Various	Capitol	249,805	-
1	4	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	198,336	-15%
2	5	NORAH JONES	Come Away With Me	Blue Note/Universal	139,563	-16%
4	6	CHICAGO	Soundtrack	Epic	127,418	+30%
-	7	BRIAN MCKNIGHT	U Turn	Motown	113,410	-
5	8	EVANESCENCE	Fallen	Wind-up	85,660	+1%
3	9	R.KELLY	Chocolate Factory	Jive	82,168	-22%
-	10	DIPLOMATS	Diplomatic Immunity	Roc-A-Fella/IDJMG	79,021	-
6	11	KID ROCK	Cocky	Atlantic	71,847	-4%
-	12	HOT BOYS	Let 'Em Burn	Cash Money/Universal	68,183	-
9	13	SEAN PAUL	Dutty Rock	VP/Atlantic	60,591	-6%
8	14	FABOLOUS	Street Dreams	Elektra/EEG	52,788	-21%
-	15	B2K	Pandemonium	Epic	52,517	-
7	16	DIXIE CHICKS	Home	Monument/Columbia	45,350	-35%
11	17	8 MILE	Soundtrack	Shady/Interscope	45,000	-13%
10	18	EMINEM	Eminem Show	Aftermath/Interscope	44,733	-14%
14	19	AUDIOSLAVE	Audioslave	Epic/Interscope	44,149	0%
15	20	COLDPLAY	Rush Of Blood To The Head	Capitol	42,652	-2%
12	21	LIL' KIM	La Bella Mafia	Atlantic	41,251	-20%
13	22	AVRIL LAVIGNE	Let Go	Arista	39,718	-11%
19	23	KIDZ BOP KIDS	Kidz Bop Vol.3	Razor & Tie	36,591	-2%
17	24	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	35,762	-8%
22	25	JUSTIN TIMBERLAKE	Justified	Jive	34,297	+2%
18	26	JOHN MAYER	Room For Squares	Aware/Columbia	33,520	-12%
23	27	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	32,858	-2%
16	28	A.F.I.	Sing The Sorrow	DreamWorks	31,944	-22%
21	29	THE ALL AMERICAN REJECTS	The All American Rejects	DreamWorks	29,619	-17%
37	30	3 DOORS DOWN	Away From The Sun	Republic/Universal	28,810	+17%
28	31	CHRISTINA AGUILERA	Stripped	RCA	28,180	-6%
29	32	SNOOP DOGG	Paid Tha Cost To Be Da Boss	Doggy Style/Priority/Capitol	27,425	-8%
43	33	TOBY KEITH	Unleashed	DreamWorks	27,334	+23%
25	34	T.A.T.U.	200 KM/H In The Wrong Way	Interscope	27,134	-16%
-	35	702	Star	Motown/Universal	26,153	-
32	36	JOSH GROBAN	Josh Groban	143/Reprise	26,045	-8%
33	37	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	25,971	-3%
31	38	JENNIFER LOPEZ	This Is Me Then	Epic	25,802	-12%
30	39	DAREDEVIL	Soundtrack	Wind-up	25,443	-14%
35	40	TRAPT	Trapt	Warner Bros.	24,939	-4%
38	41	TYRESE	I Wanna Go There	J	22,568	-5%
34	42	NELLY	Nellyville	Fo' Reel/Universal	22,296	-15%
39	43	CHEVELLE	Wonder What's Next	Epic	22,013	-6%
-	44	PINK FLOYD	Dark Side Of The Moon	Capitol	21,138	-
20	45	KILLER MIKE	Monster	Columbia	20,479	-43%
45	46	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	19,857	-5%
27	47	CRADLE 2 THE GRAVE	Soundtrack	Bloodline/IDJMG	19,407	-38%
46	48	TIM MCGRAW	Tim McGraw & The Dancehall...	Curb	19,145	-8%
48	49	JOHN MAYER	Any Given Thursday	Aware/Columbia	18,958	-6%
24	50	(HED) P.E.	Black Out	Jive	18,082	-45%

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### ON ALBUMS

#### Linkin Log Another Smash

Look up in the sky. It's a bird, it's a plane, it's *Meteora*...

That flash of light isn't a falling star but a rising one, folks, as more than 830,000 rap rock fans are thinkin' Linkin, as in Park, this week.

The Warner Bros. band's sophomore album hits retail with the force of, well, a meteor, blazing into the top spot on the *HITS* Top 50 album chart. That gives Linkin Park the sec-



Linkin Park

ond biggest sales week of the year, behind Shady/Aftermath/Interscope hip-hop icon 50 Cent.

Following in LP's wake is Epic's designated diva, Celine Dion, whose No. 2 bow is gassed up by a CBS primetime special, her Chrysler TV ad campaign and the Las Vegas premiere of her spectacular new live show.

There are three other newcomers in the top



Celine Dion

10, with Capitol's *Now 12* landing at No. 3, Motown/Universal soul crooner Brian McKnight making a *U Turn* to parallel park at No. 7 and Roc-A-Fella/IDJMG's Cam'ron proteges Diplomats at No. 10. Cash Money/Universal's Hot Boyz and Epic's repackaged B2K finish close behind, bowing at No. 12 and No. 15, respectively.

The top 10 also includes 50 Cent (No. 4), Epic's *Chicago* soundtrack (No. 6 and up 30% after its Oscar triumph), Wind-up's *Evanescence* (No. 8) and Jive's R. Kelly (No. 9).

Other chart newcomers are Motown's 702 (No. 35) and Capitol's newly reissued SuperAudio CD version of the Pink Floyd classic *Dark Side of the Moon* (No. 44).

Aside from *Chicago*, double-digit increases are registered by Universal's 3 Doors Down (up

17%, 37-30) and DreamWorks Nashville pro-war rabble-rouser Toby Keith (+23%, 43-33).

The top five albums collectively sold nearly 1.9 million units, a remarkable total considering the fact that the entire nation spent the weekend preoccupied by television war coverage and diverted by the NCAA basketball tournament. In a less turbulent time, Linkin Park might've broken the million-unit barrier.



Chicago



April 4, 2003

## Leadoff Hitter

The baseball season is in full swing as of this week, and what better way to start a game than with a strong leadoff hitter? Artists are adopting the same philosophy next week, presenting lead singles they hope will hit home runs with the listeners.

Jewel has come a long way from Homer, AK, where she grew up performing in Eskimo villages and at local tourist attractions with her singer-songwriter parents. Next week she adds to her growing legend as she provides "Intuition," the first single from her upcoming album, to Pop, Hot AC and Triple A. Jewel is currently putting the finishing touches on the CD, and Atria Books will be publishing *Revealing Jewel: An Intimate Portrait From Family and Friends* this June. The book will include celebrity contributions from Billy Bob Thornton, Ty Murray and Moby.



Jewel

Staind almost missed a shot at the big leagues during their first meeting with Fred Durst. The band met Durst at a concert, where they gave him a copy of their first CD — but the artwork on the album offended Durst so much that he tried to get them kicked off the bill. Luckily for Staind, they still went on, and by the time they were done Durst had done an about-face and offered to work with the group. After their last album spawned a single that went "Outside" the park, Staind are back with "Price to Play," the first single Going For Adds at Rock, Active Rock and Alternative from their forthcoming May 20 release, *14 Shades of Grey*.

Live are back as well, hitting a fly ball to Rock, Active Rock, Alternative and Triple A that they hope will reach "Heaven." Lead vocalist Ed Kowalczyk wrote the lead single from the band's upcoming CD, *Birds of Prey*, due May 20.

Da Brat announces her return to the big leagues as she goes for adds at Rhythmic and Urban with "In Love Wit Chu," from her upcoming release *Limelite, Luv and Niteclubz*. The Chicago native is reportedly working with a new group, Baby Girl, that she put together with Mariah Carey.

A trio of R&B balladeers come together as a team once again as Gerald Levert, Keith Sweat and Johnny Gill introduce "Just Friends" to Urban and Urban AC. "Just Friends" is the lead single from LSG's upcoming album, *LSG-2*, and revisits the classic Whodini hit "Friends." The album hits stores June 24.



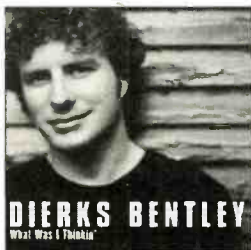
50 Cent

Though it officially goes for adds at Rhythmic and Urban next week, 50 Cent's "21 Questions" is already in midseason form. The latest runaway hit from *Get Rich or Die Tryin'* has already reached No. 14\* on R&R's CHR/Rhythmic chart and No. 12\* on the Urban chart.

Coldplay's "Clocks" is still champion as it sits at No. 1\* on R&R's Triple A chart, and next week the band hopes to continue their hot streak. "The Scientist" is going For Adds at Alternative and Triple A as the latest single from *A Rush of Blood to the Head*. Coldplay's North American tour starts May 20 in Edmonton, Alberta, Canada.

Jennifer Lopez is showing the world why she's a franchise player for Epic as she introduces "I'm Glad" to Pop and Rhythmic. The David LaChapelle-directed video premieres April 8 on MTV's *Making the Video* and will debut on *Good Morning America* that same day when Jennifer gives an interview on the show.

You can't start a new season without talk about rookies. Capitol Nashville has drafted Dierks Bentley, and next week he's up for his first at-bat with "What Was I Thinkin'." Though only a newcomer, Dierks is already scheduled to perform on June 6 at Fan Fair, Country music's four-day all-star weekend. Bentley's debut album will arrive on store shelves in late summer.



Dierks Bentley

— Mike Trias

## R&R Going For Adds

Week Of 4/7/03

### CHR/POP

ANDROIDS Do It With Madonna (Universal)  
 FOO FIGHTERS Times Like These (Roswell/RCA)  
 JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)  
 JENNIFER LOPEZ I'm Glad (Epic)  
 JEWEL Intuition (Atlantic)  
 PLAY I Must Not Chase The Boys (Columbia)  
 SIMPLE PLAN Addicted (Lava)  
 SUM 41 The Hell Song (Island/IDJMG)  
 WHITNEY HOUSTON Try It On My Own (Arista)

### CHR/RHYTHMIC

50 CENT 21 Questions (Shady/Aftermath/Interscope)  
 DA BRAT In Love Wit Chu (Arista)  
 DAVID BANNER fLIL FLIP Like A Pimp (SRC/Universal)  
 JENNIFER LOPEZ I'm Glad (Epic)  
 JONELL fREDMAN So Whassup (Def Soul/IDJMG)

### URBAN

50 CENT 21 Questions (Shady/Aftermath/Interscope)  
 AALIYAH Miss You (Remix) (BlackGround/Universal)  
 DA BRAT In Love Wit Chu (Arista)  
 DAVID BANNER fLIL FLIP Like A Pimp (SRC/Universal)  
 JUSTIN TIMBERLAKE Rock Your Body (Jive)  
 LSG fLLOON Just Friends (Elektra/EEG)

### URBAN AC

DONNIE Cloud Nine (Universal)  
 LSG fLLOON Just Friends (Elektra/EEG)  
 WHITNEY HOUSTON Try It On My Own (Arista)

### COUNTRY

BLAKE SHELTON Heavy Liftin' (Warner Bros.)  
 DIERKS BENTLEY What Was I Thinkin' (Capitol)  
 JILL KING One Mississippi (Blue Diamond)  
 JOANIE KELLER If Heartaches Had Wings (BBR)  
 SHANIA TWAIN Forever And For Always (Mercury)

### AC

FAITH HILL One (Warner Bros.)  
 JAKE SIMPSON I Don't Know How I Got By (Columbia)

### HOT AC

ESSENCE Still Crying (Or)  
 EVERCLEAR The New York Times (Capitol)  
 FAITH HILL One (Warner Bros.)  
 JACK JOHNSON The Horizon Has Been Defeated (Moonshine Conspiracy/Universal)  
 JEWEL Intuition (Atlantic)

### SMOOTH JAZZ

BRIAN CULBERTSON Say What? (Warner Bros.)  
 GEORGE DUKE Guess You're Not The One (BPM)  
 JEFF KASHIWA Voices (Native Language)  
 PAUL TAYLOR On The Move (Peak/Concord)

### ROCK

ERIC CLAPTON Higher Ground (Motown/Universal)  
 KEVIN MARTIN & THE HIWATTS If We Could (Tympanic)  
 LIVE Heaven (Radioactive/MCA)  
 QUEENS OF THE STONE AGE Go With The Flow (Interscope)  
 RISE AGAINST Like The Angel (Fat Wreck)  
 STAIND Price To Play (Elektra/EEG)

### ACTIVE ROCK

KEVIN MARTIN & THE HIWATTS If We Could (Tympanic)  
 LIVE Heaven (Radioactive/MCA)  
 QUEENS OF THE STONE AGE Go With The Flow (Interscope)  
 RISE AGAINST Like The Angel (Fat Wreck)  
 STAIND Price To Play (Elektra/EEG)  
 VERBENA Way Out West (Capitol)

### ALTERNATIVE

CKY Attached To The Hip (Island/IDJMG)  
 COLDPLAY The Scientist (Capitol)  
 LIVE Heaven (Radioactive/MCA)  
 QUEENS OF THE STONE AGE Go With The Flow (Interscope)  
 RISE AGAINST Like The Angel (Fat Wreck)  
 STAIND Price To Play (Elektra/EEG)

### TRIPLE A

AMY RIGBY Til The Wheels Fall Off (album) (Signature Sounds)  
 BILL MCGARVEY Tell Your Mother (album) (Theivery)  
 BRIGITTE DEMEYER My Everything (Independent)  
 COLDPLAY The Scientist (Capitol)  
 ERIC CLAPTON Higher Ground (Motown/Universal)  
 ETTA JAMES Somebody To Love (Private Music/RCA Victor)  
 EVAN DANDD It Looks Like You (Bar/None)  
 EVERCLEAR The New York Times (Capitol)  
 JEWEL Intuition (Atlantic)  
 LIVE Heaven (Radioactive/MCA)  
 LUCIA So Clever (Republic/Universal)  
 PHIL ROY Undeniably Human (Or)  
 RUSSELL CROWE & 30 ODD FOOT OF GRUNTS Never Be Alone Again (Artemis)  
 WAIFS Lighthouse (Compass)  
 WIDESPREAD PANIC Don't Want To Lose You (Widespread/SRG)  
 YO LA TENGO Summer Sun (album) (Matador)

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](mailto:gmaffei@radioandrecords.com).





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Continued from Page 1

would only serve to delay a decision.

"To be perfectly candid," Powell said during a March 27 luncheon hosted by the Media Institute, "I think there are those who would simply want to delay the proceeding because they're not supportive of change. If we believed that we had a deficient record or that something would desperately need public comment in order to cure, I think that we wouldn't hesitate to do it. But I'm also not inclined to do it just for the sake of doing it."

Powell's reluctance to pre-release the rules doesn't equal a lack of concern about the outcome of the proceeding, however. He said the FCC's goal of preserving an adequate number of independent owners is at serious risk thanks to increased scrutiny from the courts.

"The FCC has repeatedly failed to adapt its approaches to market reality, technological change, consumer preferences or the law," he said, noting that during the period between 1940-75, when most of the agency's ownership caps were created, it was far easier to craft rules that courts would accept.

Pointing out that citizens in New York were only treated to 3 1/2 hours of local and national news per day in 1960, he said, "Under such circumstances, it was quite easy to accept as an act of faith the alleged harms of further consolidation among the already scarce sources of news and information."

But he firmly believes today's media landscape commands a different approach. Noting that the number of media outlets has grown 195% and the number of owners has grown 139% over the past 40 years, Powell said, "It has simply become more difficult to just assert that an ownership restriction is essential to promoting diverse viewpoints where so many outlets and owners thrive."

Powell further lamented that despite these changes the FCC has failed to justify its existing rules and said it must do so now if it hopes to sustain any sort of regulatory regimen for ownership limits. "If we resort to passion, histrionics, intuition and the cries of Chicken Little to keep the current regime as it is, the rules will not stand for long. The noisemakers must join in a commitment to finding solutions. If we fail, the rules will be gone in a year."

**NC Hosts Field Hearing**

FCC Commissioner Michael Copps could be considered one of the "noisemakers" Powell referred to: Copps has been a vehement opponent of acting too hastily in adopting new rules. Continuing their crusade to gather as much data as possible before making a decision,

Copps and fellow Commissioner Jonathan Adelstein hosted a field hearing in Durham, NC on March 31 to hear from that region of the country.

Among those in attendance were North Carolina Congressmen Richard Burr and David Price. In his statement, Price said the country is at risk of losing vitally important viewpoints if consolidation is allowed to progress further.

"If the day comes—and I'm afraid it is fast approaching—when local media are merely a conduit for nationally generated information and entertainment, we will have lost a critically important component of community life," he said. "It is competition among local broadcasters in offering news, public affairs, weather, sports and other local programming that produces the kind of diversity and the kind of audience engagement that enhance community life."

In his statement, Burr said that while he believes in free markets and limited government, he also believes citizens should have access to the airwaves. He said, "Those who advocate government policy or regulation that would impair or impede the power of local citizens to influence the affairs and values of their communities have an especially heavy burden in proving that those policies or rules are in the public interest."

But ViCom President and principal owner Jim Heavner believes communities might have been better off if radio had been given the chance to weather the tough times of the 1990s and said the industry didn't need consolidation to survive.

"Had we just given local radio time and some regulatory protection," Heavner said, "I believe it would have survived any downturn that it went through when we had that round of consolidation."

Heavner, whose company owns WCHL-AM/Chapel Hill, added, "Radio has proven over its lifetime to be remarkably resilient. We continue to read its obituary, yet it's a medium that continues to find a way to revive itself."

Heavner also believes that locally owned and operated stations are uniquely qualified to serve their communities. "Broadcast stations are run by human beings, and human beings make judgments," he said. "In the middle of the push and tug of getting done what all managers and owners have got to do, you have a certain number of priorities. The closer to the community the ownership is, the more likely it is going to be concerned about the community and will not think of trying to economize a radio station."

**Indie Promo Discussed**

The subject of gaining access to airplay on radio stations was also

highlighted, as Lost Highway artist Tift Merritt discussed the frustrations of working through the independent promotion system to get on the radio. "I think that there is definitely a system about getting on the radio that is not logical," Merritt said, "but a lot of things about the music business are a lot more logical than people realize."

During a panel focused on diversity, Merritt said, "If I play a show, and it's a good show, more people will come the next time, but there seems to be a lot of mysterious reasoning about getting played on the radio. Your record label hires an independent promoter, and you pay him a weekly fee whether you get on the radio or not. But you have to have a relationship with them to get on the radio."

As for playing those live shows, Merritt said the allegations Clear Channel has been facing about strong-arm techniques at its concert venues are a topic of conversation among both promoters and musicians. "I spend six nights a week in a club when I'm on the road," she said, "and those promoters are talking about what's going on and the musicians who are going with Clear Channel are talking about what's going on."

"I don't make enough money to get Clear Channel interested in me or to promote my shows, but maybe when I do make enough money they'll be interested in me."

Just a few days before the hearing, Copps welcomed reporters into his office to discuss the ownership review and stressed that his motivation for taking such pains to gather information is to ensure that the FCC crafts rules that will serve the public, not just satisfy the courts.

"We're not just looking for any old rule that can pass muster with the courts," Copps said. "We're looking for the right rule that will pass muster with the courts." And while he said the FCC is "getting pretty close" to having enough data to make an informed decision, he wishes the FCC had made a firmer commitment to information-gathering as soon as the proceeding was launched last fall.

"Had we really put ourselves to the grindstone and worked at it at that time," he said, "we probably would have a lot more comprehensive record now."

**Weiskopf**

Continued from Page 3

CEO of IDT Media parent IDT Corp. "We're now taking the practical steps necessary to build out a significant broadcast base. Going forward, IDT's radio group will focus on acquiring solid major-market broadcast stations that can be improved with quality management."





**TONY NOVIA**  
tnovia@radioandrecords.com

# Show Me The Money: CHR's Ultimate Score Card

R&R's exclusive look at CHR stations' revenue

**W**e've all heard the words *shareholder value* and the saying "The buck stops here." Today successful CHR programmers are no longer defined only by their ability to deliver consistently strong ratings or run a cluster, or even by their management skills. If they want to keep moving up through the ranks, they have to understand and participate in sales, a station's ultimate score card.

Winning programmers take pride in finding solutions that help sales personnel do their jobs. Likewise, the best sales executives educate themselves on the importance of focused, uncluttered programming. In many cases, nontraditional revenue from events like festivals helps stations meet or exceed budgets — and concerts are primarily put together by programmers working in tandem with the sales department.

A tight relationship between sales and programming helps stations meet or beat mandated budgets and, during a time of slashed marketing and promotion dollars, sales can be a savior. Sales departments can assist in getting those TV and other multimedia tie-ins where stations ride on the coattails of someone else's budget or — even better — get an advertiser

to pay for a key station promotion or giveaway. Using research from BIA, R&R has compiled exclusive data on 2001 vs. 2002 estimated gross station revenues — the key word being *estimated* — and 2002 power ratios.

Power ratio is calculated by determining the estimated revenue share for the station (station revenue divided by market revenue) and dividing that by the station's local commercial share. For example, if a market bills \$10 million and a radio station with a 10 share in Arbitron ratings bills \$1 million, that equals a 1.00 power ratio — a station with 10% of share is getting 10% of the revenue. If that same station bills \$9 million, its power ratio is 0.90; if it bills \$15 million, its power ratio is 1.50. The stations with the best sales departments typically have power ratios of more than 1.0.

## CHR/Pop

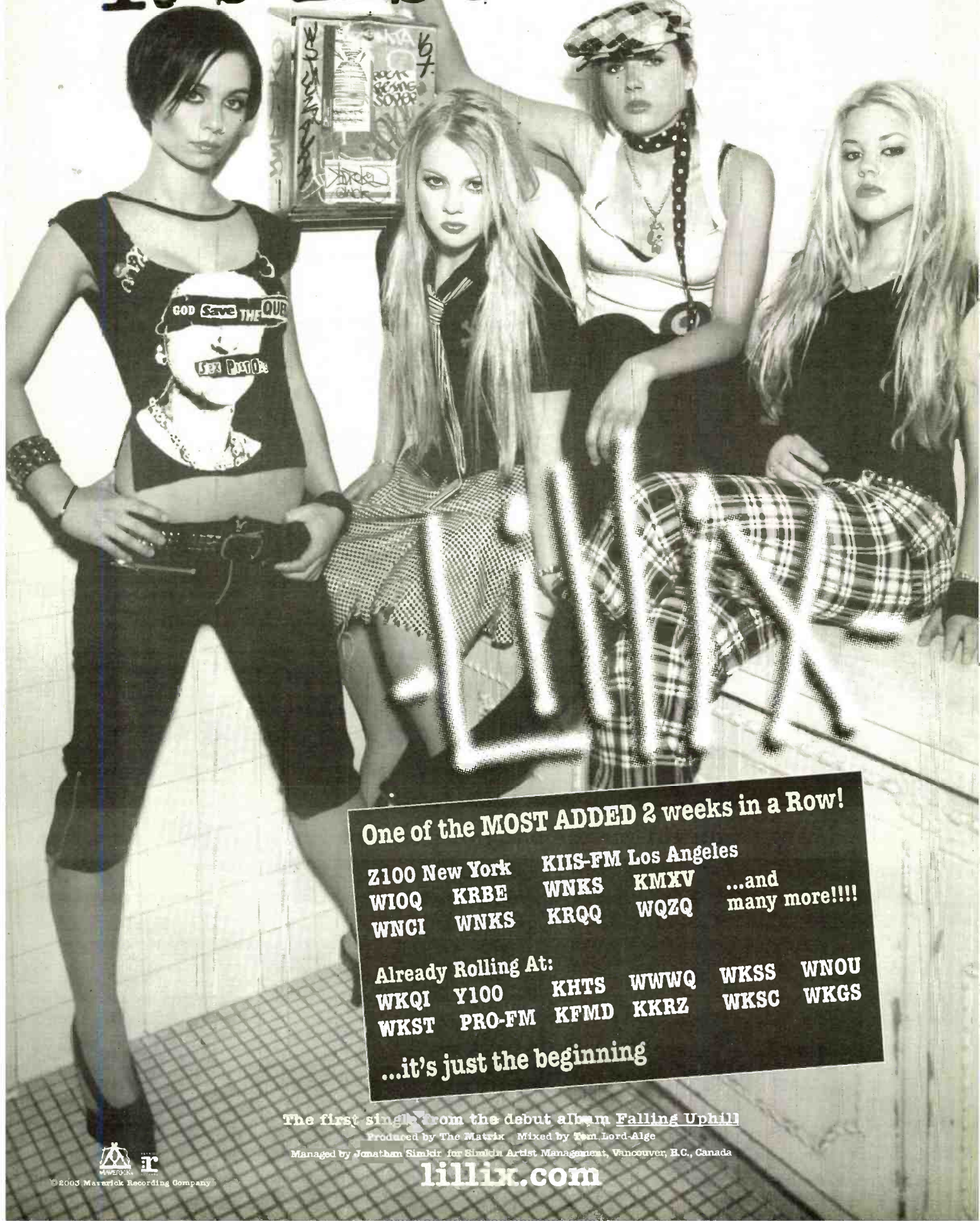
Market Rank	Station	Owner	2001 Est. Billing*	2002 Est. Billing*	'02 Power Ratio
1	WHTZ/New York	Clear Channel	39.7	42.6	1.10
2	KIIS/Los Angeles	Clear Channel	61.3	60.5	1.32
3	WKSC/Chicago	Clear Channel	13.7	14.0	0.89
5	KHKS/Dallas	Clear Channel	22.9	22.8	1.18
5	KRBB/Dallas	Infinity	6.4	6.7	0.69
6	WIOQ/Philadelphia	Clear Channel	18.0	20.2	0.98
7	KRBE/Houston	Susquehanna	20.0	21.2	1.07
8	WIHT/Washington	Clear Channel	11.0	12.0	0.93
9	WXKS/Boston	Clear Channel	26.1	26.9	1.19
10	WDRQ/Detroit	ABC Radio	10.2	10.5	0.87
10	WKQI/Detroit	Clear Channel	16.5	15.1	1.51
11	WSTR/Atlanta	Jefferson-Pilot	27.8	28.0	1.58
11	WWWQ/Atlanta	Susquehanna	2.0	4.0	0.47
12	WHY/Miami	Clear Channel	11.9	11.5	1.04
14	KBKS/Seattle	Infinity	8.6	10.5	1.02
16	KDWB/Minneapolis	Clear Channel	11.6	11.9	0.85
17	KHTS/San Diego	Clear Channel	6.1	6.8	0.65
18	WBLI/Nassau	Cox	8.3	9.4	0.96
19	KSLZ/St. Louis	Clear Channel	5.0	5.2	0.73
21	WFLZ/Tampa	Clear Channel	12.5	13.9	1.42
22	KFMD/Denver	Clear Channel	5.0	5.5	0.90
23	WBZZ/Pittsburgh	Infinity	8.9	8.5	1.22
23	WKST/Pittsburgh	Clear Channel	5.4	5.5	0.96
24	KKRZ/Portland, OR	Clear Channel	5.7	5.8	0.85
25	WAKS/Cleveland	Clear Channel	1.7	2.3	0.34
26	WKFS/Cincinnati	Clear Channel	4.0	4.2	0.43
27	KDND/Sacramento	Entercom	4.8	5.7	0.95

Market Rank	Station	Owner	2001 Est. Billing*	2002 Est. Billing*	'02 Power Ratio
29	KCHZ/Kansas City	Syncom	2.2	2.1	0.56
29	KMXV/Kansas City	Infinity	6.3	6.1	1.13
30	KTFM/San Antonio	Infinity	6.6	5.9	1.24
30	KXXM/San Antonio	Clear Channel	0.9	0.9	0.17
32	KUDD/Salt Lake City	Milcreek	0.2	0.4	0.19
32	KZHT/Salt Lake City	Clear Channel	4.3	4.4	1.00
33	WXSS/Milwaukee	Entercom	5.4	5.4	0.93
34	WFHN/Providence	Citadel	2.3	2.9	2.17
34	WPRO/Providence	Citadel	5.9	6.2	1.01
35	WNCI/Columbus, OH	Clear Channel	12.5	12.1	1.23
37	WNKS/Charlotte	Infinity	11.3	11.1	1.03
39	WXXL/Orlando	Clear Channel	9.4	9.0	1.22
40	WNOU/Indianapolis	Emmis	3.4	4.2	0.65
42	KHFV/Austin	Clear Channel	3.7	4.0	0.99
43	WKZL/Greensboro	Dick Co.	3.8	3.8	1.00
44	WEZB/New Orleans	Entercom	3.0	3.3	0.92
45	WQZQ/Nashville	Cromwell Group	1.7	1.5	0.65
45	WRVW/Nashville	Clear Channel	6.2	6.0	1.08
46	WDCG/Raleigh	Clear Channel	12.2	11.8	1.77
48	WLDI/West Palm Beach	Clear Channel	3.7	3.5	0.98
49	WKSS/Hartford	Clear Channel	6.9	6.8	1.22
50	WKSE/Bufalo	Entercom	6.0	7.2	1.13
51	WBBO/Monmouth-Ocean	Millennium	2.8	2.2	1.14
52	WAPE/Jacksonville	Cox	6.4	7.0	1.49
52	WFKS/Jacksonville	Clear Channel	1.7	1.8	0.75
53	KJYO/Oklahoma City	Clear Channel	2.3	2.4	0.72
54	WKGS/Rochester, NY	Clear Channel	2.2	2.4	1.22
54	WPXY/Rochester, NY	Infinity	4.7	3.7	1.32
55	WDJX/Louisville	Radio One	4.6	5.2	1.35
55	WZKF/Louisville	Clear Channel	1.1	1.3	0.66
56	WRVQ/Richmond	Clear Channel	4.4	4.1	1.19
57	WQEN/Birmingham	Clear Channel	1.8	1.6	0.70
58	WKDF/Dayton	Clear Channel	1.4	1.4	0.76
58	WGTV/Dayton	Radio One	2.6	2.7	1.21
59	WFBC/Greenville, SC	Entercom	4.0	4.2	1.11
61	WFLY/Albany, NY	Pamal	4.3	4.2	1.38
61	WKKF/Albany, NY	Clear Channel	0.75	0.9	0.84
63	KRQQ/Tucson	Clear Channel	4.0	4.2	1.60
64	KBFM/McAllen	Clear Channel	3.3	3.4	0.84
85	KHTT/Tulsa	Renda	2.7	2.7	0.99
66	WSNX/Grand Rapids	Clear Channel	2.9	3.2	0.70
67	WBHT/Wilkes Barre	Citadel	0.9	1.0	0.61
67	WKRZ/Wilkes Barre	Entercom	5.4	5.6	1.56
68	KVSR/Fresno	Infinity	1.3	1.2	0.87
69	WAEB/Allentown	Clear Channel	5.0	5.1	1.13
70	WXKB/Ft. Myers	Beasley	3.3	3.0	1.76
72	WWST/Knoxville	Journal	2.7	2.7	0.64
74	KKQK/Omaha	Waitt Radio	2.6	2.4	1.00
76	WSTW/Wilmington, DE	Delmarva	6.1	6.4	1.07
77	XHTO/EI Paso	ABS	N/A	N/A	0.71
78	WHKF/Harrisburg	Clear Channel	2.2	2.8	0.80
79	WNTQ/Syracuse	Citadel	4.6	4.7	1.49
79	WWHT/Syracuse	Clear Channel	2.1	2.3	0.77
81	WVKS/Toledo	Clear Channel	3.7	4.0	1.04
83	WFMF/Baton Rouge	Clear Channel	1.7	1.9	0.79
84	WERO/Greenville, NC	NextMedia	0.95	1.5	1.03
84	WRHT/Greenville, NC	Archway	0.88	0.68	1.00
85	KLAL/Little Rock	Citadel	0.6	0.85	0.59
86	WYKS/Gainesville	Gillen, Albert J.	0.6	0.65	0.73
88	WSSX/Charleston, SC	Citadel	2.0	2.1	1.41
90	WNOK/Columbia, SC	Clear Channel	3.9	4.0	1.38
91	KKDM/Des Moines	Clear Channel	1.9	2.0	0.62
92	WABB/Mobile	Dittman	2.9	2.8	1.50
93	KKRD/Wichita	Clear Channel	2.4	2.4	1.16
94	KZZU/Spokane	Morgan Murphy	1.6	1.4	0.99
95	WVYB/Daytona Beach	Black Crow	1.3	1.4	4.73
96	KKMG/Colorado Springs	Citadel	3.0	3.2	0.77
97	WZEE/Madison	Clear Channel	3.7	4.0	1.08
98	KSMB/Lafayette, LA	Citadel	2.4	2.6	1.27
99	WAOA/Melbourne	Cumulus	3.0	2.9	1.33
100	WAEZ/Johnson City	Nininger	0.7	0.6	0.46

\*In millions of dollars  
Source: "BIA 2003 Investing in Radio Market Report." BIA's revenue estimates do not include trade/barter or production revenues.



# "It's About Time"



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...it's just the beginning

The first single from the debut album Falling Uphill

Produced by The Matrix Mixed by Tom Lord-Alge

Managed by Jonathan Simkin for Simkin Artist Management, Vancouver, B.C., Canada

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (W)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	8075	+288	966651	8	121/0
5	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	7146	+644	783306	15	124/0
2	3	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	6871	-645	645292	14	128/0
7	4	AMANDA PEREZ Angel (Powerhouse/Virgin)	6284	+578	616609	10	122/0
3	5	JA RULE FLASHANTI Mesmerize (Murder Inc./IDJMG)	6197	-363	595615	13	123/0
6	6	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)	6097	-347	700058	21	118/0
4	7	AVRIL LAVIGNE I'm With You (Arista)	6030	-493	565806	17	130/1
11	8	JUSTIN TIMBERLAKE Rock Your Body (Jive)	5282	+974	611983	4	129/1
12	9	R. KELLY Ignition (Jive)	5185	+1098	607627	5	115/5
8	10	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	4845	+111	499585	10	111/0
13	11	AALIYAH Miss You (Blackground/Universal)	4221	+179	478730	11	104/0
18	12	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	4066	+577	425528	6	126/5
9	13	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4065	-540	450627	15	125/0
10	14	CHRISTINA AGUILERA Beautiful (RCA)	3725	-665	325929	19	124/0
15	15	EMINEM Superman (Shady/Aftermath/Interscope)	3413	-437	343742	12	118/0
14	16	T.A.T.U. All The Things She Said (Interscope)	3331	-671	369347	16	127/0
16	17	NIVEA Don't Mess With My Man (Jive)	3325	-383	357646	22	123/0
29	18	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3303	+1138	374782	3	118/10
20	19	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	3207	+180	349181	11	114/1
25	20	CHRISTINA AGUILERA Fighter (RCA)	3130	+730	332985	3	125/1
19	21	TLC Damaged (Arista)	3119	+67	355626	5	117/0
17	22	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2984	-570	394558	16	127/0
27	23	GOOD CHARLOTTE The Anthem (Epic)	2761	+477	333179	4	112/7
21	24	NO DOUBT Running (Interscope)	2752	-38	304619	9	120/0
24	25	STACIE ORRICO Stuck (Forefront/Virgin)	2700	+285	259698	7	116/3
30	26	GINUWINE Hell Yeah (Epic)	2541	+455	263818	6	91/6
31	27	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	2387	+315	198215	6	80/2
22	28	SIMPLE PLAN I'd Do Anything (Lava)	2155	-504	273090	15	107/0
28	29	CELINE DION I Drove All Night (Epic)	2131	-142	202744	9	103/0
23	30	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1931	-661	186603	13	82/0
42	31	EVANESCENCE Bring Me To Life (Wind-up)	1733	+467	174412	5	86/19
33	32	JAY-Z FIBEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1680	-278	177151	18	111/0
40	33	FIELD MOB Sick Of Being Lonely (MCA)	1658	+256	171291	5	71/5
35	34	LUCY WOODWARD Dumb Girls (Atlantic)	1607	+51	185694	8	87/0
34	35	BON JOVI Misunderstood (Island/IDJMG)	1514	-167	141835	10	85/0
32	36	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1487	-547	235831	13	115/0
37	37	KELLY ROWLAND Can't Nobody (Columbia)	1484	+29	150420	6	70/0
26	38	DIXIE CHICKS Landslide (Monument)	1418	-951	122127	15	96/0
38	39	BLU CANTRELL Breathe (Arista)	1364	-56	122510	7	59/0
Debut	40	AVRIL LAVIGNE Losing Grip (Arista)	1361	+615	168237	1	102/8
39	41	NELLY Air Force Ones (Fo' Reel/Universal)	1327	-79	119437	19	102/0
43	42	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1315	+78	96915	4	70/3
Debut	43	MADONNA American Life (Maverick/WB)	1312	+1312	184471	1	82/14
47	44	COLDPLAY Clocks (Capitol)	1286	+233	122332	3	84/16
36	45	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	1271	-220	151210	19	109/0
Debut	46	SEAN PAUL Get Busy (40/40/VP/Atlantic)	1224	+417	250511	1	66/18
48	47	TYRESE How You Gonna Act Like That (J)	1171	+214	117874	2	78/7
50	48	WAYNE WONDER No Letting Go (VP/Atlantic)	1089	+247	267423	2	52/5
49	49	LISA MARIE PRESLEY Lights Out (Capitol)	968	+47	102426	5	69/1
Debut	50	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	950	+217	82026	1	49/5

130 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 3/23-3/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE Like A Stone (Interscope/Epic)	24
B2K Girlfriend (Epic)	23
FRANKIE J. Don't Wanna Try (Columbia)	22
EVANESCENCE Bring Me To Life (Wind-up)	19
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	19
LILLIX It's About Time (Maverick/Reprise)	19
SEAN PAUL Get Busy (40/40/VP/Atlantic)	18
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	17
COLDPLAY Clocks (Capitol)	16
MADONNA American Life (Maverick/WB)	14
JOHN MAYER Why Georgia (Aware/Columbia)	12

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA American Life (Maverick/WB)	+1312
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+1138
R. KELLY Ignition (Jive)	+1098
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+974
CHRISTINA AGUILERA Fighter (RCA)	+730
3 DOORS DOWN When I'm Gone (Republic/Universal)	+644
AVRIL LAVIGNE Losing Grip (Arista)	+615
AMANDA PEREZ Angel (Powerhouse/Virgin)	+578
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+577
GOOD CHARLOTTE The Anthem (Epic)	+477

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2019
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1993
EMINEM Lose Yourself (Shady/Interscope)	1988
PINK Family Portrait (Arista)	1481
NO DOUBT FLADY SAW Underneath It All (Interscope)	1441
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1227
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1169
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1153
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1081
CREED One Last Breath (Wind-up)	1078
AVRIL LAVIGNE Complicated (Arista)	1044
NELLY Hot In Herre (Fo' Reel/Universal)	1031
LINKIN PARK In The End (Warner Bros.)	1005
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	982
JENNIFER LOPEZ Jenny From The Block (Epic)	968
NORAH JONES Don't Know Why (Blue Note/Virgin)	962
JUSTIN TIMBERLAKE Like I Love You (Jive)	944
PINK Just Like A Pill (Arista)	866
DJ SAMMY & YANOU Heaven (Robbins)	864
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	848
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	827
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	792
JIMMY EAT WORLD The Middle (DreamWorks)	753
MARY J. BLIGE Family Affair (MCA)	729
MICHELLE BRANCH All You Wanted (Maverick/WB)	708

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

# B2K "girlfriend"

the follow-up to the TOP 5 pop single "BUMP, BUMP, BUMP"

16 URBAN R&R 18 CHR/RHYTHM R&R

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 4, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of March 9-15.

HP = Hit Potential ©

**CHR/POP**

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TOTAL FAMILIARITY

TOTAL % BURN

DEMOGRAPHICS

REGIONS

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
JENNIFER LOPEZ <i>Fill Cool J All I Have (Epic)</i>	3.98	3.96	3.97	4.01	95.4	34.6	3.96	3.95	4.03	3.86	4.18	4.05	3.82
AALIYAH <i>Miss You (BlackGround/Universal)</i>	3.98	3.96	3.96	3.94	89.1	27.4	4.00	3.94	4.00	4.08	4.00	3.97	3.87
50 CENT <i>In Da Club (Shady/Aftermath/Interscope)</i>	3.93	3.94	4.07	4.10	94.3	31.4	4.18	3.92	3.67	4.12	3.99	3.91	3.69
HP R. KELLY <i>Ignition (Jive)</i>	3.91	3.91	3.73	-	88.9	25.4	4.07	3.84	3.81	4.01	3.93	4.00	3.69
HP SEAN PAUL <i>Get Busy (VP/Atlantic)</i>	3.86	-	-	-	91.4	20.0	3.91	3.89	3.79	4.08	3.88	3.95	3.55
NIVEA <i>Don't Mess With My Man (Jive)</i>	3.82	3.74	3.71	3.77	91.4	38.6	3.92	3.65	3.88	3.80	4.08	3.82	3.56
AMANDA PEREZ <i>Angel (Powerhouse/Virgin)</i>	3.80	3.86	3.90	3.85	87.4	30.6	3.88	3.75	3.77	3.89	3.76	3.95	3.61
AVRIL LAVIGNE <i>I'm With You (Arista)</i>	3.80	3.88	3.77	3.60	83.7	30.9	3.80	3.77	3.81	3.89	3.80	3.82	3.67
JA RULE <i>fASHANTI Mesmerize (Murder Inc./IDJMG)</i>	3.79	3.81	3.87	3.87	97.1	35.7	3.92	3.73	3.73	3.75	3.91	3.77	3.75
MISSY ELLIOTT <i>Gossip Folks (Gold Mind/Elektra/EEG)</i>	3.76	3.79	3.70	3.65	92.6	34.6	3.91	3.82	3.52	3.80	3.72	3.77	3.73
CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	3.76	3.74	3.71	3.74	94.9	33.7	3.72	3.74	3.82	3.68	3.91	3.75	3.71
HP TYRESE <i>How You Gonna Act Like That (J)</i>	3.76	-	3.88	-	96.6	23.4	4.02	3.64	3.63	4.00	3.98	3.51	3.54
HP NAS <i>I Can (Columbia)</i>	3.72	-	-	-	84.6	20.0	4.00	3.54	3.64	3.85	3.87	3.50	3.63
EMINEM <i>Superman (Shady/Interscope)</i>	3.70	3.79	3.75	3.71	86.9	31.4	3.88	3.70	3.49	3.63	3.58	3.80	3.77
JUSTIN TIMBERLAKE <i>Cry Me A River (Jive)</i>	3.70	3.74	3.69	3.67	92.6	36.3	3.60	3.81	3.70	3.74	3.69	3.79	3.56
KID ROCK <i>fSHERYL CROW Picture (Atlantic)</i>	3.69	3.84	3.72	3.69	72.6	22.6	3.56	3.72	3.76	3.69	3.58	3.77	3.69
B2K and P. DIDDY <i>Bump, Bump, Bump (Epic)</i>	3.69	3.71	3.80	3.89	84.0	38.6	3.87	3.61	3.58	3.62	3.70	3.75	3.68
SMILEZ AND SOUTHSTAR <i>Tell Me (ARTISTdirect)</i>	3.68	3.75	3.74	3.69	89.4	35.7	3.69	3.56	3.80	3.69	3.77	3.81	3.45
3 DOORS DOWN <i>When I'm Gone (Republic/Universal)</i>	3.65	3.62	3.56	3.54	78.3	27.7	3.54	3.64	3.77	3.52	3.71	3.74	3.63
HP FIELD MOB <i>Sick Of Being Lonely (MCA)</i>	3.63	3.72	3.72	3.66	87.4	29.1	3.65	3.60	3.65	3.68	3.85	3.49	3.51
JUSTIN TIMBERLAKE <i>Rock Your Body (Jive)</i>	3.60	-	-	-	75.7	28.0	3.63	3.48	3.69	3.65	3.57	3.47	3.70
DIXIE CHICKS <i>fSHERYL CROW Landslide (Monument/Columbia)</i>	3.60	3.67	3.66	3.62	77.7	25.7	3.74	3.49	3.58	3.37	3.60	3.75	3.71
NO DOUBT <i>Running (Interscope)</i>	3.59	3.53	3.19	3.11	67.1	22.6	3.28	3.78	3.71	3.31	3.52	3.64	3.82
SIMPLE PLAN <i>I'd Do Anything (Lava)</i>	3.56	3.59	3.34	3.23	74.0	21.4	3.69	3.46	3.52	3.41	3.54	3.54	3.77
JAY-Z <i>fBEBONCE '03 Bonnie &amp; Clyde (Roc-A-Fella/IDJMG)</i>	3.55	3.55	3.56	3.58	90.6	42.3	3.68	3.62	3.35	3.57	3.48	3.71	3.45
DANIEL BEONFIELD <i>If You're Not The One (Island/IDJMG)</i>	3.51	3.45	3.32	-	55.4	27.1	3.42	3.51	3.59	3.40	3.57	3.76	3.31
PUDDLE OF MUDD <i>She Hates Me (Flawless/Geffen/Interscope)</i>	3.51	3.61	3.50	3.33	74.9	30.0	3.64	3.42	3.45	3.48	3.40	3.61	3.54
TLC <i>Damaged (Arista)</i>	3.49	3.48	3.45	-	73.7	29.7	3.57	3.49	3.41	3.66	3.42	3.64	3.22
T.A.T.U. <i>All The Things She Said (Interscope)</i>	3.41	3.41	3.13	3.05	73.1	30.3	3.49	3.38	3.35	3.44	3.52	3.52	3.18
BOWLING FOR SOUP <i>Girl All The Bad Guys Want (Silvertone/Jive)</i>	3.35	3.45	-	-	65.4	24	3.43	3.30	3.32	3.09	3.51	3.48	3.28
JC CHASEZ <i>Blowin' Me Up (With Her Love) (Jive)</i>	3.29	3.29	3.17	3.20	61.1	25.1	3.49	3.30	3.07	3.12	3.21	3.54	3.29

**CalloUT AMERICA®**  
**HOT SCORES**

By ANTHONY ACAMPORA

Several songs with large airplay gains are posting strong Callout America scores.

This week R. Kelly comes in fourth with "Ignition" (Jive). The track ranks second with teens and fifth among women 18-24 and 25-34.

Sean Paul debuts at No. 5 overall with "Get Busy" (VP/Atlantic). The top five Rhythmic hit ranks 10th with teens, fourth with women 18-24 and eighth with women 25-34.

Amanda Perez remains a strong performer. Besides moving 7-4\* on this week's R&R CHR/Pop chart, Perez ranks seventh overall with "Angel" (Powerhouse/Virgin). The song ranks 10th 18-24 and ninth with women 25-34.

Also performing well is Tyrese's "How You Gonna Act Like That" (J). The song ranks 10th overall and third with teens as it continues to pull double-digit add weeks.

Along with Sean Paul, another impressive debut comes from Nas. "I Can" (Columbia) debuts at a solid No. 13 overall and No. 4 with teens. The upper-demo scores are respectable as well, with a top 20 finish in the 25-34 cell.

Some songs scoring key demo results: No Doubt rank eighth 18-24 with "Running" (Interscope); Missy Elliott ranks 10th with teens and sixth 18-24 with "Gossip Folks" (Gold Mind/Elektra/EEG); and 3 Doors Down rank top 10 among women 25-34 with "When I'm Gone" (Republic/Universal).

R&R radio newspaper subscribers may log on and view Callout America data at [www.bullseye.com](http://www.bullseye.com), thanks to our partnership with Bullseye Research. This week's password: *walk*.

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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April 4, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	2970	+223	80335	16	51/0
1	2	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	2846	+43	80083	12	49/0
3	3	AVRIL LAVIGNE I'm With You (Arista)	2543	-33	68128	17	49/0
7	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	2474	+267	70108	7	52/0
8	5	AMANDA PEREZ Angel (Powerhouse/Virgin)	2466	+354	67581	9	50/0
4	6	JA RULE F/ASHANTI Mesmerize (Murder Inc./DJM/G)	2377	-93	61315	11	49/0
5	7	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)	2228	-178	59881	21	45/0
6	8	T.A.T.U. All The Things She Said (Interscope)	1999	-339	56600	19	46/0
9	9	CHRISTINA AGUILERA Beautiful (RCA)	1894	-142	55577	18	46/0
16	10	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1825	+587	53790	3	51/2
12	11	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	1697	+272	51161	5	51/2
11	12	NO DOUBT Running (Interscope)	1529	+53	42577	11	49/0
15	13	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1414	+128	41311	7	44/1
10	14	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1393	-353	33250	13	35/0
14	15	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1391	+97	39819	10	38/1
19	16	AALIYAH Miss You (BlackGround/Universal)	1280	+196	31587	7	35/0
32	17	R. KELLY Ignition (Jive)	1196	+515	38246	2	36/7
21	18	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1102	+64	27752	8	39/0
13	19	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1097	-266	30875	15	31/0
30	20	CHRISTINA AGUILERA Fighter (RCA)	1080	+380	29438	2	47/3
22	21	TLC Damaged (Arista)	1072	+55	32857	4	37/0
18	22	NIVEA Don't Mess With My Man (Jive)	1057	-38	32118	19	30/0
24	23	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1027	+112	30784	7	42/0
28	24	GOOD CHARLOTTE The Anthem (Epic)	958	+179	25431	3	37/2
27	25	STACIE ORRICO Stuck (Forefront/Virgin)	908	+128	23233	6	34/1
40	26	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	886	+453	25866	2	50/3
17	27	SIMPLE PLAN I'd Do Anything (Lava)	862	-337	28435	13	26/0
25	28	LUCY WOODWARD Dumb Girls (Atlantic)	850	-18	23821	9	36/0
23	29	CELINE DION I Drove All Night (Epic)	759	-228	21335	8	31/2
37	30	COLDPLAY Clocks (Capitol)	732	+261	17746	3	32/7
20	31	EMINEM Superman (Shady/Aftermath/Interscope)	732	-321	17400	10	23/1
50	32	AVRIL LAVIGNE Losing Grip (Arista)	710	+429	22315	2	39/5
42	33	EVANESCENCE Bring Me To Life (Wind-up)	687	+315	19814	2	37/11
29	34	BON JOVI Misunderstood (Island/DJMG)	675	-88	19607	11	29/0
31	35	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	602	-92	18960	18	24/0
43	36	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	557	+195	15325	2	35/3
34	37	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	523	-124	11868	9	20/0
<b>Debut</b>	38	MADONNA American Life (Maverick/WB)	475	+438	13656	1	37/13
33	39	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	395	-258	7947	12	16/0
<b>Debut</b>	40	GINUWINE Hell Yeah (Epic)	392	+138	9655	1	22/2
44	41	STACIA Angel (Raystone)	390	+51	9109	4	17/1
26	42	DIXIE CHICKS Landslide (Monument)	374	-488	12375	14	15/0
41	43	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/DJMG)	369	-31	8287	16	15/1
36	44	BOOMKAT The Wreckoning (DreamWorks)	368	-213	11154	10	19/0
39	45	GOO GOO DOLLS Sympathy (Warner Bros.)	363	-83	12005	5	22/0
35	46	DFDUB Country Girl (Columbia)	358	-228	8356	9	14/0
45	47	LAVA BABY Sex Junkie (Liquid B)	346	+17	8303	4	20/1
49	48	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	310	+20	9074	3	16/0
47	49	STEREO FUSE Everything (EQ/Wind-up)	292	-3	5992	20	6/0
<b>Debut</b>	50	SEAN PAUL Get Busy (40/40/VP/Atlantic)	291	+106	14188	1	23/7

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29. © 2003, R&R Inc.

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MADONNA American Life (Maverick/WB)	13
JOHN MAYER Why Georgia (Awaral/Columbia)	12
EVANESCENCE Bring Me To Life (Wind-up)	11
WAYNE WONDER No Letting Go (VP/Atlantic)	8
R. KELLY Ignition (Jive)	7
COLDPLAY Clocks (Capitol)	7
SEAN PAUL Get Busy (40/40/VP/Atlantic)	7
LILLIX It's About Time (Maverick/Reprise)	7
B2K Girlfriend (Epic)	6
AVRIL LAVIGNE Losing Grip (Arista)	5
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	5
NAS I Can (Columbia)	5
FIELD MOB Sick Of Being Lonely (MCA)	4
JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)	4
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3
CHRISTINA AGUILERA Fighter (RCA)	3
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	3
AUDIOSLAVE Like A Stone (Interscope/Epic)	3
JENNIFER LOPEZ I'm Glad (Epic)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+587
R. KELLY Ignition (Jive)	+515
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+453
MADONNA American Life (Maverick/WB)	+438
AVRIL LAVIGNE Losing Grip (Arista)	+429
CHRISTINA AGUILERA Fighter (RCA)	+380
AMANDA PEREZ Angel (Powerhouse/Virgin)	+354
EVANESCENCE Bring Me To Life (Wind-up)	+315
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	+272
50 CENT In Da Club (Shady/Aftermath/Interscope)	+267
COLDPLAY Clocks (Capitol)	+261
3 DOORS DOWN When I'm Gone (Republic/Universal)	+223
AALIYAH Miss You (BlackGround/Universal)	+196
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+195
GOOD CHARLOTTE The Anthem (Epic)	+179
GINUWINE Hell Yeah (Epic)	+138
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+128
STACIE ORRICO Stuck (Forefront/Virgin)	+128
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+112
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+106
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+97
FIELD MOB Sick Of Being Lonely (MCA)	+90
JOHN MAYER Why Georgia (Awaral/Columbia)	+75
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+64
LINKIN PARK Somewhere I Belong (Warner Bros.)	+62
LILLIX It's About Time (Maverick/Reprise)	+56
TLC Damaged (Arista)	+55
NO DOUBT Running (Interscope)	+53
STACIA Angel (Raystone)	+51
KELLY ROWLAND Can't Nobody (Columbia)	+51

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## ON THE RECORD

With  
**Hank Brigmond**  
PD, WMGB/Macon, GA



Macon is the home of great music. From Otis Redding to The Allman Brothers, the Middle Georgia area is home to some legendary music. I've found that programming a CHR has been a real adventure. Thankfully, at WMGB (B95.1) we have a great staff and tons of support from Cumulus to get the job done. • Our top phoners this week from the *High Five* at *Nine* include "Your Body Is a Wonderland" by John Mayer, "Superman" by Eminem and "All I Have" by Jennifer Lopez featuring LL Cool J. We are still getting calls for "Picture" by Kid Rock featuring Sheryl Crow. This week I

added "Sing for the Moment" by Eminem and "Angel" by Amanda Perez. • I think the key to our station's success, and to the success of the format in general, is to return to more local programming and a good mix of music. We are watching each quarter-hour carefully to achieve that. Also, we have dropped some syndication to go back to live programming. I plan to avoid going overboard in any direction. • If we can achieve a good mix and provide our listeners a good product, B95.1 and the format in general will have a great year.

**5** 0 Cent goes double-or-nothing and wins, giving "In da Club" (Shady/A&T/Interscope) another week at the top of R&R's CHR/Pop chart. **3** Doors Down don't leave the top five — they're right behind 50 Cent with "When I'm Gone" (Republic/Universal), which jumps 5-2\* ... **Amanda Perez's** "Angel" (Powerhouse/Virgin) flaps its wings to fly 7-4\* ... Jive labelmates **Justin Timberlake** and **R. Kelly** both breach the top 10 this week; "Rock Your Body" moves 11-8\*, and "Ignition" is right behind it, rising 12-9\* ... **Daniel Bedingfield** is finding love from radio with "If You're Not the One" (Island/IDJMG), which goes up 18-12\* ... **Evanescence** find life on the chart as "Bring Me to Life" (Wind-up) soars 42-31\* ... Programmers intelligently move **Lucy Woodward's** "Dumb Girls" (Atlantic) 35-34\* ... **Madonna** takes home the award for Most Increased Plays this week; "American Life" (Maverick/Warner Bros.) debuts at No. 43 and gets 1,312 additional plays ... Most Added honors this week go to powerhouse Alternative group **Audioslave**, whose song "Like a Stone" (Interscope/Epic) crosses over to Pop and picks up 24 adds ... Other debuts include **Avril Lavigne**, **Sean Paul** and **Snoop Dogg**.



— Keith Berman, Radio Editor

# ON THE RISE

ARTIST: **Rachel Farris**

LABEL: **Big3**

By **MIKE TRIAS**/ASSISTANT EDITOR



I inadvertently did something that I've always hated: I judged a book by its cover. I received a press kit for Rachel Farris, who looks like she sings songs written by other people about her cool teenage life in a pleasant, non-confrontational style. Looks can be deceiving. Upon first listen to her single, I quickly realized my mistake. Like she says in her song, "I'm not the girl you thought I would be." "I'm Not the Girl" is the lead single from Farris' forthcoming debut, *Soak*. In the song, Farris defiantly declares her independence with lyrics that tell the tale of her breakup with a boyfriend. Her soprano voice rings out, cutting clearly and sharply through the rock guitars. Hot AC stations across the country are catching on to the track, and Pop stations — including WNKS/Charlotte and KLAL/Little Rock — are picking it up as well.

An Orlando native, Farris is a 26-year-old (not the teenager I originally thought she was) singer and songwriter. Her parents played a huge part in her musical growth by filling the house with the sounds of The Bee Gees, Simon & Garfunkel and country music. Before she had reached her teens, Rachel had not only started singing and playing piano, she'd begun writing her own melodies as well. Songs by such artists as The Cranberries, Lisa Loeb and Alanis Morissette soon became her music of choice, and songwriting was an outlet for expressing her joys and dealing with troubles. "Any aspect of life I experienced, a tune would just come into my head. If anyone said something to me that I didn't want to respond to, I'd just write a song about it and sing it to myself."

Rachel decided to pursue music as a career and majored in music during college. Orlando became a breeding ground for pop music, and Rachel decided that she would form a girl group in order to have a vehicle for her compositions. Producers and major labels took notice, yet right when the gates to stardom were swinging open for Rachel, she decided not to sign on the dotted line. "I had this huge revelation that I couldn't go on with it — my songs sounding so bubblegum and fake. I couldn't bear it. Everybody thought I was nuts, and the attorneys were furious, telling me this was a once-in-a-lifetime thing and I'd never be offered anything again."

Farris has proven them wrong, and on May 20 she'll release the album that's the culmination of a life's dream. *Soak* was recorded in Nashville, and Farris did things her way, co-producing the album with John and Dino Elefante. Says Rachel of the material on *Soak*, "The album is like a scrapbook of my life so far. Each piece comes from either an extreme high or being naked on the floor, bawling my eyes out."

She continues, "This album, these songs — this is my heart I'm laying out, and it could be trampled on. But this is what I'm supposed to do, so whatever happens next, I accept it. I'm prepared for it — I want it!"

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**America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 4/4/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.21	4.17	87%	17%	4.22	86%	15%
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	4.07	3.92	73%	14%	4.05	68%	13%
SIMPLE PLAN I'd Do Anything (Lava)	4.06	4.05	84%	20%	4.09	81%	18%
CHRISTINA AGUILERA Fighter (RCA)	4.05	-	63%	8%	4.17	60%	5%
GOOD CHARLOTTE The Anthem (Epic)	4.01	-	77%	15%	3.99	73%	14%
AVRIL LAVIGNE I'm With You (Arista)	3.93	3.86	99%	46%	3.92	99%	43%
STACIE ORRICO Stuck (Virgin)	3.93	3.92	38%	4%	4.08	33%	2%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.89	3.91	96%	41%	3.93	96%	37%
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.85	3.73	84%	17%	3.99	84%	15%
CHRISTINA AGUILERA Beautiful (RCA)	3.79	3.75	100%	51%	3.89	100%	49%
50 CENT In Da Club (Shady/Interscope)	3.78	3.71	89%	33%	3.84	85%	28%
TLC Damaged (Arista)	3.78	3.73	64%	10%	3.81	64%	11%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.73	3.67	84%	25%	3.77	84%	23%
NO DOUBT Running (Interscope)	3.73	3.65	78%	17%	3.85	74%	15%
AALIYAH Miss You (Blackground/Universal)	3.72	3.71	80%	25%	3.73	80%	25%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.71	3.65	96%	42%	3.81	95%	40%
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.69	3.73	57%	12%	3.78	53%	9%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.68	3.65	99%	50%	3.77	98%	47%
R. KELLY Ignition (Jive)	3.57	3.35	66%	20%	3.44	63%	20%
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	3.56	3.46	96%	49%	3.50	96%	49%
T. A. T. U. All The Things She Said (Interscope)	3.56	3.58	93%	38%	3.45	91%	38%
EMINEM Superman (Shady/Interscope/Interscope)	3.54	3.50	94%	34%	3.51	93%	33%
SMILEZ AND SOUTHSTAR Tell Me (What's Goin' On) (ARTISTdirect)	3.52	3.64	60%	19%	3.53	57%	17%
NIVEA Don't Mess With My Man (Jive)	3.48	3.53	88%	45%	3.46	84%	42%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.48	3.53	74%	24%	3.47	69%	24%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.47	3.50	94%	47%	3.43	94%	47%
MISSY ELLIOTT FT. LUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.44	3.37	81%	33%	3.55	78%	29%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.43	3.38	96%	52%	3.38	96%	51%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.42	3.45	91%	46%	3.43	90%	46%
CELINE DION I Drove All Night (Epic)	3.37	3.30	76%	23%	3.25	76%	25%

Total sample size is 541 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

**NAS I Can (Columbia)**  
Total Plays: 859, Total Stations: 50, Adds: 7

**NELLY Pimp Juice (Fo' Reel/Universal)**  
Total Plays: 777, Total Stations: 42, Adds: 0

**B2K Girlfriend (Epic)**  
Total Plays: 618, Total Stations: 58, Adds: 23

**FRANKIE J. Don't Wanna Try (Columbia)**  
Total Plays: 547, Total Stations: 45, Adds: 22

**JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)**  
Total Plays: 542, Total Stations: 29, Adds: 4

**ALL-AMERICAN REJECTS Swing Swing (DreamWorks)**  
Total Plays: 450, Total Stations: 44, Adds: 17

**BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)**  
Total Plays: 447, Total Stations: 42, Adds: 19

**JOHN MAYER Why Georgia (Aware/Columbia)**  
Total Plays: 435, Total Stations: 31, Adds: 12

**THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)**  
Total Plays: 350, Total Stations: 38, Adds: 8

Songs ranked by total plays



**COREY IN THE CLUB** Ci Fi recording artist Corey Feldman came by Club R&R to play his latest single, "Negativity," and hang out with the R&R crew. Seen here are (l-r) R&R Asst. Editor Mike Davis and sales rep Steve Resnik, Feldman and R&R Street Talk Daily/AC Editor Kevin Carter, Alternative Editor Max Tolkoff, Assistant Editor Mark Brower and (in front) Product Manager Mike Thacker.



**DUMB GIRLS** Atlantic artist Lucy Woodward hung out recently with Z-100 staff at the WHTZ/New York studios. Seen here are (l-r) Atlantic New York rep Gary Gorman, Z-100 Asst. PD Sharon Dastor, PD Tom Poleman, Morning Zoo member Danielle Monaro, Lucy Woodward and MD Cubby Bryant and Atlantic VP Andrea Ganis.

## Please Send Your Photos

R&R wants your best snapshots

(color or black & white).

Please include the names and titles of all pictured and send them to:

**R&R, c/o Mike Davis:**

[mdavis@radioandrecords.com](mailto:mdavis@radioandrecords.com)









# Check Your E-Mail!

## The latest addresses of CHR/Rhythmic programmers

One of the most popular bits of information we at R&R provide readers are the e-mail addresses of programmers. The record companies use them to communicate with programmers to get business done or to build new relationships, and programmers find them useful when they want to reach out to other programmers to bounce programming ideas off each other and talk about music. Here are the latest e-mail addresses for programmers in the CHR/Rhythmic format.

**KKSS/Albuquerque**  
PD/MD: Pete Manriquez  
pmanriquez@hispanicbroadcasting.com

**KYLZ/Albuquerque**  
PD: Mr. Clean  
mrclean1063@yahoo.com  
MD: D.J. Lopez  
readjlopez@hotmail.com

**KFAT/Anchorage, AK**  
PD/MD: Marvin Nugent  
mnugent@newnw.com

**WBTS/Atlanta**  
PD: Sean Phillips  
sean.phillips@955thebeat.com  
Asst. PD/MD: Maverick  
maverick@955thebeat.com

**WZBZ/Atlantic City, NJ**  
PD/MD: Rob Garcia  
thebuzz@aol.com

**KQBT/Austin**  
PD: Scooter B. Stevens  
scooterb@beat1043.com  
MD: Preston Lowe  
preston@beat1043.com

**KXMG/Austin**  
PD: Jay Michaels  
jay@mega933.com  
MD: Bradley Grein  
bradley@mega933.com

**KISV/Bakersfield**  
OM/MD: Bob Lewis  
theboss@hot941.com  
Asst. PD/MD: Picazzo  
picazzo@earthlink.net  
**KKXX/Bakersfield**  
PD: Nick Elliott  
nickelliott@clearchannel.com  
MD: Lauren Michaels  
laurenmichaels@clearchannel.com

**WJNH/Baton Rouge**  
PD: Randy Chase  
randy.chase@gbcradio.com  
MD: Wild Bill  
wildbill@gbcradio.com

**WBHJ/Birmingham**  
PD: Mickey Johnson  
mickey.johnson@cox.com  
Asst. PD/MD: Mary Kay  
ms1maryk@aol.com

**WJMN/Boston**  
VP/Prog. & PD: Cadillac Jack  
cadillacjack@clearchannel.com  
MD: Chris Tyler  
christyler2@clearchannel.com

**WRVZ/Charleston, WV**  
PD: Shawn Powers  
spowers@wvradio.com  
MD: Bill Shahan  
bshahan@wvradio.com

**WWBZ/Charleston, SC**  
PD/MD: Gentleman George  
gentlemangeorge70@hotmail.com

**WCHH/Charlotte**  
PD: Boogie D  
jgilchrist@radio-one.com  
MD: Big Stu  
srobenson@radio-one.com

**WBBM-FM/Chicago**  
PD: Todd Cavanah  
cavanat@wbbm-fm.com  
MD: Erik Bradley  
ebunc1@aol.com

**KNDA/Corpus Christi, TX**  
OM: Billy Thorman  
mixguy@aol.com  
PD: Richard Leal

**KZFM/Corpus Christi, TX**  
PD: Ed Ocanas  
ed@hot95.com  
MD: Arlene Madali  
arlene@hot95.com

**KBFB/Dallas**  
PD: John Candelaria  
jcandelaria@radio-one.com  
MD: DJ Big Bink  
djbigbink@yahoo.com

**WDHT/Dayton**  
OM/MD: J.D. Kunes  
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mthornton@radio-one.com

**KQKS/Denver**  
PD: Pat Collins  
ccollins@ks1075.com  
MD: John E. Kage  
ks1075kage@aol.com

**KPRR/Ei Paso**  
PD: Bobby Ramos  
bobbyramos@clearchannel.com  
MD: Gina Lee Fuentez  
ginafuentez@clearchannel.com

**WBTT/Ft. Myers**  
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nastyafrikan102jamz@hotmail.com

**WHZT/Greenville, SC**  
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fisher@cox.com  
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**WZMX/Hartford**  
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**KDDB/Honolulu**  
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leobaldwin@hotmail.com  
MD: Sam Ambrose  
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**KIKI/Honolulu**  
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fredrico@clearchannel.com  
MD: Ryan Sean  
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**KXME/Honolulu**  
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kc@cox.com  
MD: Kevin Akitake  
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**KBXX/Houston**  
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tcalococci@radio-one.com  
MD: Carmen Contreras  
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**KPTY/Houston**  
PD/MD: Mark "Homie Marco" Arias  
marias@hispanicbroadcasting.com

**WHHH/Indianapolis**  
OM/MD: Brian Wallace  
bwallace@radio-one.com  
MD: Don "DJ Wreck One" Williams  
dwilliams@radio-one.com

**WQSL/Jacksonville**  
PD/MD: Jack Spade  
jackspace316@yahoo.com

**WXIS/Johnson City**  
PD/MD: Todd Ambrose  
jta923@earthlink.net

**KLUC/Las Vegas**  
OM/MD: Cat Thomas  
cat@infinitytv.com  
MD: J.B. King  
jb@infinitytv.com

**KVEG/Las Vegas**  
Asst. PD/MD: Sherita Saulsberry  
sherita@kvegas.com

**KWID/Las Vegas**  
PD/MD: Tom "Jammer" Naylor  
jammer@clearchannel.com

**KHTE/Little Rock**  
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jgriffin@abgarr.com

**KPWR/Los Angeles**  
PD: Jimmy Steal  
jsteal@power106.emmis.com  
MD: E-Man  
ecoquia@power106.emmis.com

**WBLO/Louisville**  
PD: Mark Gunn  
mgunn@radio-one.com  
MD: Gerald Harrison  
gharrison@radio-one.com

**KXHT/Memphis**  
PD: Boogaloo  
boogaloo@hotmail.com  
MD: Big Sue  
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**WPOW/Miami**  
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kidcurry@power96.com  
MD: Eddie Mix  
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**WPYM/Miami**  
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**KTTB/Minneapolis**  
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**KHTN/Modesto, CA**  
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djrener@aol.com

**KBTU/Monterey**  
PD/MD: Kenny Allen  
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**KDON/Monterey**  
PD: Dennis Martinez  
dennismartinez@clearchannel.com  
MD: Alex Carrillo  
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**WJWZ/Montgomery, AL**  
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mbp-production@knology.net

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PD: Frankie Blue  
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**WQHT/New York**  
PD: Tracy Cloherty  
tcloherty@emmisny.emmis.com  
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**WNVZ/Norfolk**  
PD: Don London  
donlondon@visi.net  
MD: Jay West  
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**KMRK/Odessa, TX**  
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**KKWD/Oklahoma City**  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	6904	-130	865121	13	78/0
2	2	R. KELLY Ignition (Jive)	5169	+191	686950	16	76/1
3	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)	4099	+599	608374	8	77/0
4	4	FABOLOUS F'LIL' MO Can't Let You Go (Elektra/EEG)	3839	+365	472386	8	76/0
12	5	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3544	+460	514345	7	78/1
10	6	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3498	+299	556784	11	73/0
6	7	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3345	-61	526607	9	75/0
5	8	TYRESE How You Gonna Act Like That (J)	3233	-178	393995	17	73/0
14	9	NAS I Can (Columbia)	3154	+363	487294	8	72/1
8	10	AALIYAH Miss You (BlackGround/Universal)	2966	-276	435401	19	72/0
16	11	GINUWINE Hell Yeah (Epic)	2795	+330	332877	11	67/3
15	12	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2735	+196	332382	10	76/1
9	13	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2647	-556	304981	14	68/0
21	14	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2644	+929	392167	4	73/14
7	15	JENNIFER LOPEZ F'LIL' COOL J All I Have (Epic)	2639	-614	305802	15	73/0
11	16	JA RULE F'ASHANTI Mesmerize (Murder Inc./IDJMG)	2637	-500	265841	15	67/0
13	17	50 CENT Wanksta (Shady/Interscope)	2503	-422	370317	17	55/0
18	18	B2K Girlfriend (Epic)	2294	+233	250960	7	73/2
20	19	FRANKIE J. Don't Wanna Try (Columbia)	1857	+119	196250	6	48/0
17	20	EMINEM Superman (Shady/Aftermath/Interscope)	1801	-336	221720	13	58/0
22	21	ZPAC F'TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	1759	+111	205429	7	56/0
25	22	NELLY Pimp Juice (Fo' Reel/Universal)	1580	+234	169889	4	67/2
24	23	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	1532	+48	253080	10	54/2
30	24	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1350	+191	109767	7	58/4
23	25	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1324	-277	166347	19	67/0
33	26	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1226	+281	142540	4	49/6
26	27	MARQUES HOUSTON That Girl (Interscope)	1218	-113	109970	8	49/0
28	28	ZPAC Thugz Mansion (Amaru/Death Row/Interscope)	1156	-71	183209	18	47/0
37	29	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1112	+374	133485	3	41/6
27	30	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1070	-249	127563	15	43/0
31	31	TRINA FLUDACRIS B R Right (Slip 'N Slide/Atlantic)	1024	-38	96711	20	40/0
34	32	LIL' MO F'FABOLOUS 4 Ever (Elektra/EEG)	1001	+111	164759	5	51/3
35	33	WAYNE WONDER No Letting Go (VP/Atlantic)	993	+112	190777	16	43/6
29	34	BABY F'CLIPSE What Happened To That Boy? (Cash Money/Universal)	960	-205	149751	9	56/0
40	35	TALIB KWELI Get By (Rawkus/MCA)	774	+165	113602	3	46/6
46	36	BONE THUGS-N-HARMONY Home (Ruthless/Epic)	684	+231	71090	2	36/4
36	37	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	633	-237	64890	10	27/0
47	38	DA BRAT In Love Wit Chu (So So Def/Arista)	577	+154	100222	2	1/0
41	39	CHOPPA Choppa Style (No Limit/Universal)	539	-59	46536	11	20/0
38	40	NIVEA Laundromat (Jive)	529	-103	77411	8	29/0
42	41	TLC Damaged (Arista)	528	-34	59019	4	27/0
44	42	KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	520	+42	73449	3	35/1
Debut	43	DJ KAY SLAY Too Much For Me (Columbia)	488	+142	90457	1	33/4
45	44	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	466	-5	56021	4	43/2
43	45	AKIA California (Universal)	466	-69	38937	5	24/0
49	46	HOT BOYS My Section (Cash Money/Universal)	453	+72	31548	2	36/1
Debut	47	JAHEIM Put That Woman First (Divine Mill/WB)	393	+51	89526	1	20/0
Debut	48	DAVID BANNER F'LIL' FLIP Like A Pimp (Universal)	358	+11	40406	1	12/1
Debut	49	BONECRUSHER Never Scared (Arista)	355	+108	56538	1	20/5
48	50	T.A.T.U. All The Things She Said (Interscope)	355	-66	18811	4	9/0

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/23-3/29. 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 '00). 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
MONICA So Gone (J)	46
HITMAN SAMMY SAM Step Daddy (Universal)	24
50 CENT 21 Questions (Shady/Aftermath/Interscope)	14
JOE BUDDEN Pump It Up (Def Jam/IDJMG)	10
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6
TALIB KWELI Get By (Rawkus/MCA)	6
WAYNE WONDER No Letting Go (VP/Atlantic)	6
JUSTIN TIMBERLAKE Rock Your Body (Jive)	6
JENNIFER LOPEZ I'm Glad (Epic)	6
BONECRUSHER Never Scared (Arista)	5
MADONNA American Life (Maverick/WB)	5
ROSCOE Head To Toe (Priority)	5

## Most Increased Plays


ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+929
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+599
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+460
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+374
FABOLOUS F'LIL' MO Can't Let You Go (Elektra/EEG)	+363
NAS I Can (Columbia)	+365
GINUWINE Hell Yeah (Epic)	+330
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	+299
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+281
NELLY Pimp Juice (Fo' Reel/Universal)	+234

## New & Active

- JOE BUDDEN Pump It Up (Def Jam/IDJMG)**  
Total Plays: 347, Total Stations: 36, Adds: 10
- DRU HILL I Love You (Def Soul/IDJMG)**  
Total Plays: 341, Total Stations: 28, Adds: 0
- LYRIC Hot & Tippy (J)**  
Total Plays: 296, Total Stations: 27, Adds: 2
- 702 I Still Love You (Motown)**  
Total Plays: 258, Total Stations: 23, Adds: 1
- RATED R In Here Ta Nite (2-4-1/Universal)**  
Total Plays: 238, Total Stations: 24, Adds: 3
- JURASSIC 5 F'MYA Thin Line (Interscope)**  
Total Plays: 236, Total Stations: 24, Adds: 0
- WC The Streets (Def Jam/IDJMG)**  
Total Plays: 227, Total Stations: 17, Adds: 0
- HITMAN SAMMY SAM Step Daddy (Universal)**  
Total Plays: 172, Total Stations: 29, Adds: 24
- MO THUGS F'FELICIA & LAYZIE... All Life Long (D3)**  
Total Plays: 144, Total Stations: 14, Adds: 1
- FLOETRY Say Yes (DreamWorks)**  
Total Plays: 127, Total Stations: 9, Adds: 2

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).



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April 4, 2003

RANK ARTIST TITLE LABEL

- 1 **50 CENT** In Da Club (Shady/Aftermath/Interscope)
- 2 **50 CENT** 21 Questions (Shady/Aftermath/Interscope)
- 3 **SEAN PAUL** Get Busy (VP/Atlantic)
- 4 **SNOPP DOGG** Beautiful (Doggy Style/Priority/Capitol)
- 5 **JAY-Z** Excuse Me Miss (Roc-A-Fella/IDJMG)
- 6 **NAS** I Can (Columbia)
- 7 **FABOLOUS f/LIL' MO** Can't Let You Go (Elektra/EEG)
- 8 **LIL' KIM** The Jump Off (Queen Bee/Undeas/Atlantic)
- 9 **GINUWINE** Hell Yeah (Epic)
- 10 **R. KELLY** Ignition (Jive)
- 11 **2PAC** Still Ballin' (Amaru/The Row/Interscope)
- 12 **BUSTA RHYMES f/MARIAH CAREY...** I Know What You Want (J)
- 13 **BABY** What Happened To That Boy? (Cash Money/Universal)
- 14 **JOE BUDDEN** Pump It Up (Def Jam/IDJMG)
- 15 **B2K** Girlfriend (Epic)
- 16 **PANJABI MC** Beware Of The Boys (Sequence)
- 17 **DA BRAT** I'm In Love With You (So So Def/Arista)
- 18 **TALIB KWELI** Get By (Rawkus/Priority)
- 19 **DMX X Gon'** Give It To Ya (Ruff Ryders/IDJMG)
- 20 **50 CENT** Wanksta (Shady/Aftermath/Interscope)
- 21 **WAYNE WONDER** No Letting Go (VP/Atlantic)
- 22 **R. KELLY f/BIG TIGGER** Snake (Jive)
- 23 **50 CENT f/NOTORIOUS B.I.G.** Realist Nigga (Shady/Aftermath/Interscope)
- 24 **DJ KAY SLAY** Too Much For Me (Columbia)
- 25 **STAGGA LEE** Roll Wit M.V.P. (ARTISTdirect)
- 26 **JA RULE f/ASHANTI** Mesmerize (Murder Inc./IDJMG)
- 27 **KEITH MURRAY** Yeah Yeah U Know It (Def Jam/IDJMG)
- 28 **LIL' MO f/FABOLOUS** 4Ever (Elektra/EEG)
- 29 **MARY J. BLIGE** Hooked (MCA)
- 30 **LIL' KIM f/50 CENT** Magic Stick (Queen Bee/Atlantic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/23-3/29/03. © 2003, R&R, Inc.



## PHAT MIX SIX

- LOON f/P. DIDDY AND KELIS How You Want It (Bad Boy/Universal)
- PANJABI MC f/JAY-Z Beware Of The Boy (Koch)
- JAY-Z Excuse Me Miss (Remix) (Roc-A-Fella/IDJMG)
- R. KELLY Snake (Jive)
- LIL KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- JOE BUDDEN Pump It Up (Spit/IDJMG)



I love the new Lil Kim featuring 50 Cent joint, "Magic Stick" (Queen Bee/Atlantic). It's the next club banger that's gonna blow up! "The Realist" (Shady/Aftermath/Interscope), with 50, Biggie and Eminem, is sick. The record is so hot, you think it couldn't get better. Then Eminem comes and drops a verse and kills it. Panjabi MC featuring Jay-Z is another sick record I'm feeling. Every time I hear this I'm like, "What the hell?" But it keeps you listening. Bubba Sparxxx is back with his new joint, "Jimmy Mathis" (BeatClub/Interscope). 50 Cent has been holding it down representing the East, and I think Bubba can hold it down for the South with his new album. It's gonna be hot, and the game needs his sound right now.



— DJ XCEL, WMBX/West Palm Beach



I'm checking for Panjabi MC featuring Jay-Z's "Beware of the Boys" (Koch). The joint is fire! If you aren't playing 50 Cent's "21 Questions" (Shady/Aftermath/Interscope), maybe it's time to check out of the game. This song is fire! Hawk's "You Already Know" (Independent) is a local record that we're spinning. It went to No. 1 phones with only one spin a night. Now it's at 50 times a week. If you want an MP3, let me know or hit me up at [djpenetrate@houston.rr.com](mailto:djpenetrate@houston.rr.com).

— DJ Penetrate, KPTY/Houston

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Continued from Page 39

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# ON THE RECORD

## This Week's Hottest Music Picks

### Preston Lowe MD, KQBT/Austin

50 Cent featuring Nate Dogg's "21 Questions" (Shady/Aftermath/Interscope): What can I say? It's 50 Cent. And you know what they say: When you sell records like Eminem, you get plenty of groupie radio love.

Bone Thugs-N-Harmony featuring Phil Collins' "Home" (Ruthless/Epic): Here's another home run for Bone Thugs-N-Harmony.

Na'Shay's "Get Yo Mind Right" (Independent): I tripped over this track last week. I'm very impressed, and I will keep an eye on this artist.

### Jimi Jamm PD/MD, WPKF/Poughkeepsie, NY

Da Brat's "In Love Wit Chu" (So So Def/Arista): This smash could take us into summer. We need feel-good jams right now!

R. Kelly featuring Big Tigger's "Snake" (Jive): How can you not move to this?

Bone Thugs-N-Harmony featuring Phil Collins' "Home": There's upper-demo appeal in both Phil Collins and Bone.



R. Kelly

### Puerto Rico MD, KOHT/Tucson

Bone Thugs-N-Harmony featuring Phil Collins' "Home": Nice, smooth, and I love the hook.

Clipse's "Cot Damn" (Star Trak/Arista): They have their own style and

their own sound, and it works.

Monica featuring Missy Elliott's "So Gone" (J): I like it, especially with the Missy touch.

### Pattie Moreno PD, KBOS/Fresno

Novel's "Peach" (Rawkus/MCA): Sick! The ladies love it.

Stagga Lee's "Roll Wit M.V.P." (ARTIST-direct): The impact has been crazy. The girls call asking for the "la, la, la" song.

R. Kelly's "Ignition (Remix)" (Jive): Week three, No. 1 phones!

### David Simpson MD, WZMX/Hartford

Talib Kweli's "Get By" (Rawkus/MCA): The beat is hot.

Lil Kim featuring 50 Cent's "Magic Stick" (Queen Bee/Atlantic): This is really working in the mix.

Boomkat's "The Wreckoning" (Dreamworks): Not for us, but I love it.

ES's "Street Sweepers" (Independent): Get familiar!

### Orlando PD, WLLD/Tampa

Joe Budden's "Pump It Up" (Spitfire/IDJMG): This joint sounds like a four-minute party. Love it!

R. Kelly featuring Big Tigger's "Snake": Damn! This dude has got so much sex in him that it oozes out of each track — especially this one! Tig' is nice on this track, too!

Nelly's "Pimp Juice" (Fo' Reel/Universal): The only thing that I can honestly say is that I hate this record. I added it, but I can't get the f\*cker outta my head!

### Da Dutz (Joey & Johnny) MDs, KKFR/Phoenix

Jay-Z's "Stop" (Roc-A-Fella/IDJMG): We are the authority for hip-hop in Phoenix, so

how could we not play this jigga joint? Blazin' track, super catchy and this is heat, man!

Bone Thugs-N-Harmony featuring Phil Collins' "Home": Was I the only one who flipped when they saw Phil Collins on BET? Can't deny that Bone have an enormous following. Had to play it!

Joe Budden's "Pump It Up": This track is sick, man. Plus, Joe made a run through Phoenix for a show a minute ago, so we had to give some homie love. I hope cats give this record a chance to shine!

### Chris Cannon

PD/MD, KSPW/Springfield, MO

Justin Timberlake's "Rock Your Body" (Jive): Great groove and sound. It's packing the dance floors at our club shows.

Frankie J's "Don't Wanna Try" (Columbia): I was skeptical at first — but hey, I'm a guy and this is totally a chick record. It's flying in medium rotation after two weeks.

Eminem's "Sing for the Moment" (Shady/Aftermath/Interscope): Doesn't matter which Em song we play, he generates phone calls, and this one is no exception.

### Karen Wild MD, KUBE/Seattle

Keith Murray featuring Def Squad's "Yeah Yeah U Know It" (Def Jam/IDJMG): I love to hear this in the club or when I am getting ready to go out. It's fun.

Talib Kweli's "Get By" (Rawkus/MCA): I am feelin' it because it's positive, and that is what I need to hear right now.

Fabulous featuring Ashanti's "Into You" (Elektra/EEG): This is my album cut! With that Tamia sample, it's familiar and the chemistry is right.

Lil Kim featuring 50 Cent's "Magic Stick": This track is too, too hot.

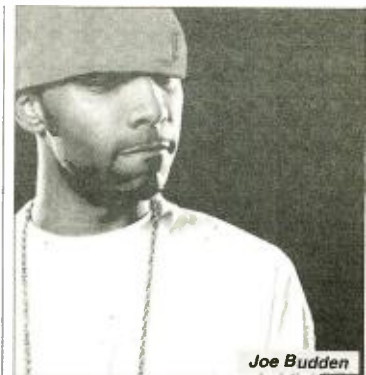
### Chris Tyler

MD, WJMN/Boston

Mr. Easy's "Drive Me Crazy" (VP): Another good reggae joint from VP. This sound works here in Boston. If it works for you, definitely check this one out!

Panjabi MC featuring Jay-Z's "Beware of the Boys" (Independent): Very different, very good and very catchy! It's starting out in the mix.

Missy Elliott's "Pussycat" (Gold Mind/Elektra/EEG): Missy is one of the best in the



Joe Budden

biz! Any one song with "coochie" in it is cool with me. Seriously, it's a hot, great hook!"

### Nick Elliott PD, KKXX/Bakersfield

Da Brat's "In Love Wit Chu": This will get the listener bobbin' and singin'.

Justin Timberlake's "Rock Your Body": How can you go wrong with a title like that? Besides, it's Justin.

Talib Kweli's "Get By": My new favorite song on the radio. It's strong and infectious!

### Lee L'Heureux MD, WRED/Portland, ME

Lil Kim featuring 50 Cent's "Magic Stick": We're starting to play this lightly, and it is already creating a little buzz in the market.

Joe Budden's "Pump It Up": After dropping one of my favorite records of last year with "Focus," Joe Budden is back with a very solid record that I think has strong potential.

Panjabi MC featuring Jay-Z's "Beware of the Boys": Right now we are only playing it in the mix show, but it has taken off in the clubs around here.

### JB King MD, KLUC/Las Vegas

R. Kelly featuring Big Tigger's "Snake": Should be a great followup.

Daniel Beddingfield's "If You're Not the One" (Island/IDJMG): The lyrics are lady-killers.

Ja Rule's "Reign" (Murder Inc./IDJMG): One of my favorites off the album

# Isn't your teen a little too old for this?



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**America's Best Testing CHR/Rhythmic Songs 12+  
For The Week Ending 4/4/03**



Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>50 CENT</b> In Da Club (Shady/Interscope)	4.01	4.20	94%	34%	4.01	95%	38%
<b>AALIYAH</b> Miss You (BlackGround/Universal)	3.92	4.00	90%	28%	3.98	91%	27%
<b>JUSTIN TIMBERLAKE</b> Cry Me A River (Jive)	3.82	3.82	99%	46%	3.79	99%	48%
<b>EMINEM</b> Superman (Shady/Aftermath/Interscope)	3.80	3.81	96%	31%	3.83	96%	30%
<b>50 CENT</b> 21 Questions (Shady/Aftermath/Interscope)	3.80		43%	7%	3.81	43%	8%
<b>JENNIFER LOPEZ</b> Fill Cool J All I Have (Epic)	3.77	3.68	97%	46%	3.60	97%	53%
<b>FABOLOUS</b> Can't Let You Go (Elektra/EEG)	3.76	3.86	51%	8%	3.81	48%	9%
<b>FRANKIE J</b> Don't Wanna Try (Columbia)	3.76	3.78	35%	4%	3.72	27%	4%
<b>NAS</b> I Can (Columbia)	3.74	3.76	63%	15%	3.69	62%	16%
<b>R. KELLY</b> Ignition (Jive)	3.72	3.59	83%	22%	3.86	82%	21%
<b>FIELD MOB</b> Sick Of Being Lonely (MCA)	3.72	3.82	55%	13%	3.76	57%	16%
<b>DMX X Gon'</b> Give It To Ya (Bloodline/DJMG)	3.70	3.94	74%	17%	3.73	76%	17%
<b>TYRESE</b> How You Gonna Act Like That (J)	3.67	3.82	70%	16%	3.61	68%	19%
<b>SEAN PAUL</b> Get Busy (VP/Atlantic)	3.67	3.70	69%	16%	3.70	70%	17%
<b>GINUWINE</b> Hell Yeah (Epic)	3.67	3.84	65%	13%	3.64	63%	14%
<b>MARQUESE HOUSTON</b> That Girl (A&M/Interscope)	3.67	3.67	48%	7%	3.63	46%	8%
<b>JA RULE</b> F1ASHANTI Mesmerize (Murder Inc./DJMG)	3.64	3.82	96%	46%	3.63	97%	48%
<b>MISSY ELLIOTT</b> Ft. LUDACRIS Folk Songs (Gold Mind/Elektra/EEG)	3.61	3.79	91%	35%	3.60	91%	36%
<b>B2K</b> AND P. DIDDY Bump, Bump, Bump (Epic)	3.58	3.61	98%	52%	3.56	98%	54%
<b>SNOOP DOGG</b> Beautiful (Doggy Style/Priority/Capitol)	3.58	3.71	70%	19%	3.46	70%	22%
<b>BUSTA RHYMES</b> Ft. MARIAH CAREY I Know What You Want (J)	3.58	3.69	57%	11%	3.59	52%	9%
<b>LIL' KIM</b> F.M.R. CHEEKS The Jump Off (Atlantic)	3.58	3.76	57%	11%	3.60	55%	11%
<b>50 CENT</b> Wanksta (Shady/Aftermath/Interscope)	3.55	3.70	81%	34%	3.61	83%	37%
<b>2 PAC</b> Thug Mansion (Amaru/Death Row/Interscope)	3.53	3.66	65%	21%	3.59	64%	22%
<b>NELLY</b> Pimp Juice (Fo' Reel/Universal)	3.50		55%	12%	3.50	56%	14%
<b>STAGGA</b> Lee Roll Wit M.V.P. (Artist Direct)	3.48		28%	6%	3.46	25%	6%
<b>JAY-Z</b> Excuse Me Miss (Roc-A-Fella/DJMG)	3.40	3.64	68%	18%	3.32	69%	19%
<b>2 PAC</b> FITRICK DADDY Still Ballin' The Row/I Amaru/Interscope (3.4)	3.36	4.00	12%	3%	3.70	11%	29%
<b>B2K</b> Girlfriend (Epic)	3.27	3.41	71%	22%	3.22	70%	22%

Total sample size is 484 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: Playa**  
**LABEL: BlackGround/Universal**  
By MIKE TRIAS/ASSISTANT EDITOR



Playa first created a buzz back in '98 with their debut release, *Cheers 2 U*, on Def Jam. However, the trio's timing may have been a little off. Around the same time, R&B started taking a back seat to hip-hop and rap. As a result, members Static, Smokey and Black decided to lay low, writing and producing for other artists. Fast-forward to the present. Playa have moved to BlackGround records thanks in part to Timbaland, who introduced the group to the label. They are preparing to announce themselves to the world once more with "Never Too Late," the lead single from their forthcoming album.

Leader Stephen "Static" Garrett is a man who has in recent years become a songwriting and producing powerhouse. Ginuwine's debut single, "Pony," was Static's first major project and it instantly raised his stock in the music world. Static and Black also wrote Ginuwine's "So Anxious." However, it wasn't until he started writing for Aaliyah that Static truly came into his own. His credits for Aaliyah include "Are U That Somebody," "Try Again," "We Need a Resolution," "More Than a Woman" and "Rock the Boat." "She trusted me and what I wrote a whole lot," says Static of the late songstress, who became a friend of the group. "We had beautiful chemistry."

Playa's "Never Too Late" is the latest piece of ear candy Static has concocted. The midtempo groove tells the story of a love affair gone wrong, from betrayal to figuring out where things went wrong to the ultimate determination that, "It's never too late/Never too late for us."

**Reporters**

<b>KKCS/Albuquerque, NM *</b> PD: Scott Phillips AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KYLZ/Albuquerque, NM *</b> PD: Scott Phillips AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WBT/Atlanta, GA *</b> PD: Scott Phillips AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WZBZ/Atlantic City, NJ *</b> PD: Rick Smith AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KOBT/Austin, TX *</b> PD: Spencer R. Stevens AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KXMG/Austin, TX *</b> PD: Jay Mitchell AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KIS/Bakersfield, CA *</b> PD: Bob Lewis AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KXOX/Bakersfield, CA *</b> PD: Rick Smith AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJHL/Salt Lake City, UT *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WBLH/Birmingham, AL *</b> PD: Mickey Johnson AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJMN/Boston, MA *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WRVZ/Charleston, WV *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJWB/Charleston, SC *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WCHV/Charlotte, NC *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WBMF-FM/Chicago, IL *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KNDA/Corpus Christi, TX *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WZMX/Hartford, CT *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WOLG/Greenville, NC *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KDDB/Honolulu, HI *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KIKI/Honolulu, HI *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KXME/Honolulu, HI *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KBXO/Houston-Galveston, TX *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KPTV/Houston-Galveston, TX *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJHH/Indianapolis, IN *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJXN/Johnson City, TN *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KLUC/Las Vegas, NV *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KVEG/Las Vegas, NV *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJWZ/Montgomery, AL *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WKTV/Montgomery, AL *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KJZZ/Phoenix, AZ *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KJUN/Portland, OR *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WPKF/Poughkeepsie, NY *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WWIC/Providence, RI *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KWZV/Reno, NV *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KWYL/Reno, NV *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KGGL/Riverside, CA *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KBMB/Sacramento, CA *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KSPM/Sacramento, CA *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WOCQ/Salisbury, DE *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KUUL/Salt Lake City, UT *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KBST/San Antonio, TX *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KSPW/Springfield, MO *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KWYN/Stockton-Woodstock, CA *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WLLD/Tampa, FL *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KDHT/Tucson, AZ *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KBLZ/Tyler-Longview, TX *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WFGC/Washington, DC *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>WJWB/West Palm Beach, FL *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"	<b>KDGS/Wichita, KS *</b> PD: Steve Brown AP/RM: Newsday 1 BUSTA RHYMES/SABARAH "Koner" 2 JAY-Z "Excuse Me Miss" 3 JOE BUDDEN "Pump" 4 RATED R "Horn"
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**\* Monitored Reporters  
91 Total Reporters**

**81 Total Monitored**

**10 Total Indicator  
9 Current Indicator Playlists**

**Did Not Report, Playlists Frozen (1):  
KFAT/Anchorage, AK**  
Note: KFFM/Yakima, WA moves from CHR/  
Rhythmic to CHR/Pop.



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**KASHON POWELL**  
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**URBAN**

# From TV To Radio

**BET personality set to take the hip-hop world by storm**

Once a part of the Black Entertainment Television show *Teen Summit*, rapper Cinque is now ready to conquer the hip-hop game. *Eyes for the Blind* is his debut release on Big Grip Entertainment.

Cinque is a Brooklyn, NY native, but he has lived in Florida and Phoenix and currently lives in Los Angeles. He was actually in the studio recording an album before getting the spot on *Teen Summit*, which came about quite by accident.

He says, "I was living in New York and was involved in a long-distance relationship with a young lady from Los Angeles who was into modeling and acting. One weekend while I was visiting her in L.A., she had an audition for *Teen Summit*, and I happened to ride with her.

"While I was sitting in the lobby, the producer, Eric George, walked out to give instructions to the actors who were waiting to audition. He appeared to be frustrated and had already sent many people home.

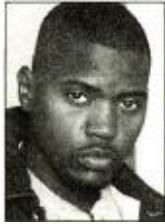
"He walked past me and asked me if I was on the list to audition. I told him that I wasn't, and he asked if I would come in and audition anyway. Another producer saw me and immediately said that I was who they were looking for."

Ironically, before the producer approached him, Cinque had been checking out the actors and models in the lobby and thinking to himself that he could never do what they do.

**A Positive Impact**

"When they told me they wanted me for the show, it was flattering," Cinque says. "At the same time, I was dealing with the music industry, and I'd come across a lot of people who would promise many things, but they never came through on their word. I assumed that it was like that with the television industry as well, but the *Teen Summit* producers were real and honest and followed through. They called me a month later with the job offer."

Cinque saw changes in how he was treated by others when he became a part of *Teen Summit*. "I guess I was accepted in the 'industry' circle," he says. "That's kind of whack to me, because people should be accepted for who they are and not for what they do or what they have. I started getting my phone calls returned sooner, and I was able to set up meetings with people who had once been difficult to see."



**Cinque**

Fortunately for Cinque, there were more positives than negatives that came with his role on the show. "It was a beautiful experience, because I was given a chance to travel and was able to have an impact on the youth," he says.

"I had always wanted to be a teacher, but I never pursued it. I would have wanted to teach junior high school kids, because that's the age where they're most impressionable. Before that age they're in the nourishment stage, and when they reach high school, kids think they're adults already.

"During my time on *Teen Summit*, I felt like I got a chance to make a positive impact. I did a lot of public speaking, talking with kids about decisions and other positive things. It was a wonderful experience."

**"I feel I represent those with no representation: poor America."**

**Memorable Moments**

It was during one of Cinque's many speaking engagements that he experienced what he describes as one of his most memorable moments. "My co-host, Marcel, and I were traveling to what was my second speaking engagement," he says. "Usually, we traveled with producers and camera crews, but this time it was just the two of us.

"We traveled to Oakland to speak with a small number of students. When we arrived, there were no kids, only parents, teachers and school administrators. I already had my game plan set for talking with the students, but when I got there and saw the adults, I had to switch it up.

"It ended up being cool. I spoke to the parents about bridging the gap between them and their children. It opened it up for the parents to speak to me about the kids instead of the other way around."

Sometimes it's hard to transition from film or TV to music, but Cinque doesn't feel that it's going to be that difficult for him. He believes that the kids who know him from *Teen Summit* will accept him as a rapper. He says, "I know that a lot is based on perception and first impressions, and I feel that I'll be accepted and taken seriously.

"Whenever I had an opportunity on the show, I talked about the fact that I rapped and that I planned to release an album. Also, I'm a mild-mannered person. I didn't get on TV and act goofy, so people shouldn't perceive me as just some corny cat trying to rhyme. People who don't know my background might think that I got a break on TV and now I'm trying to rap. Once they hear the music, it's going to speak for itself, and they'll know that's not the case."

**Feel The Honesty**

Cinque said he's always been into music and has been rapping for the last 13 years, since the age of 12. "Rapping wasn't a conscious decision," he says. "When I was younger, I was surrounded by hip-hop, so, naturally, I fell into it.

"I didn't just decide one day that I wanted to rap; it's always been a part of my life. I was fortunate to have grown up in an era when hip-hop was at its finest. It was so prevalent in my life, and it still is."

Cinque says that when people hear his album, they'll hear nothing but pure, classic hip-hop. "I'm trying to bring back the nostalgia, that magic that's lost," he says. "People are going to feel the honesty that I'm pouring into this album.

"I'm not just rapping to be rapping; I'm saying something in every song. Whether I'm talking about partying or about something serious in society, it's all real; nothing is fabricated.

"Many hip-hop records are exaggerated, where the artist is rapping about things that aren't real. It's not my gimmick to rap about what's real, I just happen to rap about my life."

**Stumbling Blocks**

Cinque has faced a few stumbling blocks since he began his music project, but he's quickly overcome those hurdles. "It's not a challenge anymore, but at first I was shopping for a major deal, and I encountered so much politics," he says. "The music wasn't a problem, but working through the record-label politics was difficult.

"Everyone has their cliques, and record companies want you to be

down with certain producers. I was approached with the opportunity to help start an independent label with major backing, and that alleviated the problem."

The title of Cinque's debut album, *Eyes for the Blind*, holds a lot of meaning for him. "I feel I represent those with no representation: poor America," he says. "A lot of times when you're born into certain situations, you're easily conformed into what society lays in front of you. It's like we live in a matrix, a fake reality.

"God blessed me with a little bit of understanding and insight, so I'm going to let people know what's going on. Maybe you're walking across the street and you don't see a car coming at you in the form of police brutality or whatever. I'm going to let you know to watch out for the car. I want to be the eyes for the blind."

**"During my time on Teen Summit, I felt like I got a chance to make a positive impact."**

**The Big Screen**

Cinque is also working on his acting skills. He had his first shot on the big screen in the '99 film *Nemesis 2*, then had roles in *None Left Standing* and *Red Herring*. He's featured in a couple of upcoming independent films, *Equalizer* and *Don't Blame It on Hip-Hop*. In *Don't Blame It on Hip-Hop*, he portrays a young rapper battling the dangers of the streets and seeking a better life. He's also set to appear in *Smoking Joe* — the life story of Joe Frazier — as boxer Buster Mathis.

"I'm not going to say that I'm an actor, but I will act," Cinque explains. "I've been blessed to be cast in a few

roles. I dabble and dabble right now, but when my music is a little more established, I plan to take some acting classes and take it a little more seriously."

Cinque also gives time to the community and helps the youth. He's involved with a nonprofit organization called United Soldiers and is going to use his skills as an amateur boxer to teach the sport to kids. Cinque says that boxing taught him discipline and has helped him throughout his professional career.

"United Soldiers is an organization that my brother, Leroy Coleman, started, and I became a part of it," Cinque says. "Leroy is a staple in the community but was once a notorious gang member. He turned his life around for the better, started doing a lot of positive things and started United Soldiers.

"We're opening a boxing gym, and we're going to teach kids to box after school, after we help them study. People don't realize that boxing is more than physical; it's 80% mental. It teaches you a lot about mind control and critical thinking and builds self-esteem. There's a lot of positive that can come from boxing."

**This Is Personal**

Most entertainers do what they do because it's something they love and something they feel they're here to do. Cinque feels that way also. "This is personal to me, because I don't look at it like a job," he says. "As long as you're doing what you feel and your purpose is to better the earth and follow God's plan, he's going to provide you with the resources to survive.

"I don't think rapping is an important thing to do in God's eyes, but what I do with my rapping will be the important thing. I will never be elected president and I don't see myself as a minister, so rapping is my way of making positive changes by trying to affect people with positive messages in a way that they are really going to understand them and get into them. This is personal for me."

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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	50 CENT In Da Club (Shady/Aftermath/Interscope)	3334	-218	531194	13	64/0
2	2	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3277	+2	511136	10	63/0
3	3	R. KELLY Ignition (Jive)	2977	-126	486268	23	64/0
5	4	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	2891	+150	453893	10	64/0
4	5	TYRESE How You Gonna Act Like That (J)	2619	-219	438644	20	63/0
7	6	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2489	+280	339967	9	65/0
8	7	SEAN PAUL Get Busy (40/40/VPI/Atlantic)	2444	+281	429886	8	65/0
6	8	AALIYAH Miss You (BlackGround/Universal)	2267	+1	403651	19	13/0
10	9	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	2220	+212	334698	8	63/1
11	10	NAS I Can (Columbia)	2049	+164	308582	8	61/1
13	11	GINUWINE Hell Yeah (Epic)	1746	-38	248477	10	61/0
23	12	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1699	+526	301927	4	5/2
16	13	WAYNE WONDER No Letting Go (VPI/Atlantic)	1656	+161	253722	15	59/3
9	14	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1640	413	193883	14	63/0
18	15	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	1611	+221	215384	7	58/2
17	16	B2K Girlfriend (Epic)	1561	+135	216352	6	55/1
12	17	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	1546	-323	187416	14	58/0
14	18	JUSTIN TIMBERLAKE Cry Me A River (Jive)	1434	-321	189768	12	57/0
20	19	FLOETRY Say Yes (DreamWorks)	1422	+198	219163	9	58/2
15	20	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	1413	-136	200683	13	55/0
21	21	JAHEIM Put That Woman First (Divine Mill/WB)	1363	+150	248204	5	58/1
22	22	VIVIAN GREEN Emotional Rollercoaster (Columbia)	1196	+10	200713	18	41/0
19	23	NIVEA Laundromat (Jive)	1186	-188	153056	13	60/0
26	24	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1077	+87	160526	4	51/0
25	25	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1003	-120	104866	14	50/0
24	26	MARQUES HOUSTON That Girl (Interscope)	952	-190	137764	11	51/0
29	27	BONECRUSHER Never Scared (Arista)	920	+128	116231	4	49/4
27	28	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	879	-72	89289	7	48/0
31	29	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	841	+74	112076	5	49/2
33	30	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	793	+49	98831	4	46/0
32	31	CHOPPA Choppa Style (No Limit/Universal)	766	-1	96012	11	24/0
28	32	50 CENT Wanksta (Shady/Interscope)	737	-128	106178	19	53/0
34	33	NELLY Pimp Juice (Fo' Reel/Universal)	735	+77	98032	3	48/0
37	34	HEATHER HEADLEY I Wish I Wasn't (J)	663	+98	97588	3	49/4
30	35	SYLEENA JOHNSON Guess What (Jive)	652	-129	80455	11	44/0
40	36	MARY J. BLIGE Hooked (MCA)	621	+83	66194	2	1/0
39	37	MISSY ELLIOTT Pussycat (Elektra/EEG)	602	+60	98886	2	1/0
50	38	DRU HILL I Love You (Def Soul/IDJMG)	543	+143	76483	2	53/1
41	39	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#% (TVT)	527	+16	86604	16	18/0
43	40	702 I Still Love You (Motown)	520	+52	93338	2	31/1
36	41	FAT JOE All I Need (Terror Squad/Atlantic)	518	-97	40369	10	23/0
45	42	TALIB KWELI Get By (Rawkus/MCA)	502	+53	72095	2	40/5
35	43	MARIO C'mon (J)	494	-155	66106	8	36/0
44	44	KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	492	+31	57978	3	38/0
Debut	45	MONICA So Gone (J)	487	+177	83388	1	44/44
38	46	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	457	-89	96532	17	35/0
Debut	47	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	451	+67	55290	1	3/1
Debut	48	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	429	+184	57466	1	42/8
48	49	KELLY PRICE He Proposed (Def Soul/IDJMG)	421	-5	79309	2	38/2
49	50	MR. CHEEKS Crush On You (Universal)	404	-12	65126	5	30/0

67 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/23-3/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MONICA So Gone (J)	44
HITMAN SAMMY SAM Step Daddy (Universal)	35
ROSCOE Head To Toe (Priority)	18
JOE BUDDEN Pump It Up (Def Jam/IDJMG)	8
DEBORAH COX Play Your Part (J)	7
MO THUGS F/IFELICIA & LAYZIE... All Life Long (D3)	6
TALIB KWELI Get By (Rawkus/MCA)	5
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)	5
BONECRUSHER Never Scared (Arista)	4
HEATHER HEADLEY I Wish I Wasn't (J)	4
PAYBACK Things U Do (Innovative)	4
CHINGY Right Thurr (Priority)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+526
SEAN PAUL Get Busy (40/40/VPI/Atlantic)	+281
LIL' KIM The Jump Off (Queen Bee/Atlantic)	+280
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+221
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+212
FLOETRY Say Yes (DreamWorks)	+198
JOE BUDDEN Pump It Up (Def Jam/IDJMG)	+184
MONICA So Gone (J)	+177
NAS I Can (Columbia)	+164
WAYNE WONDER No Letting Go (VPI/Atlantic)	+161

## New & Active

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	Total Plays: 368, Total Stations: 29, Adds: 2
PAYBACK Things U Do (Innovative)	Total Plays: 306, Total Stations: 26, Adds: 4
CHINGY Right Thurr (Priority)	Total Plays: 302, Total Stations: 18, Adds: 4
HITMAN SAMMY SAM Step Daddy (Universal)	Total Plays: 239, Total Stations: 35, Adds: 35
DJ KAY SLAY Too Much For Me (Columbia)	Total Plays: 236, Total Stations: 36, Adds: 3
LYRIC Hot & Tippy (J)	Total Plays: 181, Total Stations: 26, Adds: 1
HOT BOYS My Section (Cash Money/Universal)	Total Plays: 178, Total Stations: 15, Adds: 0
D'MELLO F/MOBB DEEP Best Love Story (Warner Bros.)	Total Plays: 159, Total Stations: 20, Adds: 0
CRAIG DAVID Personal (Wildstar/Atlantic)	Total Plays: 145, Total Stations: 20, Adds: 0
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)	Total Plays: 121, Total Stations: 13, Adds: 5

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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Stations and their ads listed alphabetically by market

Reporters

<p>WAZJ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal 22 MONICA "Gone"</p>	<p>KTCX/Brownwood, TX * OM: Jim West PD: Al Payne 10 HITMAN SAMMY SAM "Daddy" DEBORAH COX "Part" DJ KAY SLAY "Nuch" MONICA "Gone"</p>	<p>WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 35 MONICA "Gone"</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MD: G-Ritz 2 BONECRUSHER "Newer" MONICA "Gone"</p>	<p>WFKM/Macon, GA OM/MD: Ralph Meacham 6 4TH GENERATION "Gangsta" 6 HITMAN SAMMY SAM "Daddy" 6 HOT BOYS "Section" 6 MONICA "Gone" 6 ROSCOE "Head"</p>	<p>WBLS/New York, NY * PD: Vicky Brown MD: Denise Wernick 15 MONICA "Gone"</p>	<p>WCOX/Richmond, VA * PD: Terry Fox MD: Reggie Balar 11 MONICA "Gone"</p>	<p>WFUN/St. Louis, MO * APD: Craig Black MD: Kae Kae Thiel 31 50 CENT "21" 25 WAYNE WONDER "Lating" 7 DAWD BANNER "Lia"</p>
<p>KBCE/Alexandria, LA APD/MD: Don Banks HITMAN SAMMY SAM "Daddy" MONICA "Gone" ROSCOE "Head" ROY JONES JR. "Rene"</p>	<p>WJZZ/Birmingham, MS * OM/MD: Rob Neal MD: Takari Daniels 4TH GENERATION "Gangsta" HITMAN SAMMY SAM "Daddy" LIL' JON - "Games" MC LYTE "Rob" MO THUGS/FELICIA - "Long" MONICA "Gone" ROSCOE "Head"</p>	<p>WJZZ/Cincinnati, OH * PD/MD: Terri Thomas 10 LIL' MC FABOLOUS "Ever" 5 MONICA "Gone" 2 JOE BLOODEN "Pump"</p>	<p>WJNN/Oakham, AL OM/MD: JR Wilson MD: James Wilson 5 4TH GENERATION "Gangsta" 5 MO THUGS/FELICIA - "Long" 5 MONICA "Gone"</p>	<p>WBRB/Macon, GA PD: Chris Williams APD: Ava Blank 5 HITMAN SAMMY SAM "Daddy" 2 4TH GENERATION "Gangsta" 2 ROSCOE "Head"</p>	<p>WWPR/New York, NY * PD: Michael Saunders MD: Nara Maleendez No Ads</p>	<p>WRHH/Richmond, VA * PD: J.D. Kues MD: Alvin "Big Nat" Smalls DJ KAY SLAY "Nuch" JOE BLOODEN "Pump"</p>	<p>WPHR/Syracuse, NY * PD: Bob Charles MD: Kenny Dues 17 MONICA "Gone" NOVEL "Peach"</p>
<p>KEDG/Alexandria, LA OM/MD: Jay Stevens MD: Wade Hampton 15 MONICA "Gone" 5 4TH GENERATION "Gangsta" 5 ROSCOE "Head" 3 HITMAN SAMMY SAM "Daddy"</p>	<p>WBOY/Boston, MA * PD: Steve Gausly APD: Lamar Robinson MD: T. Clark DRU HILL "Love" HEATHER HEADLEY "Wah"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 1 JOE BLOODEN "Pump"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 24 HITMAN SAMMY SAM "Daddy" HEATHER HEADLEY "Wah" MONICA "Gone"</p>	<p>WBRK/Memphis, TN * OM/MD: Nate Bell APD: Elton Collier MD: Devin Snel 9 HITMAN SAMMY SAM "Daddy"</p>	<p>WBWH/Merlot, VA * PD/MD: Heart Attack ROY JONES JR. "Rene"</p>	<p>WDOH/Rochester, NY * OM/MD: Andre Marcel MD: Kais O'Neal 4 MONICA "Gone" ROSCOE "Head" HITMAN SAMMY SAM "Daddy"</p>	<p>WTBP/Tampa, FL MD: Big Money Cad 19 HITMAN SAMMY SAM "Daddy" 10 ROSCOE "Head" 9 NOVEL "Peach"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Stralder APD: Ryan Cameron MD: Raimeon Debraux No Ads</p>	<p>WBXL/Buffalo, NY * PD/MD: Chris Reynolds 21 MONICA "Gone" 72 "SIF" HITMAN SAMMY SAM "Daddy" TALIB KWELI "Get"</p>	<p>WHXI/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shaahh Miniclie 24 HITMAN SAMMY SAM "Daddy" 20 MONICA "Gone" 2 LYRIC "Tup" P.Y.B.A.K "Things" ROSCOE "Head"</p>	<p>WTHG/Gainesville-Ocala, FL * PD/MD: Chris Ryan 5 MONICA "Gone" HITMAN SAMMY SAM "Daddy" MO THUGS/FELICIA - "Long" ROSCOE "Head"</p>	<p>WEDR/Miami, FL * OM/MD: Cedric Hollywood HITMAN SAMMY SAM "Daddy" MONICA "Gone"</p>	<p>WOWA/Merlot, VA * OM/MD: Daley Davis APD/MD: Michael Blazzone 25 MONICA "Gone" 1 STAGGALEE "Rob" 1 TALIB KWELI "Get"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown No Ads</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Miki G. 24 MONICA "Gone" 20 CHINGY "Right" 2 HITMAN SAMMY SAM "Daddy" 1 LIL' JON - "Games" MO THUGS/FELICIA - "Long" 4TH GENERATION "Gangsta"</p>
<p>WVEE/Atlanta, GA * OM/MD: Tony Brown APD/MD: Tesha Love 30 HITMAN SAMMY SAM "Daddy"</p>	<p>WNNW/Charlotte, SC * OM/MD: Terry Base MD: Yanni O'Donohue 33 MONICA "Gone" HITMAN SAMMY SAM "Daddy" ROSCOE "Head"</p>	<p>WWDW/Columbia, SC * PD/MD: Mike Love APD: Vanessa Pendergrass 11 MONICA "Gone" HITMAN SAMMY SAM "Daddy" MO THUGS/FELICIA - "Long" ROSCOE "Head"</p>	<p>WTKS/Greenville, NC * PD/MD: B.K. Kirkland 2 HEATHER HEADLEY "Wah"</p>	<p>WWRV/Milwaukee, WI * PD: Ron Scott MD: Doc Lee 8 MONICA "Gone" 1 DEBORAH COX "Part"</p>	<p>WVSP/Oklahoma City, OK * OM/MD: Terry Monday MD: Eddie Brasco 7 MONICA "Gone" 3 DEBORAH COX "Part" 3 ROSCOE "Head" HITMAN SAMMY SAM "Daddy"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DJ KAY SLAY "Nuch" HITMAN SAMMY SAM "Daddy" MONICA "Gone"</p>	<p>WJMN/Tulsa, OK * OM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Barnett 12 MONICA "Gone" 10 ROSCOE "Head" 5 DEBORAH COX "Part" HITMAN SAMMY SAM "Daddy"</p>
<p>WFXA/Augusta, GA * OM/MD: Ron Thomas APD: Mojo 14 HITMAN SAMMY SAM "Daddy" 8 BZK "Girlfriend" 7 STAGGALEE "Rob"</p>	<p>WFXE/Columbus, GA PD: Michael Suel 17 HITMAN SAMMY SAM "Daddy" 17 MONICA "Gone" 7 MO THUGS/FELICIA - "Long" 5 ROSCOE "Head"</p>	<p>WJZZ/Greenville, SC * PD/MD: Doug Davis 13 KELLY PRICE "Proposed" MONICA "Gone"</p>	<p>WJMY/Lansing, MI * PD/MD: Grant Johnson 26 LIL' MC FABOLOUS "Ever" 5 MONICA "Gone" HITMAN SAMMY SAM "Daddy" MO THUGS/FELICIA - "Long"</p>	<p>WBLX/Mobile, AL * PD/MD: Myrods Reuben 5 MONICA "Gone" DEBORAH COX "Part" DJ KAY SLAY "Nuch" HITMAN SAMMY SAM "Daddy" NOVEL "Peach"</p>	<p>WWSL/Philadelphia, PA * PD: Elena Caggar MD: Cota Lani AM/D: Cosmic Key 5 MONICA "Gone" ROSCOE "Head"</p>	<p>WKUU/Shreveport, LA * PD: Long John 1 RAYED R "Hem" HITMAN SAMMY SAM "Daddy" MONICA "Gone" WAYNE WONDER "Lating"</p>	<p>WESE/Tuselo, MS PD/MD: Pamela Alesse 82K "Girlfriend" CHINGY "Right" MONICA "Gone" ROSCOE "Head"</p>
<p>WPRW/Augusta, GA * PD: Tim Snel MD: Nighelatin HITMAN SAMMY SAM "Daddy" MONICA "Gone" ROSCOE "Head"</p>	<p>WPEP/Charlotte, NC * OM/MD: Terri Avery APD/MD: Nate Quick 40 MONICA "Gone" 23 HITMAN SAMMY SAM "Daddy"</p>	<p>WJML/Jackson, MS * OM/MD: Stan Branson 5 HITMAN SAMMY SAM "Daddy" 4 HAZE "Head" 1 ROSCOE "Head" LIL' JON - "Games" MONICA "Gone"</p>	<p>WQHR/Lexington-Fayette, KY * PD/MD: Jay Alexander 21 MONICA "Gone" 1 HITMAN SAMMY SAM "Daddy" CHINGY "Right" ROSCOE "Head"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott MD: Michael Long 47 HITMAN SAMMY SAM "Daddy"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 33 MONICA "Gone" 1 HITMAN SAMMY SAM "Daddy" BONECRUSHER "Newer"</p>	<p>KMJJ/Shreveport, LA * 1 RAYED R "Hem" HITMAN SAMMY SAM "Daddy" MONICA "Gone" WAYNE WONDER "Lating"</p>	<p>WKYS/Washington, DC * PD: Darryl Haskaby MD: P-Stew 33 50 CENT "21" 12 TALIB KWELI "Get" 8 JOE BLOODEN "Pump"</p>
<p>WERQ/Baltimore, MD * APD/MD: Neta Al Night No Ads</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic HITMAN SAMMY SAM "Daddy" MO THUGS/FELICIA - "Long" MONICA "Gone" MR. SEPHON "Where" ROSCOE "Head"</p>	<p>WJRH/Jackson, MS * PD: Steve Poston MD: Lil' Homeie HEATHER HEADLEY "Wah" HITMAN SAMMY SAM "Daddy" MONICA "Gone" ROSCOE "Head"</p>	<p>WBTW/Merlot, VA * HITMAN SAMMY SAM "Daddy"</p>	<p>WUOL/Mecherle, TN * HITMAN SAMMY SAM "Daddy"</p>	<p>WOOK/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 25 BLISTA RHYMES/MARIAH "Tower"</p>	<p>KATZ/St. Louis, MO * PD: Eric Haysheats No Ads</p>	<p>WQGB/Louisville, KY * PD: Mark Gann MD: Gerald Harrison 1 HITMAN SAMMY SAM "Daddy" 1 MC LYTE "Rob" 1 KELLY PRICE "Proposed"</p>
<p>WEMX/Baton Rouge, LA * OM: Don Gosselin PD: J. Tenney 9 MONICA "Gone" 1 LIL' JON - "Games" DEBORAH COX "Part" HITMAN SAMMY SAM "Daddy" ROSCOE "Head"</p>	<p>WJXX/Chicago, IL * OM/MD: Emy Smith APD/MD: Tiffany Green 13 AALIYAH - "Come" 12 50 CENT "P.I.M.P." 4 TALIB KWELI "Get" 4 JUSTIN TIMBERLAKE "Body" No Ads</p>	<p>WJLH/Jackson, MS * PD: Steve Poston MD: Lil' Homeie HEATHER HEADLEY "Wah" HITMAN SAMMY SAM "Daddy" MONICA "Gone" ROSCOE "Head"</p>	<p>WJZZ/Detroit, MI * PD: Lance Patten MD: Spandil No Ads</p>	<p>WQZB/Louisville, KY * PD: Mark Gann MD: Gerald Harrison 1 HITMAN SAMMY SAM "Daddy" 1 MC LYTE "Rob" 1 KELLY PRICE "Proposed"</p>	<p>WQVE/New Orleans, LA * OM: Carla Boatner PD: Angela Watson 22 MONICA "Gone" 8 FLOETRY "Yeh" 4 BONECRUSHER "Newer"</p>	<p>WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street 22 MONICA "Gone" 18 FABOLOUS FILE "MO 'Can" 8 BONECRUSHER "Newer" 6 JOE BLOODEN "Pump"</p>	<p>WQZB/Louisville, KY * PD: Mark Gann MD: Gerald Harrison 1 HITMAN SAMMY SAM "Daddy" 1 MC LYTE "Rob" 1 KELLY PRICE "Proposed"</p>

\* Monitored Reporters  
78 Total Reporters  
67 Total Monitored  
11 Total Indicator



WJLH/Detroit, MI \*

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FIELD MOB Sick Of Being Lonely (MCA)	1068
ERYKAH BADU FCOMMON Love Of My Life (Magic Johnson/MCA)	744
LIL COOL J Luv U Better (Def Jam/IDJMG)	502
NELLY Air Force Ones (Fo' Reel/Universal)	501
JAHEIM Fabulous (Divine Mill/WB)	500
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	495
MUSIQ Donchange (Def Soul/IDJMG)	427
DRU HILL I Should Be... (Def Soul/IDJMG)	358
BUSTA RHYMES Make It Clap (J)	358
SEAN PAUL Gimme The Light (40/40/VPI/Atlantic)	350
NELLY FIKELLY ROWLAND Dilemma (Fo' Reel/Universal)	325
JAY-Z FIBEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	300
AALIYAH I Care 4 U (BlackGround)	264
LUDACRIS Move Bitch (Def Jam South/IDJMG)	257
ASHANTI Baby (Murder Inc./IDJMG)	255
N.O.R.E. Nothin' (Def Jam/IDJMG)	249
GINUWINE Stinky (Epic)	236
MUSIQ Halfcrazy (Def Soul/IDJMG)	228
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	226
AALIYAH Rock The Boat (BlackGround)	212

### Indicator

#### Most Added

HITMAN SAMMY SAM Step Daddy (Universal)
MONICA So Gone (J)
ROSCOE Head To Toe (Priority)
4TH GENERATION She's So Gangsta (Universal)
CHINGY Right Thurr (Priority)
MO THUGS F/FELICIA & LAYZIE... All Life Long (D3)
TALIB KWELI Get By (Rawkus/MCA)
BZK Girlfriend (Epic)
HOT BOYS My Section (Cash Money/Universal)
DJ KAY SLAY Too Much For Me (Columbia)
ROY JR. JONES Who Runs This (Virgin)
NOVEL Peach (Rawkus)
DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)
PANJABI MC Beware Of The Boys (Independent)



# ON THE RECORD

With **Doug Davis**  
PD, WJMJ/Greenville, SC



Jaheim's "Put That Woman First" is the biggest R&B record on WJMJ/Greenville, SC right now. Snoop's "Beautiful" is performing well with adults. Floetry's "Say Yes" is another record that's working really well, along with Ron Isley featuring R. Kelly's "What Would You Do." • Creepin' on the come-up are Kelly Price's "He Proposed," 50 Cent's "21 Questions" and Missy Elliott's R&B-laced "Pussycat." Thanks to Elektra for the squeaky, squeaky clean version. • I was checking out some new jams the other day and was pleased to find a soon-to-be hit. It's a gem of a record called "Life" by Chicago artist K. Fox. She reminds me of Betty Wright when she first came on the scene. She's kind of like a female version of Jaheim — lots of soul. This song has great lyrics that you can really feel and contemporary production with an old school feel. It's perfect for WJMJ.

**50 Cent's** "In da Club" (Shady/Aftermath/Interscope) is still holding strong to the top spot, while 50's "21 Questions" (Shady/Aftermath/Interscope) is again the No. 1 Most Increased, going 23-12 and up +526 ... **Lil Kim's** "The Jump Off" (Queen Bee/Atlantic) moves 7-6\* and is up +280 ... **Sean Paul's** "Get Busy" (VP/Atlantic) is climbing fast, 8-7\* ... **Busta Rhymes'** "I Know What You Want" (J) is up this week as well, rising 10-9\* ... **702's** "I Still Love You" (Motown/Universal) looks good this week, moving 43-40\* ... **Dru Hill's** "I Love You" (Def Soul/IDJMG) takes a big jump, going 50-38\* and up 143 plays ... This week's debuts include **Monica** with "So Gone" (J), at 47\*, and **Joe Budden's** "Pump It Up" (Def Jam/IDJMG), at 48\* ... **Syleena Johnson's** "Guess What" (Jive) still claims the No. 1 spot at Urban AC ... **Floetry's** "Say Yes" (DreamWorks) moves 5-4\*, up +135 ... **Gerald Levert's** "Funny" (Elektra/EEG) is still inching toward the top, moving 14-12\* ... **Heather Headley's** "I Wish I Wasn't" (RCA) looks good this week, going 18-13\* and up 111 plays ... **Jaheim's** "Put That Woman First" (Divine Mill/WB) takes a nice leap, 20-16\* ... **Kelly Price's** "He Proposed" moves 26-22\* ... Debuts include **Tom Scott & Ann Nesby's** "You Are My Everything" (Higher Octave) at 29\* and **Kenny Lattimore & Chanté Moore's** "You Don't Have to Cry" (Arista) at 30\*.



— Kashon Powell, Urban Editor

# PHUNDAMENTALLY phat

ARTIST: **Joe Budden**  
LABEL: **Def Jam/IDJMG**

By **KASHON POWELL** / URBAN EDITOR



It seems as if nothing but heat is popping off Def Jam Records' roster these days. The next artist to jump off goes by the name of Joe Budden. He was born in Harlem, moved to Queens and ended up in New Jersey. Budden dropped out of high school but got his GED soon after. He tried college, but found that it wasn't for him and gave it up.

A middle child with two brothers, Budden says he's been rhyming since he was 10 years old and has always felt it was his destiny to rap. He grew up listening to Rakim, Kool G Rap, KRS-One, Run DMC and LL Cool J, and before long he felt like he could take hip-hop to a new level.

Budden's name is associated with the hot mix compilations by turntable wizards like DJ Clue, Kay Slay and Cutmaster Cee that are in-constant circulation. Budden's songs have been featured on the same mix compilations that have put many rappers on the map today. Last year he had one of the hottest club records out, "Focus," and his name spread through the underground hip-hop scene like wildfire. The buzz on Budden eventually led Def Jam to his door.

Budden will be the first to say that he has not had an easy road to where he is now. He admits to being addicted to drugs in the past, but has since recovered. He says that he's been clean for six years now, and he remembers his teenage years as spent mostly in rehab and psychiatric institutions. Budden says, "It took my teenage years to overcome it. I had hit rock bottom, where enough was enough."

Now that the force of Def Jam is behind him, Budden's fans eagerly await the magic that is sure to come. He says, "It feels like Def Jam is behind me and they're ready. I've had the songs, I've had

the attitude, and I've been ready. A lot of people thought after 'Focus' I wouldn't be able to come back with another one. A hit record is hard to make, for some people. I came back, regardless of what the non-believers thought."

Budden is definitely ready to make a name for himself in the hip-hop game, and he's sure to make some noise by teaming up with one of the hottest producers known to the genre: Just Blaze. Just Blaze, who has a Midas touch when it comes to producing hip-hop tracks, produced Budden's first single, "Pump It Up." Budden's debut album definitely packs some heat.

Another track from the album, "Dear Angela," is a song about the heartache of being in a stormy relationship with the mother of his son. "Calm Down" is dedicated to Budden's own mother, and he explains that he wouldn't have made it through all of his troubles in life without her. "Walk With Me" is Budden's story about the difference in the way people treated him before his record deal and how he's treated now that he's signed to Def Jam.

Budden is not the rapper to sleep on. He's bringing some powerful lyrics and has the muscle of the hottest label in the industry behind him. Unlike a lot of rappers today, Budden definitely has a life story to tell, and it's one that many are sure to be interested in.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WVW/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Walls MD: Keith Fisher No Adds	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson MD: Bobby Resch HEATHER HEADLEY "Wha"	<b>WDZZ/Flint, MI *</b> PD: Jarold Jackson 25 RON ISLEY "I'M KELLY "What" SON "Beautiful" BUSTA RHUMES "I Want" GEORGE DUKE "Guess" SMOKE MOPULA "New"	<b>WSOL/Jacksonville, FL *</b> PD: Mike Williams AF/MD: K.J. JAHAM "Woman"	<b>WRWB/Macon, GA</b> PD: Lisa Charles DARLENE DAVIS "DEEP "Heat" AF/MD: Steve Callier GEORGE DUKE "Guess"	<b>WYBC/New Haven, CT *</b> DR: Wayne Schmidt PD: Jess Castillo AF/MD: Steven Richardson MD: Doc-P No Adds	<b>WDAS/Philadelphia, PA *</b> Sta. Mgr./PD: Joe Tembaro MD: Joann Gamble No Adds	<b>WLVA/Savannah, GA</b> PD: Gary Young No Adds
<b>KQXL/Baton Rouge, LA *</b> DR: Don Bonason PD/MD: Mike Warren GEORGE DUKE "Guess"	<b>WLXC/Columbia, SC *</b> DR: Don Williams MD: Tre Taylor GEORGE DUKE "Guess"	<b>WFLM/Ft. Pierce, FL *</b> DR: Mike James PD/MD: Tony Bear No Adds	<b>KMJK/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels 4 GEORGE DUKE "Guess"	<b>KJMS/Memphis, TN *</b> DR/MD: Nate Bell AF/MD: Steven Callier No Adds	<b>WYLD/New Orleans, LA *</b> DR: Carla Boatner PD/AF/MD: Aaron "A.J." Apple No Adds	<b>WFXX/Raleigh-Durham, NC *</b> DR/MD: Cy Young AF/MD: Jodi Berry No Adds	<b>WMMK/Toledo, OH *</b> DR/MD: Rusty Love MD: Denise Brooks 2 SMOKE MOPULA "New" 3 "WORLD PACERS DEEP "Heat" GEORGE DUKE "Guess"
<b>WBHV/Birmingham, AL *</b> PD: Jay Stone AF/MD: Darryl Johnson No Adds	<b>WASH/Columbus, GA</b> PD: Roshonda MD: Ed Lewis GEORGE DUKE "Guess"	<b>WOMG/Greensboro, NC *</b> PD: Alvin Stone 1 LATTIMORE & MOORE "Cy" 2 "BRAIN MICROBIGHT "Wha" 3 "HEATHER HEADLEY "Wha"	<b>KNEK/Lafayette, LA *</b> PD/MD: John Kimel "WORLD PACERS DEEP "Heat" GEORGE DUKE "Guess" SMOKE MOPULA "New"	<b>WHDT/Miami, FL *</b> PD: Derrick Brown AF/MD: Koran Vaughn No Adds	<b>WRKS/New York, NY *</b> PD: Tony Restler MD: Julie Gustason No Adds	<b>WKSJ/Richmond, VA *</b> PD/MD: Kevin Gardner JAHAM "Woman"	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson 4 GEORGE DUKE "Guess"
<b>WVGL/Charleston, SC *</b> PD: Terry Base AF/MD: Belinda Parker "WORLD PACERS DEEP "Heat" GEORGE DUKE "Guess" SMOKE MOPULA "New"	<b>KRNS/Dallas-Ft. Worth, TX *</b> DR/MD: Sam Weaver MD: Rocky V 1 "KEM "Chin" 2 GEORGE DUKE "Guess"	<b>KMJO/Houston-Galveston, TX *</b> PD: Carl Cooper MD: Stan Chabon 1 "BRAIN MICROBIGHT "Wha" 2 "TORY TERRY "Heat"	<b>KVGS/Las Vegas, NV *</b> PD/MD: Tony Roshon DEBORAH COX "Part"	<b>WJHR/Milwaukee-Racine, WI *</b> PD: Laurel Jones No Adds	<b>WRKS/New York, NY *</b> PD: Tony Restler MD: Julie Gustason No Adds	<b>WVBE/Raunoke-Lynchburg, VA *</b> PD: Walt Ford GEORGE DUKE "Guess"	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson 4 GEORGE DUKE "Guess"
<b>WBAV/Charlotte, NC *</b> DR/MD: Terri Avery DEBORAH COX "Part"	<b>WVND/Detroit, MI *</b> PD: Jamahl Muhammad AF/MD: Small Stevens MD: Sheila Little No Adds	<b>WVLC/Indianapolis, IN *</b> DR/MD: Brian Wallace MD: Carl Adams No Adds	<b>KOKY/Little Rock, AR *</b> PD: Mark Dylan MD: Jamal Charles GEORGE DUKE "Guess"	<b>WJMR/Milwaukee-Racine, WI *</b> DR: Steve Scott PD/MD: Tyrone Jackson 1 GEORGE DUKE "Guess" 2 SMOKE MOPULA "New"	<b>WSVY/Norfolk, VA *</b> PD/MD: Michael Mascone No Adds	<b>WVBE/Raunoke-Lynchburg, VA *</b> PD: Walt Ford GEORGE DUKE "Guess"	<b>WVMM/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase JAHAM "Woman" KEM "Chin"
<b>WLOV/Chattanooga, TN *</b> PD/MD: Sam Terry 1 GEORGE DUKE "Guess" 2 SMOKE MOPULA "New"	<b>WVKS/Fayetteville, NC *</b> PD/AF/MD: Carol Davis MD: Calvin Pea 6 CHIC DUBAGE "Together" 7 KELLY PRICE "Propose" 3 HEATHER HEADLEY "Wha"	<b>WVLC/Indianapolis, IN *</b> DR/MD: Brian Wallace MD: Carl Adams No Adds	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santostano No Adds	<b>WDLT/Mobile, AL *</b> PD: Steve Crosskey MD: Kathy Barlow GEORGE DUKE "Guess"	<b>WVNL/Norfolk, VA *</b> DR: Don London PD/MD: DC 3 KEM "Chin" HEATHER HEADLEY "Wha" JAHAM "Woman"	<b>WVBE/Raunoke-Lynchburg, VA *</b> PD: Walt Ford GEORGE DUKE "Guess"	<b>WVMM/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase JAHAM "Woman" KEM "Chin"
<b>WVAZ/Chicago, IL *</b> PD: Greg Smith AF/MD: Armando Rivers No Adds	<b>WVKS/Fayetteville, NC *</b> PD/AF/MD: Carol Davis MD: Calvin Pea 6 CHIC DUBAGE "Together" 7 KELLY PRICE "Propose" 3 HEATHER HEADLEY "Wha"	<b>WVLC/Indianapolis, IN *</b> DR/MD: Brian Wallace MD: Carl Adams No Adds	<b>KJLH/Los Angeles, CA *</b> PD/MD: Andrea Pussell No Adds	<b>WDLT/Mobile, AL *</b> PD: Steve Crosskey MD: Kathy Barlow GEORGE DUKE "Guess"	<b>WVNL/Norfolk, VA *</b> DR: Don London PD/MD: DC 3 KEM "Chin" HEATHER HEADLEY "Wha" JAHAM "Woman"	<b>WVBE/Raunoke-Lynchburg, VA *</b> PD: Walt Ford GEORGE DUKE "Guess"	<b>WVMM/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase JAHAM "Woman" KEM "Chin"

Monitored Reporters  
48 Total Reporters  
44 Total Monitored  
4 Total Indicator



# R&R URBAN AC TOP 30

April 4, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SYLEENA JOHNSON Guess What (Jive)	1095	-27	153763	19	40/0
2	2	TYRESE How You Gonna Act Like That (J)	1074	+4	171075	20	42/0
3	3	VIVIAN GREEN Emotional Rollercoaster (Columbia)	1052	+27	156524	21	39/0
5	4	FLOETRY Say Yes (DreamWorks)	948	+135	138468	9	42/0
4	5	JAHEIM Fabulous (Divine Mill/WB)	874	+4	140596	23	41/0
6	6	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	798	+49	130312	7	42/1
7	7	MUSIQ Dontchange (Def Soul/IDJMG)	756	+31	143391	30	40/0
8	8	GERALD LEVERT Closure (Elektra/EEG)	729	+31	87478	11	40/0
10	9	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	666	+121	98263	6	38/2
9	10	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	627	-36	112551	27	26/0
11	11	WHITNEY HOUSTON One Of Those Days (Arista)	509	-21	88871	20	38/0
14	12	GERALD LEVERT Funny (Elektra/EEG)	460	+14	88309	34	31/0
18	13	HEATHER HEADLEY I Wish I Wasn't (J)	456	+111	75191	3	37/4
12	14	HEATHER HEADLEY He Is (RCA)	449	-64	46805	25	37/0
15	15	KEM Love Calls (Motown/Universal)	425	+64	59927	10	26/2
20	16	JAHEIM Put That Woman First (Divine Mill/WB)	424	+139	81826	4	33/4
16	17	AALIYAH Miss You (BlackGround/Universal)	358	-1	73150	11	8/0
21	18	KINDRED THE FAMILY SOUL Far Away (Hidden Beach/Epic)	328	+70	45985	4	22/1
13	19	K-CI & JOJO This Very Moment (MCA)	312	-145	53877	12	23/0
23	20	R. KELLY Ignition (Jive)	231	-4	43329	6	2/0
22	21	JOE F/MR. CHEEKS That Girl (Motown/Universal)	225	-14	28548	8	14/0
26	22	KELLY PRICE He Proposed (Def Soul/IDJMG)	210	+32	30685	3	22/1
25	23	CHICO DEBARGE Not Together (In The Paint/Koch)	208	+25	14512	4	14/1
24	24	TONY TERRY In My Heart (Golden Boy)	200	-21	7638	11	17/1
27	25	INDIA.ARIE The Truth (Motown)	186	+21	18133	2	19/0
28	26	JEFF MAJORS Somebody Bigger (Music One)	161	-1	23031	12	10/0
30	27	KIM WATERS You Know That I Love You (Shanachie)	130	+20	9839	6	15/0
29	28	BLACKSTREET Deep (DreamWorks)	113	-28	13800	15	9/0
<b>Debut</b>	29	TOM SCOTT F/ANN NESBY You Are My Everything (Higher Octave)	105	+8	7116	1	13/1
<b>Debut</b>	30	KENNY LATTIMORE/CHANTE' MOORE You Don't Have To Cry (Arista)	102	+63	5204	1	13/1

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 3/23-3/29. 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

- DAVE HOLLISTER** Tell Me Why (Motown/Universal)  
Total Plays: 99, Total Stations: 15, Adds: 0
- SMOKIE NORFUL** I Need You Now (Priority)  
Total Plays: 81, Total Stations: 6, Adds: 5
- DDNIE MCCLURKIN F.Y. ADAMS** The Prayer (Verity)  
Total Plays: 80, Total Stations: 8, Adds: 0
- MUL-TY** Looking For Love (Universal)  
Total Plays: 60, Total Stations: 5, Adds: 0
- DEBORAH COX** Play Your Part (J)  
Total Plays: 52, Total Stations: 12, Adds: 2

- GEORGE DUKE** Guess You're Not The One (BPM)  
Total Plays: 45, Total Stations: 16, Adds: 16
- NORMAN BROWN F/CHANTE' MOORE** Feeling The Way (Warner Bros.)  
Total Plays: 30, Total Stations: 4, Adds: 0
- UNWRAPPED VOL. 2** Hot In Herre (Hidden Beach)  
Total Plays: 28, Total Stations: 6, Adds: 0
- JONATHAN BUTLER** Back To Love (Warner Bros.)  
Total Plays: 13, Total Stations: 5, Adds: 0
- QUEEN LATIFAH** Better Than The Rest (Hollywood)  
Total Plays: 11, Total Stations: 7, Adds: 2

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE DUKE Guess You're Not The One (BPM)	16
SMOKIE NORFUL I Need You Now (Priority)	5
HEATHER HEADLEY I Wish I Wasn't (J)	4
JAHEIM Put That Woman First (Divine Mill/WB)	4
D'MELLO F/MOBB DEEP Best Love Story (Warner Bros.)	3
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	2
KEM Love Calls (Motown/Universal)	2
DEBORAH COX Play Your Part (J)	2
QUEEN LATIFAH Better Than The Rest (Hollywood)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAHEIM Put That Woman First (Divine Mill/WB)	+139
FLOETRY Say Yes (DreamWorks)	+135
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+121
HEATHER HEADLEY I Wish I Wasn't (J)	+111
TYRESE What Am I Gonna Do (RCA)	+87
KINDRED THE FAMILY SOUL Far Away (Hidden Beach/Epic)	+70
KEM Love Calls (Motown/Universal)	+64
K. LATTIMORE/C. MOORE You Don't Have To Cry (Arista)	+63
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+49
DOTTIE PEOPLES He's An On-Time God (Independent)	+37

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS I'd Rather (J)	360
RUFF ENDZ Someone To Love You (Epic)	352
LUTHER VANDROSS Take You Out (J)	314
MAXWELL Lifetime (Columbia)	295
AALIYAH I Care 4 U (BlackGround)	259
INDIA.ARIE Little Things (Motown)	237
MUSIQ Halfcrazy (Def Soul/IDJMG)	231
YOLANDA ADAMS Open My Heart (Elektra/EEG)	225
DRU HILL I Should Be... (Def Soul/IDJMG)	212
YOLANDA ADAMS The Battle Is The Lords (Verity)	211
JILL SCOTT The Way (Hidden Beach/Epic)	193
JAHEIM Just In Case (Divine Mill/WB)	180
MARY MARY In The Morning (Columbia)	178
JAHEIM Anything (Divine Mill/WB)	174
GERALD LEVERT Made To Love Ya (EastWest/EEG)	163
JOE WHAT IF A Woman (Jive)	160
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	159

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).



## IMPACTING THIS JUNE FOR BLACK MUSIC MONTH!!!

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

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

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

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



Hip Hop host Chuck D



Reflections host John Monds

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

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

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



Soulful Praise host Yolanda Adams

TO GUARANTEE YOUR MARKET EXCLUSIVITY, CALL...

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- Anita Parker-Brown, Vice President, Entertainment Programming 212.883.2114
- Lenore Williams, Manager of Program Operations 412.456.4098







# Record Reps: Phone, Fax And E-Mail

Our annual guide to Country radio promotion departments

It's been a year since we last ran a compilation of country-label promo staffs and how to reach them. A lot can change in a year, as evidenced by the additions to — and deletions from — the list of labels. As a public service, here's an updated version. (Editor's note: An explanation of some of the abbreviations: "NSD" is National Sr. Director, "ND" is National Director, "FD" is Field Director, "C" is Central, "MA" is Mid-Atlantic, "MC" is Mid-Central, "MS" is Mid-South, "MW" is Midwest, "NC" is North Central, "Reg." is Regional, "P" is Pacific and "Sec." is Secondary.)



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SE: Jeri Detweiler	615-301-4300	615-301-4438	nathan.cruise
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			matt.galvin



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SW: Christian Svendsen	972-460-5141	972-480-5107	tony.morreale
WC: Dave Dame	866-505-9410	714-693-3184	christian.svendsen
W: Scott Michaels	303-816-9576	303-816-9580	dave.dame
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MA: Eric Beggs	615-837-0099	509-561-3231	nancy.knight
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SE: Steve Hodges	615-269-2033	615-269-2040	tony.michaels
SW: Jay Jensen	972-870-4410	972-870-4434	steve.hodges
W: Angela Lange	360-829-1735	360-829-6393	jay.jensen
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			brent.jones



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SW: Mark Janese	214-378-0528	419-710-1872	buffy_rockhill
W: Jon Conlon	818-399-1885	—	mark_janese
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			bo_martinovich



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VP/Field: Eva Wood	888-992-9220	770-360-8029	cjames
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NE: Rick Rockhill	615-386-0323	615-298-9663	arider
MW: Karen McGuire	248-924-2305	248-924-2306	rockhill
S: Adrian Michaels	512-261-4301	512-608-9946	kmcguire
W: Joe O'Donnell	505-323-2925	505-323-2911	amichaels
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			ryan_barnstead



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Record Reps...

Continued from Page 50

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NE: Jennifer Thorpe	860-871-8824	860-871-8825	renee.leymon
MW: Chris Palmer	615-963-4871	615-963-4862	jennifer.thorpe
SE: Theresa Durst	704-543-1002	704-543-1293	chris.palmer
SW: Neda Tobin	972-919-6325	972-919-3276	theresa.durst
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MW: Mike Siris	615-301-4302	615-301-4356	suzette.tucker
SE: Doug Baker	615-301-4465	615-301-4356	mike.siris
SW: Greg Sax	972-480-5160	972-480-5171	doug.baker
W: Sam Harrell	310-358-4057	310-356-4006	greg.sax
Sec. Mgr.: R.G. Jones	615-301-4412	615-301-4349	sam.harrell
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SW: Jake LaGrone	972-919-6364	972-919-6380	tony.benken
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SW: Clay Henderson	469-467-3977	469-467-3976	tom.moran
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SE: Glenn Noblit	615-748-8000	615-214-1475	chuck.thagard
W: Jim Malito	480-816-4699	419-828-9677	glenn.noblit
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W-POINTS	TOTAL PLAYS	W-PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DARRYL WORLEY Have You Forgotten (DreamWorks)	18351	+697	6454	+301	6	149/0
2	2	JOE NICHOLS Brokenheartsville (Universal South)	16139	-441	5736	-159	22	149/0
3	3	KENNY CHESNEY Big Star (BNA)	15399	+888	5419	+296	13	149/0
4	4	ALAN JACKSON That'd Be Alright (Arista)	15132	+861	5350	+354	14	149/0
5	5	TIM MCGRAW She's My Kind Of Rain (Curb)	14212	+580	5086	+231	13	149/0
6	6	MARTINA MCBRIDE Concrete Angel (RCA)	12673	+294	4780	+185	19	148/0
7	7	KEITH URBAN Raining On Sunday (Capitol)	10707	+538	3971	+244	16	148/0
8	8	DIAMOND RIO Believe (Arista)	10358	+580	3780	+205	17	145/1
9	9	CHRIS CAGLE What A Beautiful Day (Capitol)	10079	+1041	3515	+404	19	147/3
10	10	RASCAL FLATTS Love You Out Loud (Lyric Street)	8891	+617	3212	+220	11	147/2
12	11	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	8858	+880	3112	+349	16	136/3
11	12	DEANA CARTER There's No Limit (Arista)	7943	-38	2983	+3	22	142/0
15	13	JEFF BATES The Love Song (RCA)	7273	+894	2761	+338	13	144/1
14	14	PHIL VASSAR This Is God (Arista)	6580	-100	2587	+71	13	140/0
22	15	LONESTAR My Front Porch Looking In (BNA)	5938	+1435	2047	+545	5	129/9
18	16	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	5904	+777	2261	+341	13	133/3
17	17	MONTGOMERY GENTRY Speed (Columbia)	5884	+681	2288	+299	13	139/4
19	18	JIMMY WAYNE Stay Gone (DreamWorks)	5790	+847	2028	+328	8	133/2
20	19	JO DEE MESSINA Was That My Life (Curb)	5366	+760	1987	+296	12	129/1
21	20	CRAIG MORGAN Almost Home (Broken Bow)	5120	+610	2185	+235	22	116/2
13	21	TOBY KEITH Rock You Baby (DreamWorks)	4723	-2840	1627	-1040	12	145/0
23	22	TRAVIS TRITT Country Ain't Country (Columbia)	4399	+201	1588	+75	11	120/2
24	23	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	4370	+500	1488	+202	24	76/9
25	24	GARTH BRODKS Why Ain't I Running (Capitol)	4181	+792	1537	+310	6	106/3
Breaker	25	TRACY BYRD The Truth About Men (RCA)	3779	+997	1296	+349	4	96/19
38	26	TOBY KEITH Beer For My Horses (DreamWorks)	3144	+1634	1085	+646	14	88/30
27	27	TAMMY COCHRAN Love Won't Let Me (Epic)	2947	+219	1172	+68	12	106/0
Breaker	28	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	2721	+574	919	+205	5	94/14
28	29	SAMMY KERSHAW I Want My Money Back (Audium)	2492	+109	1049	+69	9	87/5
41	30	WARREN BROTHERS Hey, Mr. President (BNA)	2438	+1074	829	+369	2	50/29
29	31	SARA EVANS Backseat Of A Greyhound Bus (RCA)	2401	+95	899	+32	5	95/5
32	32	BRAD PAISLEY Celebrity (Arista)	2386	+430	787	+196	3	79/15
31	33	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	2186	+114	878	+52	12	83/1
36	34	TRACE ADKINS Then They Do (Capitol)	2130	+427	825	+134	4	88/8
34	35	STEVE HOLY Rock-A-Bye Heart (Curb)	2030	+273	893	+163	8	93/3
35	36	DUSTY DRAKE One Last Time (Warner Bros.)	1966	+231	667	+99	4	65/5
33	37	CLINT BLACK Iraq And Roll (Clintblack.com)	1947	+139	673	+82	3	11/3
Breaker	38	AMY DALLEY Love's Got An Attitude (It...) (Curb)	1866	+243	723	+97	5	90/5
42	39	BRETT JAMES After All (Arista)	1629	+285	702	+110	7	75/4
40	40	MARK WILLS When You Think Of Me (Mercury)	1606	+144	677	+52	6	69/6
39	41	ANTHONY SMITH Half A Man (Mercury)	1553	+59	709	+39	9	69/0
45	42	TERRI CLARK Three Mississippi (Mercury)	1451	+588	580	+220	3	54/7
Debut	43	GEORGE STRAIT Tell Me Something Bad About... (MCA)	1387	+1194	462	+377	1	57/47
48	44	VINCE GILL Someday (MCA)	1069	+385	363	+144	2	56/12
43	45	KELLIE COFFEY Whatever It Takes (BNA)	1044	+23	486	+35	6	72/3
44	46	ALISON KRAUSS The Lucky One (Rounder)	806	-77	249	-18	9	24/0
46	47	TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	747	-13	249	0	4	31/0
Debut	48	EMERSON DRIVE Only God (DreamWorks)	746	+285	293	+119	1	48/10
47	49	MARK CHESNUTT I'm In Love With A Married... (Columbia)	710	-18	334	-8	6	47/0
49	50	LEANN RIMES Suddenly (Asylum/Curb)	688	+23	284	+23	2	42/2

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 3/23-3/29. 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\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE STRAIT Tell Me Something Bad About... (MCA)	47
TOBY KEITH Beer For My Horses (DreamWorks)	30
WARREN BROTHERS Hey, Mr. President (BNA)	29
TRACY BYRD The Truth About Men (RCA)	19
AARON LINES Love Changes Everything (RCA)	19
JENNIFER HANSON This Far Gone (Capitol)	17
BRAD PAISLEY Celebrity (Arista)	15
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	14
VINCE GILL Someday (MCA)	12
MCHAYES It Doesn't Mean I Don't... (Universal South)	12
BRAD MARTIN One Of Those Days (Epic)	11
TRICK PONY A Boy Like You (H2E/WB)	11
SHANIA TWAIN Forever And For Always (Mercury)	11

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+1634
LONESTAR My Front Porch Looking In (BNA)	+1435
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+1194
WARREN BROTHERS Hey, Mr. President (BNA)	+1074
CHRIS CAGLE What A Beautiful Day (Capitol)	+1041
TRACY BYRD The Truth About Men (RCA)	+997
JEFF BATES The Love Song (RCA)	+894
KENNY CHESNEY Big Star (BNA)	+888
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+880
ALAN JACKSON That'd Be Alright (Arista)	+861

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+646
LONESTAR My Front Porch Looking In (BNA)	+545
CHRIS CAGLE What A Beautiful Day (Capitol)	+404
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+377
WARREN BROTHERS Hey, Mr. President (BNA)	+369
ALAN JACKSON That'd Be Alright (Arista)	+354
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+349
TRACY BYRD The Truth About Men (RCA)	+349
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+341
JEFF BATES The Love Song (RCA)	+338

## Breakers

- TRACY BYRD**  
The Truth About Men (RCA)  
19 Adds • Moves 26-25
- BRIAN MCCOMAS**  
99.9% Sure (Never...) (Lyric Street)  
14 Adds • Moves 30-28
- AMY DALLEY**  
Love's Got An Attitude (It...) (Curb)  
5 Adds > Moves 37-38

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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April 4, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W-POINTS	TOTAL PLAYS	W-PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	DARRYL WORLEY Have You Forgotten ( <i>DreamWorks</i> )	3642	+150	2889	+111	5	75/0
	2	KENNY CHESNEY Big Star ( <i>BNA</i> )	3536	+56	2794	+49	13	75/0
	3	ALAN JACKSON That'd Be Alright ( <i>Arista</i> )	3459	+62	2734	+58	16	73/0
	4	TIM MCGRAW She's My Kind Of Rain ( <i>Curb</i> )	3358	+145	2653	+133	11	75/0
	5	MARTINA MCBRIDE Concrete Angel ( <i>RCA</i> )	3311	+129	2651	+94	19	73/0
	6	JOE NICHOLS Brokenheartsville ( <i>Universal South</i> )	3237	-55	2536	-34	24	73/1
	7	KEITH URBAN Raining On Sunday ( <i>Capitol</i> )	3144	+131	2513	+118	18	75/0
	8	DIAMOND RIO I Believe ( <i>Arista</i> )	2811	+230	2231	+180	20	73/1
	9	CHRIS CAGLE What A Beautiful Day ( <i>Capitol</i> )	2533	+183	2041	+170	19	75/1
	10	RASCAL FLATTS Love You Out Loud ( <i>Lyric Street</i> )	2530	+84	2024	+68	11	75/0
	11	RANDY TRAVIS Three Wooden Crosses ( <i>Word/Curb/Warner Christian</i> )	2485	+237	1948	+200	17	74/1
	12	PHIL VASSAR This Is God ( <i>Arista</i> )	2249	+71	1790	+66	13	74/0
	13	DEANA CARTER There's No Limit ( <i>Arista</i> )	2167	+79	1722	+67	24	71/0
	14	JEFF BATES The Love Song ( <i>RCA</i> )	2112	+81	1703	+83	13	73/1
	15	JESSICA ANDREWS There's More To Me Than You ( <i>DreamWorks</i> )	1957	+124	1551	+84	12	71/1
	16	MONTGOMERY GENTRY Speed ( <i>Columbia</i> )	1936	+94	1541	+82	13	72/0
	17	LONESTAR My Front Porch Looking In ( <i>BNA</i> )	1844	+493	1495	+371	5	73/6
	18	JO DEE MESSINA Was That My Life ( <i>Curb</i> )	1591	+101	1265	+81	12	67/4
	19	JIMMY WAYNE Stay Gone ( <i>DreamWorks</i> )	1575	+227	1301	+190	8	68/4
	20	TRAVIS TRITT Country Ain't Country ( <i>Columbia</i> )	1376	+98	1054	+85	12	55/2
	21	GARTH BROOKS Why Ain't I Running ( <i>Capitol</i> )	1302	+105	1083	+87	5	57/0
	22	TOBY KEITH Rock You Baby ( <i>DreamWorks</i> )	1280	-951	942	-812	13	38/0
	23	TRACY BYRD The Truth About Men ( <i>RCA</i> )	1264	+228	1062	+211	4	60/6
	24	TAMMY COCHRAN Love Won't Let Me ( <i>Epic</i> )	1200	+68	961	+48	13	53/1
	25	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow ( <i>Lyric Street</i> )	1143	+62	893	+40	13	50/1
	26	CRAIG MORGAN Almost Home ( <i>Broken Bow</i> )	1135	+245	897	+199	14	50/6
	27	SARA EVANS Backseat Of A Greyhound Bus ( <i>RCA</i> )	1021	+175	792	+137	6	55/4
	28	BRAD PAISLEY Celebrity ( <i>Arista</i> )	966	+377	784	+299	3	56/13
	29	TRACE ADKINS Then They Do ( <i>Capitol</i> )	953	+121	774	+115	4	56/5
	30	TOBY KEITH Beer For My Horses ( <i>DreamWorks</i> )	910	+547	766	+452	2	54/21
	31	SAMMY KERSHAW I Want My Money Back ( <i>Audium</i> )	838	+32	694	+36	10	41/0
	32	KID ROCK W/SHERYL CROW Picture ( <i>Lava/Atlantic</i> )	796	+14	626	+13	7	34/3
	33	BRIAN MCCOMAS 99.9% Sure (Never...) ( <i>Lyric Street</i> )	753	+234	615	+177	4	47/9
	34	MARK WILLS When You Think Of Me ( <i>Mercury</i> )	611	+6	508	+5	6	37/1
	35	BRETT JAMES After All ( <i>Arista</i> )	482	-11	366	-12	7	29/1
Debut	36	GEORGE STRAIT Tell Me Something Bad About... ( <i>MCA</i> )	471	+387	378	+315	1	34/21
	37	ANTHONY SMITH Half A Man ( <i>Mercury</i> )	456	-37	369	-22	9	24/0
	38	DUSTY DRAKE One Last Time ( <i>Warner Bros.</i> )	446	+86	367	+70	2	28/4
	39	STEVE HOLY Rock-A-Bye Heart ( <i>Curb</i> )	441	+23	328	+6	8	28/2
	40	KELLIE COFFEY Whatever It Takes ( <i>BNA</i> )	400	+2	324	+2	6	29/1
	41	MARK CHESNUTT I'm In Love With A Married... ( <i>Columbia</i> )	357	+17	288	+14	6	23/0
	42	EMERSON DRIVE Only God ( <i>DreamWorks</i> )	356	+50	273	+39	2	25/6
	43	TRICK PONY A Boy Like You ( <i>H2E/WB</i> )	348	+79	296	+70	2	23/1
	44	TANYA TUCKER Old Weakness (Coming On...) ( <i>Tuckertime/Capitol</i> )	327	+7	264	+9	5	22/0
Debut	45	WARREN BROTHERS Hey, Mr. President ( <i>BNA</i> )	322	+238	269	+194	1	26/18
	46	TERRI CLARK Three Mississippi ( <i>Mercury</i> )	257	+20	226	+17	2	20/1
	47	AMY DALLEY Love's Got An Attitude (It...) ( <i>Curb</i> )	252	+34	219	+33	3	19/2
Debut	48	CLINT BLACK Iraq And Roll ( <i>Clintblack.com</i> )	227	+182	182	+147	1	18/12
Debut	49	VINCE GILL Someday ( <i>MCA</i> )	199	+75	166	+48	1	15/4
	50	JILL KING One Mississippi ( <i>Blue Diamond</i> )	195	-24	182	-24	2	11/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29.  
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## Most Added\*

www.rindicat.com

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Beer For My Horses ( <i>DreamWorks</i> )	21
GEORGE STRAIT Tell Me Something Bad About... ( <i>MCA</i> )	21
WARREN BROTHERS Hey, Mr. President ( <i>BNA</i> )	18
BRAD PAISLEY Celebrity ( <i>Arista</i> )	13
CLINT BLACK Iraq And Roll ( <i>Clintblack.com</i> )	12
BRIAN MCCOMAS 99.9% Sure (Never...) ( <i>Lyric Street</i> )	9
SHANIA TWAIN Forever And For Always ( <i>Mercury</i> )	7
LONESTAR My Front Porch Looking In ( <i>BNA</i> )	6
TRACY BYRD The Truth About Men ( <i>RCA</i> )	6
CRAIG MORGAN Almost Home ( <i>Broken Bow</i> )	6
EMERSON DRIVE Only God ( <i>DreamWorks</i> )	6
TRACE ADKINS Then They Do ( <i>Capitol</i> )	5
BRAD MARTIN One Of Those Days ( <i>Epic</i> )	5
JENNIFER HANSON This Far Gone ( <i>Capitol</i> )	5
JIMMY WAYNE Stay Gone ( <i>DreamWorks</i> )	4
JO DEE MESSINA Was That My Life ( <i>Curb</i> )	4
SARA EVANS Backseat Of A Greyhound Bus ( <i>RCA</i> )	4
DUSTY DRAKE One Last Time ( <i>Warner Bros.</i> )	4
VINCE GILL Someday ( <i>MCA</i> )	4
KID ROCK W/SHERYL CROW Picture ( <i>Lava/Atlantic</i> )	3

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Beer For My Horses ( <i>DreamWorks</i> )	+547
LONESTAR My Front Porch Looking In ( <i>BNA</i> )	+493
GEORGE STRAIT Tell Me Something Bad About... ( <i>MCA</i> )	+387
BRAD PAISLEY Celebrity ( <i>Arista</i> )	+377
CRAIG MORGAN Almost Home ( <i>Broken Bow</i> )	+245
WARREN BROTHERS Hey, Mr. President ( <i>BNA</i> )	+238
RANDY TRAVIS Three Wooden... ( <i>Word/Curb/Warner Christian</i> )	+237
BRIAN MCCOMAS 99.9% Sure (Never...) ( <i>Lyric Street</i> )	+234
DIAMOND RIO I Believe ( <i>Arista</i> )	+230
TRACY BYRD The Truth About Men ( <i>RCA</i> )	+228

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses ( <i>DreamWorks</i> )	+452
LONESTAR My Front Porch Looking In ( <i>BNA</i> )	+371
GEORGE STRAIT Tell Me Something Bad About... ( <i>MCA</i> )	+315
BRAD PAISLEY Celebrity ( <i>Arista</i> )	+299
TRACY BYRD The Truth About Men ( <i>RCA</i> )	+211
RANDY TRAVIS Three Wooden... ( <i>Word/Curb/Warner Christian</i> )	+200
CRAIG MORGAN Almost Home ( <i>Broken Bow</i> )	+199
WARREN BROTHERS Hey, Mr. President ( <i>BNA</i> )	+194
JIMMY WAYNE Stay Gone ( <i>DreamWorks</i> )	+190
DIAMOND RIO I Believe ( <i>Arista</i> )	+180
BRIAN MCCOMAS 99.9% Sure (Never...) ( <i>Lyric Street</i> )	+177
CHRIS CAGLE What A Beautiful Day ( <i>Capitol</i> )	+170
CLINT BLACK Iraq And Roll ( <i>Clintblack.com</i> )	+147
SARA EVANS Backseat Of A Greyhound Bus ( <i>RCA</i> )	+137
TIM MCGRAW She's My Kind Of Rain ( <i>Curb</i> )	+133
KEITH URBAN Raining On Sunday ( <i>Capitol</i> )	+118
TRACE ADKINS Then They Do ( <i>Capitol</i> )	+115
DARRYL WORLEY Have You Forgotten ( <i>DreamWorks</i> )	+111
MARTINA MCBRIDE Concrete Angel ( <i>RCA</i> )	+94
GARTH BROOKS Why Ain't I Running ( <i>Capitol</i> )	+87
TRAVIS TRITT Country Ain't Country ( <i>Columbia</i> )	+85
JESSICA ANDREWS There's More To Me Than You ( <i>DreamWorks</i> )	+84
JEFF BATES The Love Song ( <i>RCA</i> )	+83
MONTGOMERY GENTRY Speed ( <i>Columbia</i> )	+82

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 4, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 10-16.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOE NICHOLS Brokenheartsville (Universal South)	40.0%	72.9%	4 15.1%	97.1%	5.4%	3.7%
ALAN JACKSON That'd Be Alright (Arista)	34.3%	64.9%	4 21.1%	93.7%	4.6%	3.1%
DIXIE CHICKS Travelin' Soldier (Monument)	45.4%	64.0%	4 16.6%	96.0%	7.1%	8.3%
MARTINA MCBRIDE Concrete Angel (RCA)	32.6%	61.7%	4 19.1%	94.0%	8.0%	5.1%
KEITH URBAN Raining On Sunday (Capitol)	28.6%	61.7%	4 22.6%	93.7%	5.7%	3.7%
DARRYL WORLEY Have You Forgotten (DreamWorks)	40.0%	60.6%	4 21.7%	94.6%	9.1%	3.1%
CRAIG MORGAN Almost Home (Broken Bow)	25.1%	60.0%	4 22.3%	90.6%	6.9%	1.4%
KID ROCK/SHERYL CROW Picture (Lava/Atlantic)	41.4%	59.4%	4 16.6%	87.1%	8.9%	2.3%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	33.1%	59.1%	4 19.7%	92.9%	10.9%	3.1%
KENNY CHESNEY Big Star (BNA)	30.6%	59.1%	4 26.6%	96.3%	6.0%	4.6%
TIM MCGRAW She's My Kind Of Rain (Curb)	30.6%	56.3%	4 24.9%	93.7%	8.3%	4.3%
DEANA CARTER There's No Limit (Arista)	19.7%	54.0%	4 28.0%	92.9%	7.4%	3.4%
TRAVIS TRITT Country Ain't Country (Columbia)	24.0%	52.9%	4 25.7%	90.9%	9.7%	2.6%
DIAMOND RIO I Believe (Arista)	22.6%	51.7%	4 25.1%	89.7%	10.3%	2.6%
MONTGOMERY GENTRY Speed (Columbia)	14.6%	51.3%	4 28.6%	87.7%	6.3%	1.7%
AARON TIPPIN Love Like There's No Tomorrow (Lyric Street)	22.0%	48.3%	4 30.0%	86.9%	6.6%	2.0%
SAMMY KERSHAW I Want My Money Back (Audium)	17.4%	46.6%	4 26.6%	85.4%	9.4%	2.9%
PHIL VASSAR This Is God (Arista)	22.0%	44.6%	4 23.7%	82.0%	8.6%	5.1%
TRACY BYRD The Truth About Men (RCA)	21.1%	43.7%	4 17.7%	74.0%	9.7%	2.9%
JEFF BATES The Love Song (RCA)	16.0%	43.4%	4 26.9%	82.6%	7.7%	4.6%
JIMMY WAYNE Stay Gone (DreamWorks)	13.7%	43.1%	4 30.6%	82.3%	7.1%	1.4%
BRAD PAISLEY Celebrity (Arista)	8.6%	41.7%	3 29.7%	80.6%	8.0%	1.1%
GARTH BROOKS Why Ain't I Running (Capitol)	10.6%	40.6%	3 29.7%	82.0%	9.7%	2.0%
LONESTAR My Front Porch Looking In (BNA)	10.0%	39.1%	3 28.0%	80.6%	12.3%	1.1%
RASCAL FLATTS Love You Out Loud (Lyric Street)	12.0%	38.6%	3 26.3%	81.1%	13.4%	2.9%
MARK WILLS When You Think Of Me (Mercury)	12.0%	38.0%	3 29.1%	77.4%	6.9%	3.4%
JO DÈE MESSINA Was That My Life (Curb)	8.6%	36.9%	3 34.9%	86.3%	12.9%	1.7%
CHRIS CAGLE What A Beautiful Day (Capitol)	13.4%	36.6%	3 27.4%	84.0%	17.4%	2.6%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	9.1%	34.0%	3 32.3%	84.0%	15.7%	2.0%
TAMMY COCHRAN Love Won't Let Me (Epic)	8.0%	33.1%	3 31.4%	82.9%	16.3%	2.0%
STEVE HOLY Rock-A-Bye Heart (Curb)	8.9%	29.7%	3 30.3%	73.4%	10.9%	2.6%
TRACE ADKINS Then They Do (Capitol)	6.9%	29.7%	3 26.9%	70.3%	10.9%	2.9%
DUSTY DRAKE One Last Time (Warner Bros.)	9.7%	28.6%	3 22.9%	66.3%	11.4%	3.4%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	9.1%	26.0%	3 23.1%	64.9%	12.3%	3.4%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	6.0%	25.4%	3 32.6%	73.4%	12.9%	2.6%

## CalloUT AMERICA® HOT SCORES

**P**assword of the Week: Barnett  
Question of the Week: During the course of a typical day, who do you depend on for news and information on the Iraqi situation?

### Total

Watch TV: 61%  
Listen to favorite radio station: 20%  
Switch to News/Talk radio: 8%  
Follow it on the Internet: 7%  
Won't follow war during the day: 4%

### P1

Watch TV: 58%  
Listen to favorite radio station: 24%  
Switch to News/Talk radio: 7%  
Follow it on the Internet: 7%  
Won't follow war during the day: 4%

### P2

Watch TV: 66%  
Listen to favorite radio station: 13%  
Switch to News/Talk radio: 9%  
Follow it on the Internet: 6%  
Won't follow war during the day: 6%

### Male

Watch TV: 57%  
Listen to favorite radio station: 22%  
Switch to News/Talk radio: 9%  
Follow it on the Internet: 10%  
Won't follow war during the day: 2%

### Female

Watch TV: 65%  
Listen to favorite radio station: 19%  
Switch to News/Talk radio: 7%  
Follow it on the Internet: 3%  
Won't follow war during the day: 6%

### 25-34

Watch TV: 57%  
Listen to favorite radio station: 22%  
Switch to News/Talk radio: 9%  
Follow it on the Internet: 5%  
Won't follow war during the day: 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 ... 1/3<sup>rd</sup> each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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## June 19-21



**America's Best Testing Country Songs 12+  
For The Week Ending 4/4/03.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.44	4.50	96%	15%	4.35	95%	15%
JOE NICHOLS Brokenheartsville (Universal South)	4.37	4.30	98%	21%	4.30	99%	25%
DIAMOND RIO I Believe (Arista)	4.34	4.30	93%	13%	4.24	93%	14%
GARY ALLAN Man To Man (MCA)	4.28	4.34	98%	20%	4.17	97%	26%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.25	4.27	88%	12%	4.16	85%	13%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.22	4.13	93%	13%	4.30	93%	12%
CRAIG MORGAN Almost Home (Broken Bow)	4.20	4.13	64%	6%	4.08	64%	7%
TOBY KEITH Rock You Baby (DreamWorks)	4.19	4.12	93%	10%	4.08	93%	14%
MARTINA MCBRIDE Concrete Angel (RCA)	4.17	4.11	99%	26%	4.20	99%	25%
KEITH URBAN Raining On Sunday (Capitol)	4.15	4.08	95%	19%	4.11	95%	19%
TRAVIS TRITT Country Ain't Country (Columbia)	4.10	3.90	66%	6%	3.90	64%	9%
LONESTAR My Front Porch Looking In (BNA)	4.08	4.09	68%	5%	4.13	66%	5%
TIM MCGRAW She's My Kind Of Rain (Curb)	4.07	3.85	97%	28%	4.04	97%	28%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.06	4.19	89%	15%	4.20	91%	14%
ALAN JACKSON That'd Be Alright (Arista)	4.05	4.05	97%	25%	3.82	97%	30%
MONTGOMERY GENTRY Speed (Columbia)	4.05	3.93	87%	10%	4.04	87%	11%
TRACY BYRD The Truth About Men (RCA)	4.05	-	63%	5%	3.93	56%	6%
KENNY CHESNEY Big Star (BNA)	4.03	3.99	99%	31%	4.06	99%	29%
DEANA CARTER There's No Limit (Arista)	4.01	3.73	89%	14%	3.88	91%	20%
JEFF BATES The Love Song (RCA)	3.97	4.01	80%	12%	3.97	80%	12%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.97	3.73	78%	7%	3.97	81%	9%
PHIL VASSAR This Is God (Arista)	3.94	3.88	92%	20%	3.86	90%	22%
JO DEE MESSINA Was That My Life (Curb)	3.93	3.73	75%	9%	3.83	72%	11%
JIMMY WAYNE Stay Gone (DreamWorks)	3.93	3.91	57%	6%	3.95	59%	7%
DIXIE CHICKS Travelin' Soldier (Monument)	3.91	3.75	100%	44%	3.73	100%	46%
GARTH BROOKS Why Ain't I Running (Capitol)	3.88	-	59%	6%	3.93	60%	7%
KID ROCK Picture (Atlantic)	3.87	-	88%	28%	3.93	90%	28%
TAMMY COCHRAN Love Won't Let Me (Epic)	3.87	-	59%	6%	3.81	52%	6%
SAMMY KERSHAW I Want My Money Back (Audiom)	3.81	-	46%	5%	3.73	44%	7%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.80	-	46%	5%	3.84	44%	4%

Total sample size is 473 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

**RADNEY FOSTER** Scary Old World (Dualtone)  
Total Plays: 185, Total Stations: 28, Adds: 1

**TRICK PONY** A Boy Like You (H2E/WB)  
Total Plays: 137, Total Stations: 32, Adds: 11

**BRAD MARTIN** One Of Those Days (Epic)  
Total Plays: 102, Total Stations: 32, Adds: 11

**MCHAYES** It Doesn't Mean I Don't... (Universal South)  
Total Plays: 96, Total Stations: 30, Adds: 12

**JENNIFER HANSON** This Far Gone (Capitol)  
Total Plays: 83, Total Stations: 33, Adds: 17

**SHANIA TWAIN** Forever And For Always (Mercury)  
Total Plays: 63, Total Stations: 12, Adds: 11

**AARON LINES** Love Changes Everything (RCA)  
Total Plays: 28, Total Stations: 20, Adds: 19

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: "I Breathe In, I Breathe Out" — Chris Cagle

### 5 YEARS AGO

• No. 1: "Perfect Love" — Trisha Yearwood (second week)

### 10 YEARS AGO

• No. 1: "Learning To Live Again" — Garth Brooks

### 15 YEARS AGO

• No. 1: "I'll Always Come Back" — K.T. Oslin (second week)

### 20 YEARS AGO

• No. 1: "Dixieland Delight" — Alabama

### 25 YEARS AGO

• No. 1: "Someone Loves You Honey" — Charley Pride

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GARY ALLAN Man To Man (MCA)	3726
MARK WILLIS 19 Somethin' (Mercury)	3638
TERRI CLARK I Just Wanna Be Mad (Mercury)	2628
KEITH URBAN Somebody Like You (Capitol)	2480
BLAKE SHELTON The Baby (Warner Bros.)	2378
RASCAL FLATTS These Days (Lyric Street)	2322
TOBY KEITH Who's Your Daddy? (DreamWorks)	2056
EMERSON DRIVE Fall Into Me (DreamWorks)	2001
DIAMOND RIO Beautiful Mess (Arista)	1990
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1895
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1809
AARON LINES You Can't Hide Beautiful (RCA)	1629
KENNY CHESNEY The Good Stuff (BNA)	1612
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1398
SHANIA TWAIN Up! (Mercury)	1275
JOE NICHOLS The Impossible (Universal South)	1274
DIXIE CHICKS Travelin' Soldier (Monument)	1232
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1156
MONTGOMERY GENTRY My Town (Columbia)	1050
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1038

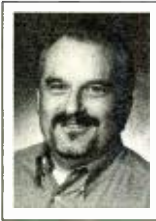


<p><b>KEAM/Abilene, TX</b> PD: Marisa Bailey 25 DAMIANO RIO "Someday" 2 GEORGE STRAIT "Tulsa" 22 KROCKERS CROW "Pine" 21 TOBY KETH "Horses" 1 MONTGOMERY GENTRY "Someday" 1 TRACY BYRD "Men" 7 BRIT HAMMOND "Reputation" 7 BRAD MARTIN "Days" 2 DEKES BENTLEY "Horses" 7 MICHAYE'S "Mean" 7 STEPHANIE LIRIANA "Things" 7 WYNN WARDNER "Shin"</p>	<p><b>WVNN/Biloxi-Gulfport, MS</b> PD: Kipp Gregory MD: DeAnna Lee 2 SAMMY KERSHAW "Money" 2 SHERI WALKER "Mean"</p>	<p><b>WVFL/Columbia, SC</b> OMP/D: Ron Brooks MD: Brian Garner 1 BRIAN MCCOMAS "Sure" 10 GEORGE STRAIT "Tulsa" 10 GRAD PASLEY "Celebrity"</p>	<p><b>WCOL/Columbus, OH</b> PD: John Gresham TRAC/MD: Dan E. Zuko EMERSON DRIVE "Only" TRACY BYRD "Men"</p>	<p><b>WVOK/Florence, FL</b> PD: Kipp Gregory MD: DeAnna Lee 2 SAMMY KERSHAW "Money" 2 SHERI WALKER "Mean"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WGH/Norfolk, VA</b> MD: John Shomby MD: Mark Mackay 10 MONTGOMERY GENTRY "Someday" 7 TRACY BYRD "Men" 7 MICHAYE'S "Mean" 3 TRICK PONY "Boy"</p>	<p><b>KBUL/Reno, NV</b> OMP: Tom Jordan APD: J. Christy MD: Chuck Reeves No Adds</p>	<p><b>WWPS/Becky-Beacon, WA</b> PD: Scott Brenner MD: Tony Thomas 1 TOBY KETH "Horses" 1 SHANIA TWAIN "Always" GEORGE STRAIT "Tulsa" KENNY ROGERS "Meaning"</p>	<p><b>KUIM/Tucson, AZ</b> PD: Buzz Jackson MD: John Collins 1 VINCE GILL "Someday" No Adds</p>	
<p><b>KBOI/Albuquerque, NM</b> PD: Tommy Carrera MD: Sammy Cruz 1 JENNIFER HANSON "Far" 1 JENNIFER HANSON "Far"</p>	<p><b>WKHQ/Bufileld, VT</b> PD: Doug Dillon 24 TRACY BYRD "Men" 14 GEORGE STRAIT "Tulsa" 24 GRAD PASLEY "Celebrity" 14 CRAIG MORGAN "Almost"</p>	<p><b>WVOC/Knoxville, TN</b> PD: Gary Harrison MD: Stewart James WARREN BROTHERS "Present"</p>	<p><b>WVOK/Columbus, OH</b> OMP/D: Charley LaRue APD/MD: George Wall BRAD PASLEY "Celebrity" GEORGE STRAIT "Tulsa" MICHAYE'S "Mean"</p>	<p><b>WVON/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>
<p><b>KRST/Albuquerque, NM</b> MD: John Richards MD: John Richards 2 AARON LINES "Changes" 2 AARON LINES "Changes" 1 JENNIFER HANSON "Far" 1 MICHAYE'S "Mean"</p>	<p><b>WKIZ/Boise, ID</b> OMP: Rich Summers PD/MD: Spencer Burke 8 EMERSON DRIVE "Only"</p>	<p><b>WVGR/Ft. Myers, FL</b> PD: Kerry Babb MD: Dave Logan No Adds</p>	<p><b>WVOK/Columbus, OH</b> OMP/D: Charley LaRue APD/MD: George Wall BRAD PASLEY "Celebrity" GEORGE STRAIT "Tulsa" MICHAYE'S "Mean"</p>	<p><b>WVON/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>	<p><b>WVOK/Macon, GA</b> PD: Jerry Marshall APD/MD: Laura Starling 1 JIMMY WAYNE "Gone" 2 SAMMY KERSHAW "Money"</p>

149 Total Monitored  
75 Total Indicator  
73 Current Indicator Playlists  
Did Not Report, Playlist Frozen (2):  
WPSK/Blacksburg, VA  
KGKJ/San Angelo, TX







# The Long, Strange Trip Of Mark Edwards

We couldn't print this stuff if it wasn't true

Since the dawn of man, we've all read (and, in our case, written) a thousand variations on the following theme: "Joe Blow exits the PD post at (call letters/city) and segues to (different call letters/different city)." The end. Done deal. Thanks for coming. Your brain then moves on to the other important concerns of the day, like what's for lunch. Unless, of course, that sentence happens to contain *your* name.

What's always lurking just beneath the surface of any job change, planned or otherwise, is the sometimes painful, life-altering reality that accompanies it. We all know from personal experience that moving from market A to market B is a far more complex deal than a one-sentence trade-magazine mention would indicate.

It involves researching your new city for a place to live, putting your current house on the market and preparing to pull your kids out of school mid-term or, worst of all, leaving your family behind in market A while you set up shop in market B.

Such is the case with Mark Edwards, PD of Entercom AC KOSI/Denver, who has experienced more than his share of career twists and

sometimes personally painful turns over the last few years. In the words of R&R Executive Editor Jeff Green, a longtime Edwards friend, "You could not have written a more difficult script."

Edwards first popped onto the national radar over a decade ago, when he made the "Leap o' the Year" from PD of WSRP/Worcester, MA to PD of Bonneville's WLIT/Chicago, where he spent the next nine or so years, eventually rising to VP/Programming.

Later, he was hired to program Greater Media's new "Jammmin' Oldies" outlet, WEJM/Philadelphia, which Edwards describes as "the best-sounding two-share station on the planet." The station later flipped to Hot AC as WMWX.

Shortly thereafter Edwards was



Mark Edwards

**"My wife, Miranda, is a huge trouper; she's taking care of three young boys by herself. She works a million times harder than I ever could."**

named PD of Bonneville Hot AC WVRV/St. Louis and OM of sister Smooth Jazz WSSM. The roller coaster was just getting to the top of the hill...

## The Bottom Falls Out

"We put our house in Philly on the market, and the realtors' open house was scheduled for Sept. 11, 2001," Edwards says. "Needless to say, that was not a good time to sell a house." No kidding.

While Edwards, wife Miranda and their three young sons moved into temporary corporate housing in St. Louis, the Philly house languished in real estate limbo. Finally, in July of 2002, after nearly a year on the market, the house sold — at a fire-sale price. "I lost my ass in that house," says Edwards. "If the new owner ever stumbles across it, I would appreciate it if he would ship it to me."

While in St. Louis, Edwards moved his family three times — first, from a cramped corporate apartment into a rental house. Then, after the Philly house sold, they were finally able to buy a home. Stand by — it's about to get weird. "The day before we were supposed to move in, I got fired," says Edwards.

It was the classic American Nightmare: new house, no job. Picture this awkward scene: "I was fired on a Wednesday," Edwards says. "Thursday and Friday movers are moving all of our stuff into our dream home."

That painful scenario lasted all of eight days. Then Edwards got a call from Dan Michaels at KQMT/Denver.

"We had worked together in Philly, and he told me about the PD opening at KOSI," Edwards says.

Ironically, Edwards had interviewed for that very gig three years earlier, when Tribune owned the station. "I didn't get the job at the time, but I knew the station very well," he says. "I always considered KOSI to be one of the four or five best ACs in the country."

This time, he aced the interview.

Which brings us to our next life hurdle. "My new job was in Denver — and my family and my new house were in St. Louis," says Edwards. While Miranda continued to unpack in St. Louis, Edwards was on a plane to Denver.

"This is a tremendous job, an A-plus gig. I would be an idiot not to take it," he says. "But, at the same time, we felt it would be unfair to the boys [aged 6, 5, and 3] to take them out of school, make them leave their friends and move them again so soon."

## The Long Goodbye

So, in late October 2002, after a series of heart-to-heart conversations with Miranda, Edwards accepted the job in Denver — but at a price: Miranda and the boys would remain in their lame-duck St. Louis home until the school year ended in June of 2003.

With Edwards knee-deep in his new job, they both knew he would only be able to fly home every two or three weekends. The impact on the family was substantial. "Miranda is a huge trouper; she's taking care of three young boys by herself," says Edwards. "She works a million times harder than I ever could."

The separation has been especially difficult on the boys. "It gets hard on them sometimes," Edwards says. "That's why, when I go back, I try to stay for four or five days at a time rather than just a weekend. They understand why I'm doing this, but just as they get used to having me around for a few days, I have to leave again."

When asked what it's like when he has to leave for the airport on those Monday mornings, Edwards pauses. "It's real tough," he says. "We talk on the phone a couple of times a day, but it's not the same." But, as he hastens to add, "It's not like I'm the first guy who's had to go through this."

## Meet Mr. Big Ideas

Edwards arrived at KOSI on Nov. 1, 2002, armed with a plan: flip KOSI to all-Christmas music. "They had never done it here before, but it was all done under the radar," he says.

During the day he was getting to know everyone; after hours he was clandestinely collecting Christmas music. "At the time no one knew about the Christmas-music idea except me and the GM," Edwards says. Just 15 days after his arrival, the plan was implemented, and Denver awoke to KOSI's new holiday format.

After a much-needed week in St. Louis with the family for Christmas and some minor musical tweaking, things proceeded smoothly through January. The changes were gaining traction, and life was beginning to assume a sort of rhythm — which, of course, sounds like the perfect time to

toss another wrench in the works: In late February it was announced that Tom Gjerdrum, PD of sister Hot AC KALC (Alice), was transferring to sister WMYX/Milwaukee.

Until a permanent replacement could be found, Edwards was asked to add Alice to his to-do list. "Alice was a station that needed a lot of attention," Edwards says. "It had a big morning show, and it's a very current-intensive radio station, which is very different from KOSI."

Luckily, Edwards was fortunate enough to have inherited two of the strongest second-in-commands in the biz. "Kozman at Alice and Steve Hamilton at KOSI are just phenomenal," he says. "There's no way this whole thing would have worked without having great support people at every level, but Koz and Hamilton have been unbelievable."

After a few weeks tending to both stations, Edwards was beginning to get used to the 22-mile commute between the downtown building that houses KOSI, Classic Rock KQMT and Adult Standards KEZW-AM and the suburban facility that housed his new mistress, Alice. Life was good. You guessed it — cue the dramatic music.

## And Then The Roof Caved In

On Wednesday, March 19, a huge blizzard dumped over 30 inches of snow on Denver. After filling in on the overnight shift on Alice, Edwards trudged back to his hotel to crash. "The plan was to get a few hours' sleep and get back to the station, because the war in Iraq was supposed to start later that day," he says.

**"I always considered KOSI to be one of the four or five best ACs in the country."**

An hour into his beauty sleep, Edwards' cell phone rang. "It was Steve Hamilton telling me, 'The roof caved in!'" he says. A large portion of the roof of the four-story building that housed KOSI had collapsed under the weight of the snow. Although the stations were on the ground floor, the building was declared uninhabitable.

Long story short: Thanks to the yeoman efforts of the Entercom engineering staff, all three stations were temporarily relocated to Alice's cramped suburban facility until the roof repairs were completed.

Edwards says, "It's amazing: We moved three radio stations 22 miles, set them up, cleaned up the mess, then unplugged them and moved everything back — all within a week. It was a Herculean effort on everyone's part."

As you may have guessed by now, Edwards has enjoyed very little "me time" since his arrival in Denver. "I've

Continued on Page 59



**BRINGING THE OUTDOORS IN** Sure, 30 inches of snow may sound fabulous — if you're climbing Mt. Everest, maybe. Not so great if it's concentrated on the roof of, say, a radio station in Denver. Here's an up-close look at the building that houses KOSI, the morning after the roof caved in.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHRISTINA AGUILERA Beautiful (RCA)	2386	+6	290546	15	108/2
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2369	+100	325272	25	108/0
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2163	+27	297195	26	113/0
4	4	FAITH HILL Cry (Warner Bros.)	2109	+29	252226	29	112/0
5	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1995	-52	251728	47	111/0
7	6	NORAH JONES Don't Know Why (Blue Note/Virgin)	1551	+28	220766	25	97/3
8	7	CELINE DION I Drove All Night (Epic)	1550	+130	218830	11	99/2
6	8	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1546	-25	147342	21	99/0
11	9	JOSH GROBAN You're Still You (143/Reprise)	1443	+216	138977	10	95/0
10	10	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1411	+16	182253	45	100/0
13	11	WHITNEY HOUSTON Try It On My Own (Arista)	1170	+20	161527	7	101/5
12	12	KELLY CLARKSON A Moment Like This (RCA)	1144	-53	138124	28	92/0
14	13	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	913	+44	99346	6	87/4
15	14	FLEETWOOD MAC Peacekeeper (Reprise)	864	+95	86649	3	94/7
9	15	DIXIE CHICKS Landslide (Monument/Columbia)	808	-611	112736	20	95/0
21	16	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	806	+175	120849	4	75/3
16	17	ROD STEWART These Foolish Things (J)	707	-7	71445	18	81/0
20	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	669	+36	116639	17	42/2
19	19	REGIE HAMM Babies (Refugee/Universal South)	667	+33	66187	12	70/3
18	20	DANA GLOVER Thinking Over (DreamWorks)	666	-1	66049	10	85/2
22	21	AVRIL LAVIGNE I'm With You (Arista)	579	+2	87284	9	35/3
17	22	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)	578	-90	62829	20	63/0
23	23	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	492	+18	97723	10	28/2
24	24	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	469	+75	129121	5	34/8
26	25	HOOTIE & THE BLOWFISH Innocence (Atlantic)	463	+126	39342	6	54/4
25	26	JAMES TAYLOR September Grass (Columbia)	383	+12	79269	5	55/4
27	27	BONNIE RAITT Time Of Our Lives (Capitol)	339	+22	43617	4	47/0
28	28	NATALIE GRANT No Sign Of It (Curb)	313	+28	25099	4	54/5
30	29	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	242	+35	20340	2	44/4
29	30	VONDA SHEPARD Rainy Days (Jacket)	205	-21	16633	7	39/0

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/23-3/29. 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**

**CHRIS EMERSON** Broken Heart (Monomoy)  
 Total Plays: 193, Total Stations: 42, Adds: 3

**DANIEL BEDINGFIELD** If You're Not The One (Island/IDJMG)  
 Total Plays: 152, Total Stations: 44, Adds: 14

**BEN GREEN** Without You (ASRC)  
 Total Plays: 135, Total Stations: 23, Adds: 1

**FAITH HILL** One (Warner Bros.)  
 Total Plays: 111, Total Stations: 19, Adds: 12

**RIC SANDLER** I'll Let Ya Know (Rich ID)  
 Total Plays: 88, Total Stations: 22, Adds: 1

**LAURA PAUSINI** If That's Love (Atlantic)  
 Total Plays: 56, Total Stations: 13, Adds: 1

**ROD STEWART** They Can't Take That Away... (J)  
 Total Plays: 4, Total Stations: 24, Adds: 24

**SUZY K Teaching** (Velium)  
 Total Plays: 1, Total Stations: 13, Adds: 13

Songs ranked by total plays

**Most Added\***

[www.radds.com](http://www.radds.com)

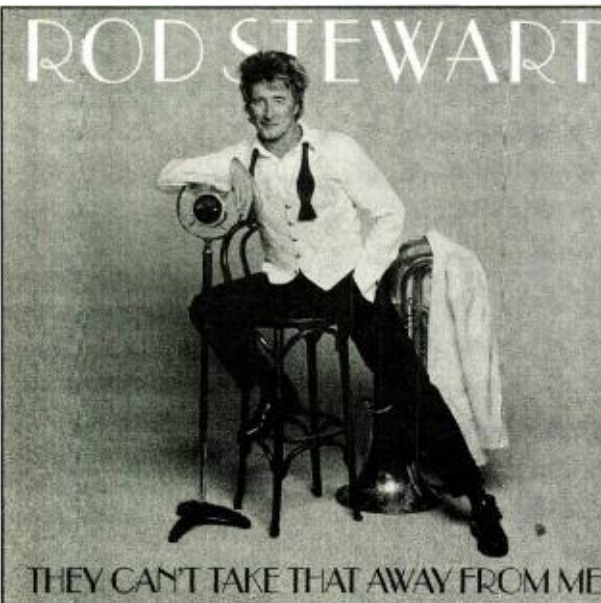
ARTIST TITLE LABEL(S)	ADDS
ROD STEWART They Can't Take That Away... (J)	24
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	14
SUZY K Teaching (Velium)	13
FAITH HILL One (Warner Bros.)	12
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	8
STYX Yes I Can (CMC/SRG)	8
FLEETWOOD MAC Peacekeeper (Reprise)	7
WHITNEY HOUSTON Try It On My Own (Arista)	5
NATALIE GRANT No Sign Of It (Curb)	5
SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	4
JAMES TAYLOR September Grass (Columbia)	4
HOOTIE & THE BLOWFISH Innocence (Atlantic)	4
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	4
ABENAA Rain (Nkumini)	4

**DANIEL BEDINGFIELD**  
 "IF YOU'RE NOT THE ONE"  
 31 R&R Mainstream AC  
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 16\* - 12\* at Top 40 Mainstream Monitor  
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**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOSH GROBAN You're Still You (143/Reprise)	+216
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	+175
DIDO Thankyou (Arista)	+160
LEANN RIMES I Need You (Curb)	+146
CELINE DION I Drove All Night (Epic)	+130
HOOTIE & THE BLOWFISH Innocence (Atlantic)	+126
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	+124
'N SYNC This I Promise You (Live)	+102
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	+100
FAITH HILL One (Warner Bros.)	+97

R&R Station Playlists have moved to the web.  
 See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).



**Rod Stewart's latest single**  
**"They Can't Take that Away from Me"**

From his Grammy Nominated Album

#1 Most Added, including:

- |                    |                  |                   |
|--------------------|------------------|-------------------|
| WLTW/New York City | WLTE/Minneapolis | KOSI/Denver       |
| KVIL/Dallas        | WSHH/Pittsburgh  | KUDL/Kansas City  |
| WFGP/Atlantic City | WFMK/Lansing     | WRMM/Rochester    |
| KWAV/Monterey      | WYSF/Birmingham  | WGYL/Ft. Pierce   |
| WLRQ/Melbourne     | WOOF/Dothan      | WEAT/West Palm    |
| WTKK/Gainesville   | WBBE/Baton Rouge | WTFM/Johnson City |
| WYJB/Albany        | KRNO/Reno        | KVLY/McAllen      |
| WSUY/Charleston    | KISC/Spokane     | WAHR/Huntsville   |

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America's Best Testing AC Songs 12+ For The Week Ending 4/4/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top performing AC songs like 'Can't Stop Loving You', 'Forever For You', 'The Game Of Love'.

Total sample size is 271 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

- FAITH HILL One (Warner Bros.)
SIXPENCE ... Don't Dream It's Over (Squint/Curb/Reprise)
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)

Mark Edwards
Continued from Page 57
been in radio since 1975, programming since 1984, and the reason I still love programming is because every day is different,

Counting The Days
The last time we checked, things had quieted again — for now, at least — and Edwards was preparing for his family's arrival in June.

Reporters

Grid of reporter names and stations across various states. Includes names like WYAB/Albany, NY and stations like WOLR/Kalamazoo, MI.

Monitored Reporters 136 Total Reporters
119 Total Monitored
17 Total Indicator 16 Current Indicator Playlists
Did Not Report, Playlist Frozen (1): WAFY/Frederick, MD



## ON THE RECORD

With  
**Dawn G. McCollough**  
Asst. PD/MD, KEZA/Fayetteville, AR

## MAGIC 107.9 KEZA

Light Rock Favorites

who expected us to drop The Dixie Chicks' version of "Landslide" after Natalie Maines' comments in London — even after she apologized. ● We opted to stand our ground — and our playlist — choosing to field a few (and I do mean a few) irate calls. Our station is blessed with intelligent on-air personalities — great Americans who believe in freedom of speech. A person's opinion is just that — their opinion. Whether you agree or not, 10 years from now, will anyone care or remember?

Spring break is over, trees are budding, and the war against terrorism continues. Our listeners have relatives and friends involved, and, while they are deeply concerned, they have very specific wants and needs. In Fayetteville, KEZA anticipates the wants, needs and attitudes of our listeners.

● Twice-hourly news updates satisfy the majority of our listeners. Run more updates and we sound like News/Talk; run fewer and we seem uncaring. The occasional request for Ray Charles' "America the Beautiful" or Whitney Houston's rendition of our national anthem reflects the patriotism our listeners feel. However, I didn't expect the backlash by certain listeners

**A**vril Lavigne spends yet another week at No. 1 at Hot AC with "I'm With You" (Arista) ... The top four remain the same, but **Uncle Kracker** drifts his way to No. 5 with "Drift Away" (Lava), featuring the song's original performer, **Dobie Gray**. Historians might note that the original version of "Drift Away" charted on March 31, 1973 ... Also on the remake front, **Counting Crows** and **Vanessa Carlton** inch their way up to No. 7 with "Big Yellow Taxi" (Geffen/Interscope) ... **Coldplay** move up three ticks, to No. 9, with "Clocks" (Capitol) ... **Fleetwood Mac** have their biggest hit in years with "Peacekeeper," which rises 22-18\* (Reprise) ... **Lisa Marie Presley** rides into the top 20 with "Lights Out" (Capitol) ... A look at the latest **RateTheMusic.com** results in Hot AC find **Goo Goo Dolls'** "Sympathy" (Warner Bros.) at No. 1 with a stellar 4.28 score ... Top 10 sales, a huge Alternative hit, and now **Evanescence** vault 28-21\* with "Bring Me to Life" (Wind-up). They are also No. 3 on the RTM survey ... Watch out for **Sister Hazel** as "Your Mistake" (Sixth Man) ranks fifth in RTM with a 4.06 and moves 30-28\* on the Hot AC chart ... On the AC chart, **Christina Aguilera** is No. 1 for a second week with "Beautiful" (RCA) ... The big move goes to **Phil Collins** as "Come With Me" (Atlantic) moves 21-16\*.

— Anthony Acampora, Director/Charts



## artist activity

ARTIST: Maroon 5

LABEL: Octone/J

By MIKE TRIAS/ASSISTANT EDITOR



**M**aroon 5 are poised to hit the big time, but it's already been a whirlwind ride for this up-and-coming group of 20-somethings. Adam Levine (vocals, guitar), Jesse Carmichael (keyboards), Mickey Madden (bass) and Ryan Dusick (drums) came together in 1995 at Brentwood High School in Los Angeles as the band Kara's Flowers. The then-alternative rock band quickly gained notice, signing a record deal and releasing the album *The Fourth World*. However, things weren't going the way they wanted. Soon after, Kara's Flowers went on hiatus, and Levine and Carmichael moved to New York City.

It was in the city that never sleeps that the pair awakened to the sounds of R&B and hip-hop. "It turned me on to an entirely new genre of music and had a profound impact on my songwriting," says Levine. Things began to look up again. Kara's Flowers decided not only to take on guitarist James Valentine as the fifth member, they reinvented themselves as Maroon 5 and signed with Octone Records. Says Levine, "Our experience as Kara's Flowers taught us that you can't always rely on other people's advice. They may not share your vision or be as dedicated to it. At Octone, we've found people who share our goals and are as dedicated as we are."

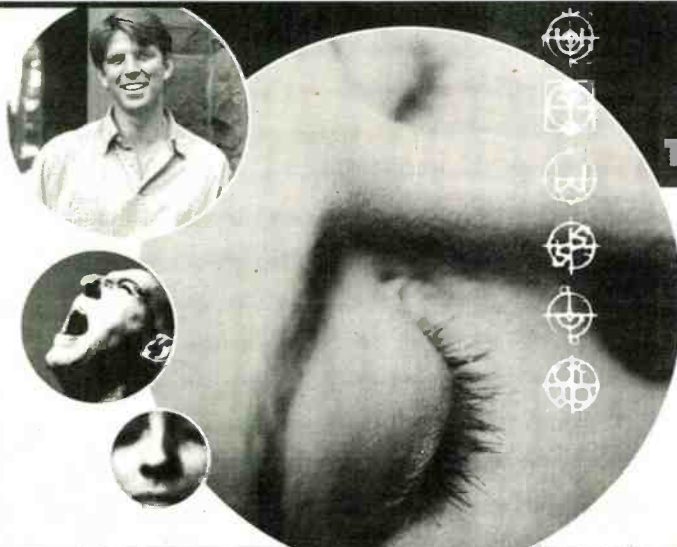
Maroon 5's *Songs About Jane*, produced by Matt Wallace (Train, Blues Traveler, Third Eye Blind), was released last June and is a fusion of the band's new influences — pop, rock, '70s funk and R&B. Punchy, catchy melodies are prevalent throughout the CD, and Levine's vo-

cals are a mix of soul and pop flavors. The instrumentals display funky basslines, rock and wah-wah guitars and poppy background harmonies. And as for the lyrical content, it's exactly as the album title states — most of the tracks on *Songs About Jane* contain at least one line about Levine's ex-girlfriend Jane.

"Harder to Breathe" is the current single from *Songs About Jane*, and it's a perfect example of what the band is all about. Adam's attitude-filled vocals and aggressive lyrics are complemented by strong guitar and bass licks. The video for the track is currently being played at VH1, and "Harder to Breathe" is on the rise on R&R's Hot AC chart.

Hot AC listeners aren't the only ones who are taking notice of Maroon 5 — the band is quickly building a strong fan base in the entertainment community. Natalie Portman and Kirsten Dunst are reportedly huge fans of the quintet. Singer-songwriters Michelle Branch and John Mayer have also been known to sing the praises of the band. Mayer describes them as "the perfect blend of melody and grit — one of the best bands to come along in a while." Guster and Matchbox Twenty might just be next on the list to become loyal fans — Maroon 5 will be touring Western markets with Guster next week. Beginning April 26 in Little Rock, Maroon 5 will be opening for Matchbox Twenty's national tour.

CHARLES MCPHEE IS THE DREAM DOCTOR



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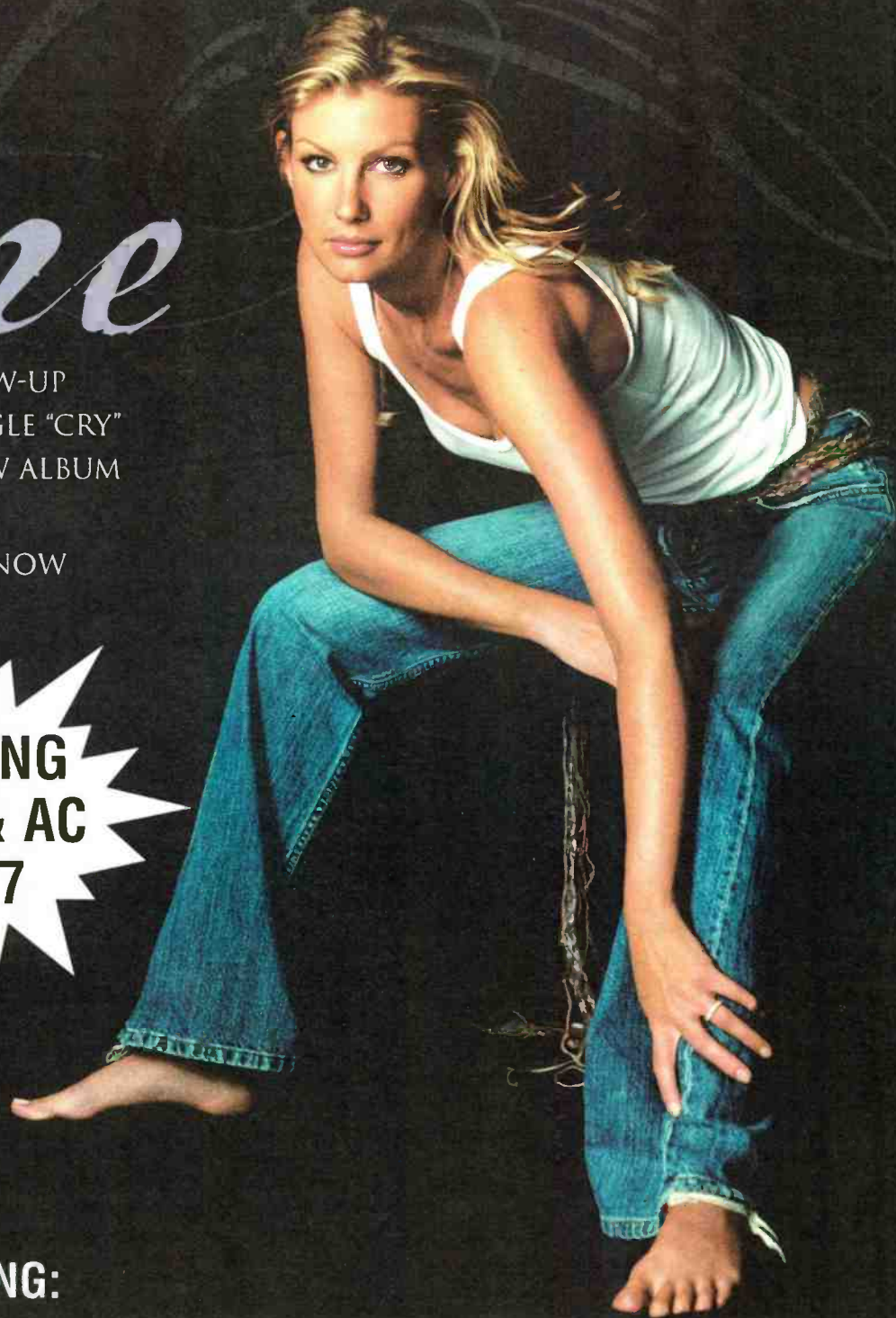


# FAITH HILL

## One

THE FOLLOW-UP  
TO HER #1 SINGLE "CRY"  
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**CRY**  
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**IMPACTING  
HOT AC & AC  
APRIL 7**



### ALREADY PLAYING:

WLTW-19x

WDEF-17x

WHUD-13x

WMAS-11x

KSFI-10x

WALK

WASH

WNIC

KYMX

WTPI

WBBQ

WSLQ

WMXC

WMAG

KWAV

KKBA

WINK

WOOD

WRVR

KGFM

### TV Appearance:

4/28 Lifetime Intimate Portrait (Premiere, show will run through May)

Produced by Byron Gallimore and Faith Hill  
Mixed by Serban Ghenea



faith.com faithhill.com

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April 4, 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)	3647	+49	368727	18	87/0
2	2	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)	3311	+93	299286	19	84/0
3	3	3 ODORS DOWN When I'm Gone (Republic/Universal)	2821	+37	251825	17	74/0
4	4	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	2771	+192	286793	8	86/0
6	5	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	2634	+255	259860	11	78/5
5	6	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2556	-15	261570	32	74/0
8	7	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2444	+138	250464	17	82/3
7	8	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2287	-48	223974	26	78/0
12	9	COLOPLAY Clocks (Capitol)	2063	+115	231303	12	77/3
10	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	1980	-58	212574	39	59/0
11	11	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1867	-151	189342	26	75/0
14	12	CHRISTINA AGUILERA Beautiful (RCA)	1732	-80	172954	15	53/0
13	13	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	1659	-225	132296	10	77/0
17	14	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	164E	+111	174728	7	77/1
16	15	BON JOVI Misunderstood (Island/DJMG)	1580	+17	157014	14	60/0
18	16	JOHN MAYER Why Georgia (Aware/Columbia)	1574	+182	171261	10	68/4
19	17	GOD GOO DOLLS Sympathy (Warner Bros.)	1400	+256	152772	6	65/1
22	18	FLEETWOOD MAC Peacekeeper (Reprise)	937	+273	102123	3	60/6
20	19	NO DOUBT Running (Interscope)	860	+69	81848	7	48/0
24	20	LISA MARIE PRESLEY Lights Out (Capitol)	720	+140	80123	6	45/1
28	21	EVANESCENCE Bring Me To Life (Wind-up)	677	+200	59251	3	43/12
26	22	CHANTAL KREVIASZUK In This Life (Columbia)	615	+43	54607	5	40/3
25	23	CELINE DION I Drove All Night (Epic)	566	-11	38357	9	29/0
21	24	MACY GRAY When I See You (Epic)	559	-120	55493	8	39/0
27	25	NORAH JONES Come Away With Me (Blue Note/Virgin)	553	+50	79662	3	34/2
29	26	HOOTIE & THE BLOWFISH Innocence (Atlantic)	550	+82	65284	5	41/4
23	27	LUCY WOODWARD Dumb Girls (Atlantic)	521	-76	64593	11	35/0
30	28	SISTER HAZEL Your Mistake (Sixth Man)	512	+44	56635	7	24/1
32	29	MAROON 5 Harder To Breathe (Octone/J)	511	+118	48580	3	34/4
31	30	ROBBIE WILLIAMS Feel (Virgin)	447	+49	41690	4	27/0
34	31	FEEL Got Your Name On It (Curb)	381	+31	24076	3	27/1
35	32	PUODLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	335	+3	32862	12	6/0
38	33	LIFEHOUSE Take Me Away (DreamWorks)	314	+41	24921	2	26/3
40	34	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/DJMG)	298	+42	22596	2	22/2
33	35	DAVID GRAY Be Mine (ATO/RCA)	283	-104	25015	5	26/0
39	36	LUCE Good Day (Nettwerk)	253	-10	31682	4	14/0
37	37	DAVE MATTHEWS BAND Grey Street (RCA)	251	-35	34381	18	15/0
-	38	PHIL COLLINS Can't Stop Loving You (Atlantic)	233	-22	19263	13	9/0
Debut	39	DANA GLOVER Rain (DreamWorks)	225	+118	13319	1	22/2
Debut	40	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	218	+41	12353	1	11/0

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 3/23-3/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TRAIN Calling All Angels (Columbia)	21
EVANESCENCE Bring Me To Life (Wind-up)	12
PLUMB Real (Curb)	9
WALLFLOWERS How Good It Can Get (Interscope)	9
FLEETWOOD MAC Peacekeeper (Reprise)	6
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	5
JOHN MAYER Why Georgia (Aware/Columbia)	4
HOOTIE & THE BLOWFISH Innocence (Atlantic)	4
MAROON 5 Harder To Breathe (Octone/J)	4
FRANKY PEREZ Something Crazy (Lava)	4
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	4
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	4
MADONNA American Life (Maverick/WB)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FLEETWOOD MAC Peacekeeper (Reprise)	+273
GOD GOO DOLLS Sympathy (Warner Bros.)	+256
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+255
EVANESCENCE Bring Me To Life (Wind-up)	+200
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+192
JOHN MAYER Why Georgia (Aware/Columbia)	+182
MADONNA American Life (Maverick/WB)	+162
LISA MARIE PRESLEY Lights Out (Capitol)	+140
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+138
MAROON 5 Harder To Breathe (Octone/J)	+118
DANA GLOVER Rain (DreamWorks)	+118

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
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America's Best Testing Hot AC Songs 12+ For The Week Ending 4/4/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>GOO GOO DOLLS</b> Sympathy (Warner Bros.)	4.28	4.18	61%	2%	4.37	65%	1%
<b>MATCHBOX TWENTY</b> Unwell (Merisma/Atlantic)	4.23	4.18	83%	8%	4.28	85%	8%
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	4.18		50%	7%	4.26	58%	6%
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	4.14	4.09	91%	21%	4.22	92%	22%
<b>SISTER HAZEL</b> Your Mistake (Sixth Man)	4.06	4.03	46%	4%	4.15	48%	4%
<b>JASON MRAZ</b> The Remedy (I Won't Worry) (Elektra/EEG)	3.92	3.90	45%	5%	3.92	49%	4%
<b>COLDPLAY</b> Clocks (Capitol)	3.87	3.92	82%	19%	3.87	80%	18%
<b>AVRIL LAVIGNE</b> I'm With You (Arista)	3.76	3.76	95%	45%	3.84	96%	45%
<b>JOHN MAYER</b> Why Georgia (Aware/Columbia)	3.72	3.81	76%	17%	3.85	76%	14%
<b>SANTANA</b> FIMICHELLE BRANCH The Game Of Love (Arista)	3.71	3.71	97%	49%	3.73	98%	50%
<b>COUNTING CROWS</b> FIVANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.67	3.70	83%	20%	3.65	82%	21%
<b>HOOTIE &amp; THE BLOWFISH</b> Innocence (Atlantic)	3.65	3.69	42%	6%	3.56	40%	7%
<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	3.60	3.72	98%	50%	3.65	98%	50%
<b>NORAH JONES</b> Come Away With Me (Blue Note/Virgin)	3.60		70%	21%	3.73	69%	18%
<b>BON JOVI</b> Misunderstood (Island/DJMG)	3.58	3.60	83%	22%	3.60	85%	23%
<b>CHANTAL KREVIAZUK</b> In This Life (Columbia)	3.57	3.68	30%	5%	3.44	28%	6%
<b>NO DOUBT</b> Running (Interscope)	3.55	3.60	72%	17%	3.52	73%	18%
<b>SIXPENCE NONE THE RICHER</b> Don't Dream It's Over (Squint/Curb/Reprise)	3.52	3.67	77%	18%	3.54	79%	18%
<b>LUCY WOODWARD</b> Dumb Girls (Atlantic)	3.52	3.51	58%	11%	3.45	57%	13%
<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	3.51	3.46	95%	46%	3.62	95%	45%
<b>UNCLE KRACKER</b> Drift Away (Lava)	3.50	3.57	70%	18%	3.62	68%	17%
<b>KID ROCK</b> FISHERYL CROW Picture (Atlantic)	3.44	3.51	95%	49%	3.40	97%	50%
<b>NO DOUBT</b> Undemeath It All (Interscope)	3.41	3.37	97%	60%	3.46	98%	61%
<b>FLEETWOOD MAC</b> Peacekeeper (Reprise)	3.40		29%	6%	3.51	27%	6%
<b>UNCLE KRACKER</b> In A Little While (Lava)	3.35	3.41	87%	41%	3.40	86%	39%
<b>DIXIE CHICKS</b> FISHERYL CROW Landslide (Monument/Columbia)	3.31	3.49	95%	50%	3.38	98%	49%
<b>CHRISTINA AGUILERA</b> Beautiful (RCA)	3.28	3.37	95%	53%	3.37	96%	50%
<b>CELINE DION</b> I Drove All Night (Epic)	3.01	3.11	81%	30%	3.04	84%	31%
<b>LISA MARIE PRESLEY</b> Lights Out (Capitol)	2.89	2.94	46%	15%	2.85	45%	15%
<b>MACY GRAY</b> When I See You (Epic)	2.72	2.90	48%	20%	2.67	45%	19%

Total sample size is 534 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Indicator Most Added

- EVANESCENCE** Bring Me To Life (Wind-up)
- UNCLE KRACKER** Drift Away (Top Dog/Lava/Atlantic)
- SIXPENCE ...** Don't Dream It's Over (Squint/Curb/Reprise)
- TRAIN** Drops Of Jupiter (Tell Me) (Columbia)
- CELINE DION** I Drove All Night (Epic)
- CHANTAL KREVIAZUK** In This Life (Columbia)
- WALLFLOWERS** How Good It Can Get (Interscope)
- BUTCH WALKER** Sober (HiFi/Arista)

## New & Active

- JOSH KELLEY** Amazing (Hollywood)  
Total Plays: 210, Total Stations: 23, Adds: 2
- TLC** Damaged (Arista)  
Total Plays: 204, Total Stations: 10, Adds: 0
- BOWLING FOR SOUP** Girl All The Bad Guys Want (Silvertone/Live)  
Total Plays: 173, Total Stations: 11, Adds: 1
- THIRD EYE BLIND** Blinded (When I See You) (Elektra/EEG)  
Total Plays: 172, Total Stations: 10, Adds: 4
- MADONNA** American Life (Maverick/WB)  
Total Plays: 162, Total Stations: 9, Adds: 4
- TORI AMOS** Taxi Ride (Epic)  
Total Plays: 156, Total Stations: 13, Adds: 2
- FRANKY PEREZ** Something Crazy (Lava)  
Total Plays: 146, Total Stations: 20, Adds: 4
- TRAIN** Calling All Angels (Columbia)  
Total Plays: 114, Total Stations: 21, Adds: 12
- ALL-AMERICAN REJECTS** Swing Swing (DreamWorks)  
Total Plays: 100, Total Stations: 10, Adds: 4
- RACHEL FARRIS** I'm Not The Girl (Big3)  
Total Plays: 93, Total Stations: 11, Adds: 3

Songs ranked by total plays

## Reporters

<p><b>WDCO/Albany, NY</b> PD: Kelly Kennedy MD/Prog: Dr. Lynn Kelly 1 CHARLIE KRIVIAZUK "Life"</p>	<p><b>WMTL/Cedar Rapids, IA</b> PD: Mike Stalione MD: Derek Lee 5 WALLFLOWERS "Good"</p>	<p><b>KXPX/Corpus Christi, TX</b> PD: Jason Wiley MD: Chris Cage 1 MARION'S "Breathin'" 2 TORI AMOS "Taxi" 3 PLUMB "Real"</p>	<p><b>WMEF-TV, Wayne, IN</b> PD: John O'Rourke MD: Chris Cage 3 UNCLE KRACKER "Drift"</p>	<p><b>WTKL/Lexington-Fayette, KY</b> No Adds</p>	<p><b>KDCU/Montgomery-Salisles, CA</b> PD: Steve McKay 32 UNCLE KRACKER "Drift" COLLAPSE "Circles" LULU "True" PLUMB "Real"</p>	<p><b>WZPT/Pittsburgh, PA</b> PD: Jill Meyer APD/MD: Jonny Hartwell No Adds</p>	<p><b>WVRV/St. Louis, MO</b> PD: Mike Stalione MD: Jill Davine 2 "THIRD EYE BLIND" 3 WALLFLOWERS "Good" 4 TORI AMOS "Taxi"</p>	<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>	<p><b>WRCZ/Washington, DC</b> MD: Doree Steve Kostou OMD/MD: Kenny King MD: Carol Parker No Adds</p>
<p><b>WRVE/Albany, NY</b> PD: Randy McCarten MD: Trent Hulse 1 LIFHOUSE "Heavy"</p>	<p><b>WALC/Charleston, SC</b> PD: Brent McKay THEORY OF A DEADMAN "Maha"</p>	<p><b>KDMX/Dallas-Ft. Worth, TX</b> PD: Pat McMahon MD: Lisa Thomas 1 GOO GOO DOLLS "Sympathy" FLEETWOOD MAC "Peace"</p>	<p><b>KALZ/Fresno, CA</b> OMD/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood 1 PLUMB "Real" WALLFLOWERS "Good"</p>	<p><b>KURB/Little Rock, AR</b> PD: Randy Cain APD: Aaron Anthony PLUMB "Real" WALLFLOWERS "Good"</p>	<p><b>WKCN/New Orleans, LA</b> OMD/MD: John Roberts APD: Duncan James MD: Steve G. LEDFOUSE "Ain't" TRAIN "Angels"</p>	<p><b>WWGX/Portland, ME</b> PD: Randy Kirschbaum APD/MD: Ethan Milton No Adds</p>	<p><b>WWSR/Tampa, FL</b> OMD: Jeff Krugler PD: Rick Schmidt APD: Kurt Schwimer MD: Krisley Knight FRANKY PEREZ "Something" THIRD EYE BLIND "Blinded" TRAIN "Angels"</p>	<p><b>WSSR/Tampa, FL</b> OMD: Jeff Krugler PD: Rick Schmidt APD: Kurt Schwimer MD: Krisley Knight FRANKY PEREZ "Something" THIRD EYE BLIND "Blinded" TRAIN "Angels"</p>	<p><b>WVWZ/Washington, DC</b> MD: Mike Edwards APD/MD: Sean Sellers 1 CHARLIE KRIVIAZUK "Life" 2 MARION'S "Breathin'" 3 UNCLE KRACKER "Drift"</p>
<p><b>KPEX/Albuquerque, NM</b> OMD: Bill Wiley PD: Mike Parsons MD: Deana APD: Jimmy Barreras 15 THIRD EYE BLIND "Blinded" 1 PLUMB "Real" 1 JOHN GREGORY "Life"</p>	<p><b>WLMK/Charlotte, NC</b> OMD: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James No Adds</p>	<p><b>WMMX/Dallas-Ft. Worth, TX</b> PD: Jeff Stevens MD: Shaun Vincent No Adds</p>	<p><b>WTVI/Grand Rapids, MI</b> PD: John Ferris APD/MD: Chris Frayk 1 MARION'S "Breathin'" 1 EVANESCENCE "Life"</p>	<p><b>KYSR/Los Angeles, CA</b> PD: John Ferris APD/MD: Chris Frayk 1 MARION'S "Breathin'" 1 EVANESCENCE "Life"</p>	<p><b>WPLI/New York, NY</b> VP/Prog: Tom Cuddy PD: Scott Shannon APD/MD: Tony Mesicaro 1 TRAIN "Angels" EVANESCENCE "Life"</p>	<p><b>KRSK/Portland, OR</b> PD: Dan Perigault MD: Sheryl Stewart 2 TRAIN "Angels"</p>	<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>	<p><b>WVWZ/Washington, DC</b> MD: Mike Edwards APD/MD: Sean Sellers 1 CHARLIE KRIVIAZUK "Life" 2 MARION'S "Breathin'" 3 UNCLE KRACKER "Drift"</p>	<p><b>WVWF/West Palm Beach, FL</b> PD: Russ McHenry APD/MD: Amy Navarro No Adds</p>
<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>	<p><b>WVWZ/Washington, DC</b> MD: Mike Edwards APD/MD: Sean Sellers 1 CHARLIE KRIVIAZUK "Life" 2 MARION'S "Breathin'" 3 UNCLE KRACKER "Drift"</p>	<p><b>WVWF/West Palm Beach, FL</b> PD: Russ McHenry APD/MD: Amy Navarro No Adds</p>	<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>	<p><b>WVWZ/Washington, DC</b> MD: Mike Edwards APD/MD: Sean Sellers 1 CHARLIE KRIVIAZUK "Life" 2 MARION'S "Breathin'" 3 UNCLE KRACKER "Drift"</p>	<p><b>WVWF/West Palm Beach, FL</b> PD: Russ McHenry APD/MD: Amy Navarro No Adds</p>	<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>	<p><b>WVWZ/Washington, DC</b> MD: Mike Edwards APD/MD: Sean Sellers 1 CHARLIE KRIVIAZUK "Life" 2 MARION'S "Breathin'" 3 UNCLE KRACKER "Drift"</p>	<p><b>WVWF/West Palm Beach, FL</b> PD: Russ McHenry APD/MD: Amy Navarro No Adds</p>	<p><b>WVTV/Springfield, MA</b> OMD/MD: Pat McKay APD: Matt Gregory No Adds</p>

**\* Monitored Reporters**  
99 Total Reporters

**89 Total Monitored**

**10 Total Indicator**  
8 Current Indicator Playlists

**Did Not Report, Playlist Frozen (2):**  
WDAQ/Danbury, CT  
WNKI/Elmira-Corning, NY





PART TWO OF A TWO-PART SERIES

# The Never-Ending Quest For Vocals

Vocals are the mix's musical glue

You may have noticed how often vocals are discussed by Smooth Jazz programmers, even when their conversations begin with other subjects. Sooner or later PDs inevitably get around to vocals, probably because finding the right ones remains a constant challenge for them. Here, in the second of two columns about Smooth Jazz vocals, Broadcast Architecture EVP/GM Allen Kepler, WNUA/Chicago PD Steve Stiles and KCIY/Kansas City PD Mark Edwards explore this complex issue.

In the mid-'90s Kepler played a central role in uncovering crossover vocals' broad appeal to the gamut of Smooth Jazz listeners. He spearheaded BA's approach to programming them, which proved, along with Trip-a-Day, primary to the format's subsequent success. Kepler says vocals are song-driven choices that require subjective analysis, just as instrumentals do. "There is a structure involved in the songs that make it — and those that don't — which can't be boiled down to artists," he explains.

"There are Phil Collins songs, for example, which overtly scream rock and don't make it for us. But 'In the Air Tonight' is lush and romantic



Allen Kepler

and fits perfectly. Other artists, like Rod Stewart and Elton John, have been AC staples for years but have never found acceptance at Smooth Jazz."

## A Line In The Sand

"Our research showed that certain artists and particular songs represent a definite line in the sand," Kepler continues.

"What's the difference between Rod Stewart and Elton John and Celine Dion and Michael Bolton, who have been accepted? It's hard to tell, but it boils down to a song-by-song decision based on sound and feel.

"Over the years programmers have used research to get raw data on songs, but they ultimately used their gut instincts to decide whether to utilize a song or not. I was kind of aghast in 1991 when we ran Mariah Carey and Phil Collins by normal, average listeners

in one-on-one discussions and they didn't categorize those artists except to say they make really good music. Listeners still say that.

"A beautiful illustration of the mysterious X factor at play in vocals is Norah Jones. I bought her CD when I heard it on a retail listening station. Before long, BA recommended it. Her record snowballed at Smooth Jazz, but it didn't test well until she got all those Grammy nominations and people started to hear her all over TV.

"For average listeners, Jones' single is more important today than it

was nine months ago when we helped break it. Now it's familiar, and there's a reference point for it in people's heads. The sound of the song didn't change when she was anointed the Princess of Pop; only people's perceptions changed."

## Calculate The Risks

When it comes to current vocals, Stiles frequently takes an aggressive approach compared to many of his peers. "I've added some interesting tracks that few Smooth Jazz stations are playing yet, although they are by certified million-plus-selling artists," he says.

"One is Remy Shand's 'Rocksteady,' which has a real springtime, Chicago, WNUA feel — an urban flavor and a beat that moves it forward. His previous hit is working very well for us in gold.

"Another recent vocal add was Norah Jones' 'Cold Cold Heart,' which raised an eyebrow or two. She turned a Hank Williams country tune into a smooth jazz tune that fulfills our criteria for what's cool and hip and has a tinge of urban or jazz sensibility about it.

"With millions of sales, it's not like she's a flash in the pan that we're trying to adopt. She's a bona fide star. I'm very proud that WNUA and KTWW/Los Angeles were the first commercial stations to add Norah Jones.

"In the next week or two we will probably add our edit of a vocal by Urban AC artist Hester Headley, who was the lead in *Aida*. I'm crazy about her song 'I Wish I Wasn't.' It's a very strong contender."

Stiles offers this insight into the programmer's decisionmaking process: "Part of our responsibility is to take calculated risks. You can't do this job without heart and passion. At some point you need to turn your thinking brain off and your emotional brain on and be able to say, 'Oh my God, that song really moves me; put it on the radio!' You'll know



Steve Stiles

quickly if it's working in the mix.

"It's a cliché, but vocals are so essential that a bad one can sound cheesy on an otherwise great Smooth Jazz station, and a hip vocal can give a station that much more credibility."

## High Crossover Acceptance

Edwards calls vocals the glue that holds the format together. "Program directors have different ideas about which vocals may or may not work, but we all agree we need them to make our radio stations accessible to the average listener," he says.

"You need to respect market history. It's a good idea to explore what vocals were played 20 years ago. If you didn't experience those days firsthand, you can always reach out

**"For average listeners, Norah Jones' single is more important today than it was nine months ago when we helped break it."**

Allen Kepler

to others to find local playlists from that time. I recently unearthed old [CHR] KUDL playlists, which showed me what a 40-year-old in Kansas City was listening to in college."

African Americans comprise 13% of the market's population, but with only one Urban station and one Urban AC, Edwards says they are underserved. "That provides us with



**WINNERS' CIRCLE** GRP artist saxophonist Mindi Abair (l) set a record for a new artist's reaching No. 1 on the Smooth Jazz chart with her debut single, "Lucy's." No long ago Abair celebrated her rise to the top after a concert for KIFM/San Diego, a Smooth Jazz station whose PD, Mike Vasquez (center) and Asst. PD/MD Kelly Cole (r) know a thing or two about impressive successes themselves.

a large-window of opportunity," he explains. "KCIY's African-American audience has grown from 20 to 40%.

"Kansas City is a market with strong rock roots. However, we found stronger acceptance for urban crossover music than you might think. That includes early Natalie Cole, Roberta Flack and, of course, selected Motown songs — like Marvin Gaye's 'Grapevine' and The Temptations' 'Just My Imagination,' which we play as a standard.

"We even play Gladys Knight & The Pips' 'Midnight Train to Georgia,' which works beautifully. Ray Charles' 'Georgia on My Mind' works. We like uptempo songs like Patrice Rushen's 'Forget Me Not' or 'Caribbean Queen' by Billy Ocean. It's easy to find material to fit our gold library, because there is a wealth of great music from 10, 20 and 30 years ago."

"Songs by artists like Luther Vandross and Anita Baker tend to be polarizing along racial lines here. I play the ones that work for all segments of our audience. There are others with widely divergent scores, like Vandross' 'So Amazing,' that I choose not to play.

"The most difficult challenge facing Smooth Jazz is current vocals. They add a certain spice and keep a station contemporary and vibrant. However, I shy away from ones I think won't test well, because they might get as many as 20 spins a week — and I don't want to risk making 20 mistakes."

## TALK BACK TO R&R!

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

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**"I shy away from songs I think won't test well, because they might get as many as 20 spins a week — and I don't want to risk making 20 mistakes."**

Mark Edwards

April 4, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MINDI ABAIR Lucy's (GRP/VMG)	835	+57	133126	11	42/0
3	2	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	721	-4	98865	18	37/0
2	3	BONEY JAMES Grand Central (Warner Bros.)	691	-73	98095	23	36/0
5	4	KENNY G Paradise (Arista)	684	+13	119751	20	33/0
6	5	MICHAEL LINGTON Still Thinking Of You (3 Keys)	673	+57	93392	19	37/0
8	6	KIM WATERS Waterfall (Shanachie)	632	+66	96672	10	40/0
7	7	BOB BALDWIN The Way She Looked At Me (Narada)	628	+14	89030	14	39/0
4	8	STEVE COLE Off Broadway (Warner Bros.)	612	-111	87869	27	34/0
9	9	JOAN OSBORNE I'll Be Around (Compendia)	494	+22	47645	23	33/0
11	10	SPYRO GYRA Getaway (Heads Up)	460	+20	64289	8	37/1
12	11	GREG ADAMS 'Sup With That (Ripa/Blue Note)	455	+23	50313	13	35/1
15	12	EUGE GROOVE Rewind (Warner Bros.)	435	+9	60321	5	35/0
17	13	CRUSADERS Viva De Funk (Verve/VMG)	433	+59	56068	5	35/0
16	14	NORAH JONES Come Away With Me (Blue Note/Virgin)	401	+4	45099	12	31/1
10	15	DIANA KRALL Just The Way You Are (Verve/VMG)	399	-54	59383	22	29/0
19	16	CHIELI MINUCCI Kickin' It Hard (Shanachie)	387	+29	45774	9	31/1
18	17	NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	378	+15	34677	6	28/1
20	18	GREGG KARUKAS Your Sweet Smile (N-Coded)	307	-6	29963	17	23/0
21	19	PIECES OF A DREAM Loves Silhouette (Heads Up)	303	+19	34852	7	26/4
25	20	JEFF LORBER Gigabyte (Narada)	263	+65	29811	2	28/4
22	21	NESTOR TORRES Watermelon Man (Shanachie)	261	+5	38579	11	20/0
24	22	J. THOMPSON Tell Me The Truth (AMH)	217	+10	30966	3	17/1
26	23	PAUL HAROCASTLE Desire (Trippin' 'n Rhythm)	197	0	45986	4	14/0
27	24	JONATHAN BUTLER Pata Pata (Warner Bros.)	193	+6	22900	10	16/0
30	25	FOURPLAY Ju-Ju (Bluebird/RCA Victor)	182	+21	25002	3	17/1
<b>Debut</b>	26	DAVID LANZ Romantica (Decca)	158	+3	6544	1	12/0
<b>Debut</b>	27	RICK DERRINGER Hot And Cool (Big3)	154	+31	9975	1	15/3
28	28	CRAIG CHAQUICO Afterglow (Higher Octave)	153	-29	6711	20	17/1
29	29	AL JARREAU Random Act Of Love (GRP/VMG)	152	-11	5868	9	11/0
<b>Debut</b>	30	NELSON RANGELL Look Again (A440 Music Group)	136	+10	18472	1	14/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/23-3/29. 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

**GERALD ALBRIGHT** Old School Jam (GRP/VMG)  
Total Plays: 133, Total Stations: 11, Adds: 0

**WALTER BEASLEY** Precious Moments (N-Coded)  
Total Plays: 112, Total Stations: 12, Adds: 0

**BRIAN MCKNIGHT** Shoulda, Woulda, Coulda (Motown)  
Total Plays: 106, Total Stations: 9, Adds: 2

**LARRY CARLTON** Put It Where You Want It (Warner Bros.)  
Total Plays: 100, Total Stations: 10, Adds: 1

**NORMAN BROWN** The Feeling I Get (Warner Bros.)  
Total Plays: 84, Total Stations: 9, Adds: 0

**MICHAEL MANSON** Keys To My Heart (A440 Music Group)  
Total Plays: 79, Total Stations: 10, Adds: 2

**PHIL COLLINS** Come With Me (Lullaby) (Face Value/Atlantic)  
Total Plays: 67, Total Stations: 4, Adds: 1

**RICHARD ELLIOT** Corner Pocket (GRP/VMG)  
Total Plays: 66, Total Stations: 13, Adds: 7

**JODY WATLEY** Skin Deep (Shanachie)  
Total Plays: 50, Total Stations: 4, Adds: 0

**MAYSA** Simple Life (N-Coded)  
Total Plays: 45, Total Stations: 5, Adds: 1

Songs ranked by total plays

## Most Added\*

www.rindicator.com

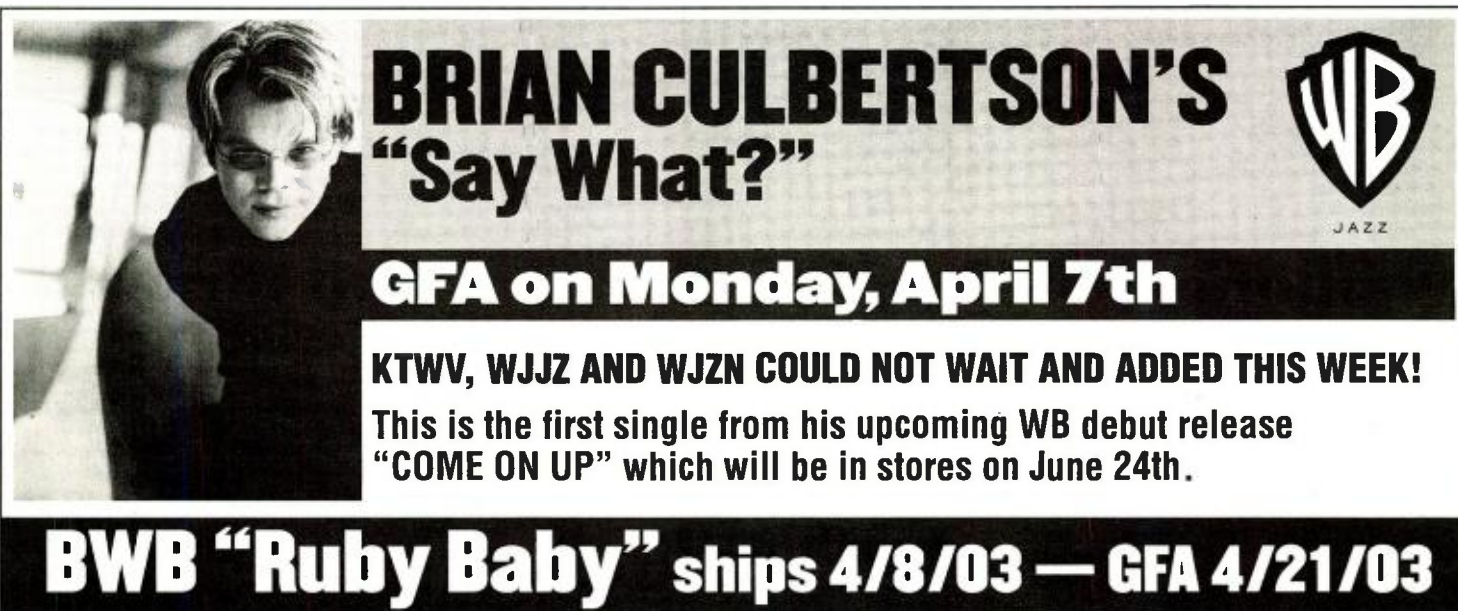
ARTIST TITLE LABEL(S)	ADDS
RICHARD ELLIOT Corner Pocket (GRP/VMG)	7
JEFF LORBER Gigabyte (Narada)	4
PIECES OF A DREAM Loves Silhouette (Heads Up)	4
RICK DERRINGER Hot And Cool (Big3)	3
BRIAN CULBERTSON FISTEVE COLE Say What? (Warner Bros.)	3
MICHAEL MANSON Keys To My Heart (A440 Music Group)	2
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	2
FATTBURGER Sizzlin' (Shanachie)	2
PAUL TAYLOR On The Move (Peak/Concord)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KIM WATERS Waterfall (Shanachie)	+86
JEFF LORBER Gigabyte (Narada)	+85
CRUSADERS Viva De Funk (Verve/VMG)	+59
MINDI ABAIR Lucy's (GRP/VMG)	+57
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+57
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+54
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	+49
RICK DERRINGER Hot And Cool (Big3)	+31
WALTER BEASLEY Precious Moments (N-Coded)	+31
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+29

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE OLIVER High Noon (Native Language)	394
PETER WHITE Who's That Lady? (Columbia)	376
BOB JAMES Morning, Noon & Night (Warner Bros.)	372
BWB Groovin' (Warner Bros.)	324
MARION MEADOWS Tales Of A Gypsy (Heads Up)	254
N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	243
JEFF GOLUB Cold Duck Time (GRP/VMG)	174
NORAH JONES Don't Know Why (Blue Note/Virgin)	163
NATALIE COLE Tell Me All About It (GRP/VMG)	150
RICHARD ELLIOT O.T. (GRP/VMG)	99
MICHAEL MANSON Outer Drive (A440 Music Group)	88
NORMAN BROWN Just Chillin' (Warner Bros.)	86
KENNY G FICHANTE MOORE One More Time (Arista)	84
FOURPLAY Rollin' (Bluebird/RCA Victor)	75
CHUCK LOEB Sarao (Shanachie)	71
SPECIAL EFX Cruise Control (Shanachie)	62



**BRIAN CULBERTSON'S**  
**"Say What?"**

**GFA on Monday, April 7th**

**KTWV, WJZ AND WJZN COULD NOT WAIT AND ADDED THIS WEEK!**

This is the first single from his upcoming WB debut release  
**"COME ON UP"** which will be in stores on June 24th.

**BWB "Ruby Baby" ships 4/8/03 — GFA 4/21/03**



# ON THE RECORD

With  
**Rich McMillan**  
PD, WLVE/Miami



Spring has brought us another cycle of great smooth jazz releases. Suddenly there is a lot of very exciting new music available. Jeff Lorber's "Gigabyte" is an immediate standout record. It's smooth, but it also has an uptempo, true jazz feel. Nelson Rangell's "Look Again" has the strongest hook I've heard in a long time. It's a catchy, simple melody with a finger-poppin' pace.

• J.Thompson's "Tell Me the Truth" is a solid contender. The French whispering vocal may be a bit overdone for some tastes, but the song is still contagious. Fattburger's record "Sizzlin'" is very cool, too, and it's not even a Santana cover. • There's interesting new music from some unlikely sources, such as Jody Watley's latest single. Forget about Shalamar; the more you listen to "Skin Deep," the more you'll like it. Rick Derringer's "Hot & Cool" also deserves consideration. And if you can find it, give a listen to a chill record called "Stiff Jazz," by dZihan & Kamien. Your studio phone will ring off the hook, guaranteed. • It seems as though it's always feast or famine as far as new releases are concerned. The problem is finding room for all of the good ones when they come. Right now there is so much good new music available, it may be difficult to make a wrong decision about adds. This is a bountiful time for new music. Let's make the most of it.

**M**indi Abair's rise to the top of the chart is one of the most dramatic by a debut artist in Smooth Jazz history. For the second week, "Lucy's" (GRP/VMG) retains an effortless grasp on No. 1. KJCD/Denver PD Michael Fischer compares Abair's CD *It Just Happens That Way* to Boney James' 1992 solo debut, *Trust*. "How often do you hear a record on which every single track is good enough for airplay?" Fischer asks ... Richard Elliot's "Corner Pocket" (GRP/VMG) sweeps No. 1 Most Added honors with seven adds, including WJZW/Washington and KOAI/Dallas. The track moves up to 13 plays at KTWV (The Wave)/Los Angeles ... Brian Culbertson's slammin' "Say What?" (Warner Bros.) went right on The Wave and WJZZ/Philadelphia this week, in advance of its official add date. This one is an automatic add ... Jeff Lorber's "Gigabyte" (Narada) makes the largest chart move: 25-20\*. The track's momentum continues to surge as four reporters, including WQCD/New York, add it ... Speaking of Lorber, KSSF/San Francisco is giving **Hidden Beach's** "Electric Relaxation" (Epic) — which features the keyboard legend — top current rotation: 31 plays. The tune sounds incredible on the air. I encourage you to give it a serious listen. So much good music, such short playlists.



— Carol Archer, Smooth Jazz Editor

## Reporters

- |   |  |  |
|---|--|--|
| <b>WZMR/Albany, NY</b><br>PD/MD: Tim Durkee<br>JEFF LORBER "Gigabyte"   | <b>KOAS/Las Vegas, NV</b><br>DM: Vic Clements<br>PD/MD: Erik Foxx<br>No Adds   | <b>KSSJ/Sacramento, CA</b><br>PD: Lee Hanson<br>APD: Ken Jones<br>ROMAN JONES "Come<br>PIECES OF A DREAM "Sittoune"  |
| <b>KAJZ/Albuquerque, NM</b><br>PD: Paul Lavole<br>MD: Jeff Young<br>BRIAN CULBERTSON "What"<br>J. THOMPSON "True"                                   | <b>KTWV/Los Angeles, CA</b><br>PD: Paul Goldstein<br>APD/MD: Ralph Stewart<br>CULBERTSON "HOLE "What"                          | <b>WSSM/St. Louis, MO</b><br>PD: David Myers<br>1 JEFF LORBER "Gigabyte"   |
| <b>WJZZ/Atlanta, GA</b><br>PD/MD: Nick Francis<br>1 CHRIS CHAMBERLAIN "Hole"  | <b>WJZN/Memphis, TN</b><br>PD: Norm Miller<br>1 RICHARD ELLIOT "Come"<br>UNWRAPPED VOL. 2 "Sticker"<br>CULBERTSON "HOLE "What" | <b>KBZV/Salt Lake City, UT</b><br>PD/MD: Rob Riesen<br>1 COUNTRY CROWS "True"  |
| <b>KSMJ/Bakersfield, CA</b><br>PD/MD: Chris Townshend<br>NELSON RANGELL "Look"<br>STREETWIZE "Sticker"  | <b>WLVE/Miami, FL</b><br>PD: Rich McMillan<br>PIECES OF A DREAM "Sittoune"   | <b>KJFM/San Diego, CA</b><br>PD: Mike Vasquez<br>APD/MD: Kelly Cole<br>1 PAUL TAYLOR "How"<br>1 SPYRO SYRO "Gimme"   |
| <b>WNUA/Chicago, IL</b><br>DM: Bob Kaake<br>PD: Steve Stiles<br>PAUL TAYLOR "How"   | <b>WJZZ/Milwaukee, WI</b><br>DM/MD: Steve Scott<br>5 BRIAN MCGHEE "Wonder"   | <b>KKSF/San Francisco, CA</b><br>PD: Steve Williams<br>No Adds   |
| <b>WNVV/Cleveland, OH</b><br>PD/MD: Bernie Kimble<br>5 FATTBURGER "Sizzlin'"<br>LARRY CARLTON "What"  | <b>KSBR/Mission Viejo, CA</b><br>DM/MD: Terry Wedel<br>MD: Susan Karshay<br>1 CHRIS BOTTI "Hole"<br>1 FATTBURGER "Sizzlin'"    | <b>KMGQ/Santa Barbara, CA</b><br>PD: Mark De Anda<br>APD/MD: Steve Bauer<br>RICK DERRINGER "Cool"  |
| <b>WJZA/Columbus, OH</b><br>DM/MD: Bill Herman<br>APD: Gary Walter<br>RICHARD ELLIOT "Come"   | <b>KRVV/Modesto, CA</b><br>PD: Jim Bryan<br>MD: Doug Wolff<br>1 HAYES "Lil"<br>3 RICHARD ELLIOT "Come"                         | <b>KJZY/Santa Rosa, CA</b><br>PD: Gordon Zlot<br>APD/MD: Rob Singleton<br>2 RICK DERRINGER "Cool"<br>2 CHRIS BOTTI "Hole"  |
| <b>KOAI/Dallas-Ft. Worth, TX</b><br>DM/MD: Kurt Johnson<br>APD/MD: Bret Michael<br>RICHARD ELLIOT "Come"  | <b>WQCD/New York, NY</b><br>DM: John Walton<br>PD/MD: Charley Cannolly<br>JEFF LORBER "Gigabyte"<br>RICK DERRINGER "Cool"      | <b>KWJZ/Seattle-Tacoma, WA</b><br>PD: Carol Handley<br>MD: Diana Rose<br>No Adds   |
| <b>KJCD/Denver-Boulder, CO</b><br>PD/MD: Michael Fischer<br>15 PAUL COLLINS "Come"<br>11 FOURPLAY "Lil"   | <b>WJCD/Norfolk, VA</b><br>DM: Daisy Davis<br>APD/MD: Larry Hollowell<br>2 PAXTON MCALTON "Stool"                              | <b>WEB/Springfield, MA</b><br>PD: Ben Casey<br>MD: Darrel Cotting<br>15 SCHEER MACKEY "Real"<br>14 NICKI PATTON "Come"<br>14 NICKI PATTON "Come"<br>13 JIM LITCHER "Parade"<br>12 SPINNA "Lil"<br>11 BRADY BROWN "Lil"<br>11 BRADY BROWN "Lil"<br>10 SASSAMORA "Lil"<br>8 TONYA CHAMBERLAIN "Hole"<br>8 LETHA "Hole" |
| <b>KVJZ/Des Moines, IA</b><br>PD: Mike Stakemore<br>MD: Becky Taylor<br>GREG ADAMS "Who"  | <b>WLOO/Orlando, FL</b><br>PD: Brian Morgan<br>MD: Patricia James<br>No Adds   | <b>WSJT/Tampa, FL</b><br>DM/MD: Ross Block<br>MD: Kathy Curtis<br>No Adds  |
| <b>WVMV/Detroit, MI</b><br>PD: Tom Steaker<br>MD: Sandy Kovach<br>No Adds   | <b>WJZZ/Philadelphia, PA</b><br>PD: Michael Tozzi<br>MD: Frank Childs<br>MICHAEL MANSOR "Heart"<br>CULBERTSON "HOLE "What"     | <b>WJZW/Washington, DC</b><br>DM: Kenny King<br>PD: Carl Anderson<br>MD: Renee DePuy<br>RICHARD ELLIOT "Come"  |
| <b>KUJZ/Eugene, OR</b><br>PD: Chris Crowley<br>AL JARREAU "Secrets"<br>MICHAEL MANSOR "Heart"   | <b>KYOT/Phoenix, AZ</b><br>PD: Shaun Holly<br>APD/MD: Angie Handa<br>No Adds   | <b>JRN/Jones NAC/National</b><br>PD: Steve Hibbard<br>MD: Cheri Marquart<br>1 DOC POWELL "True"<br>1 RICHARD ELLIOT "Come"   |
| <b>KEZL/Fresno, CA</b><br>DM: Scott Keith<br>PD/MD: J. Weidenheimer<br>1 JEFF LORBER "Gigabyte"<br>1 COLE SPENCER "Hole"<br>1 RICHARD ELLIOT "Come" | <b>KJZS/Reno, NV</b><br>Acting PD: Harry Reynolds<br>MD: Doug Thomas<br>No Adds  | <b>42 Total Reporters</b>  |
| <b>WYJZ/Indianapolis, IN</b><br>PD/MD: Carl Frye<br>CHRIS CHAMBERLAIN "Hole"<br>PIECES OF A DREAM "Sittoune"  | <b>WJZZ/Richmond, VA</b><br>PD: Reid Snider<br>PIECES OF A DREAM "Sittoune"  | <b>41 Current Playlists</b>  |
| <b>KCIY/Kansas City, MO</b><br>PD: Mark Edwards<br>MD: Michelle Chase<br>No Adds  |  | <b>Did Not Report, Playlist Frozen (1):</b><br>KNIK/Anchorage, AK  |

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KKL T CIMX KLT Y WDV KZLA WZTR KWJ KWNZ

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America's Best Testing Active Rock Songs 12+  
For The Week Ending 4/4/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DISTURBED</b> Remember (Reprise)	4.23	4.22	92%	16%	4.25	95%	17%
<b>DISTURBED</b> Prayer (Reprise)	4.17	4.18	96%	29%	4.14	99%	33%
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	4.12		68%	11%	4.13	72%	11%
<b>MUDVAYNE</b> Not Falling (Epic)	4.11	4.13	86%	19%	4.11	91%	19%
<b>GODSMACK</b> Straight Out Of Line (Republic/Universal)	4.06	4.01	89%	13%	4.13	94%	11%
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	4.03	3.97	90%	17%	4.14	96%	18%
<b>CHEVELLE</b> The Red (Epic)	4.01	4.06	94%	40%	3.99	97%	44%
<b>TRAPT</b> Headstrong (Warner Bros.)	4.01	4.10	87%	19%	3.99	89%	21%
<b>CHEVELLE</b> Send The Pain Below (Epic)	4.00	4.02	77%	10%	3.96	82%	13%
<b>STONE SOUR</b> Inhale (Roadrunner/IDJMG)	3.98	4.04	70%	9%	3.92	76%	12%
<b>SEETHER</b> Fine Again (Wind-up)	3.93	4.04	90%	28%	3.89	92%	32%
<b>RA</b> Do You Call My Name (Republic/Universal)	3.93	3.99	71%	18%	3.98	73%	20%
<b>SOCIAL BURN</b> Down (Elektra/EEG)	3.91	3.89	78%	15%	3.83	79%	19%
<b>SALIVA</b> Always (Island/IDJMG)	3.89	3.92	96%	40%	3.76	98%	47%
<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	3.86	3.92	92%	18%	3.81	95%	19%
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.83	3.79	99%	41%	3.78	100%	45%
<b>STEREOMUD</b> Breathing (Columbia)	3.79	3.96	53%	8%	3.76	55%	9%
<b>FOO FIGHTERS</b> All My Life (Roswell/RCA)	3.78	3.80	95%	40%	3.86	97%	40%
<b>BLINDSIDE</b> Sleepwalking (Elektra/EEG)	3.77	3.73	43%	6%	3.74	47%	7%
<b>(HED) PLANET EARTH</b> Blackout (Volcano/Live)	3.71	3.62	62%	9%	3.60	67%	11%
<b>SALIVA</b> Rest In Pieces (Island/IDJMG)	3.70	3.77	68%	12%	3.57	70%	14%
<b>QUEENS OF THE STONE AGE</b> No One Knows (Interscope)	3.68	3.70	94%	41%	3.86	97%	39%
<b>BREAKING BENJAMIN</b> Skin (Hollywood)	3.68	3.74	45%	6%	3.64	48%	7%
<b>FOO FIGHTERS</b> Times Like These (Roswell/RCA)	3.66	3.59	90%	24%	3.73	93%	22%
<b>OLEANDER</b> Hands Off The Wheel (Sanctuary/SRC)	3.66	3.75	50%	9%	3.59	51%	8%
<b>REVIS</b> Caught In The Rain (Epic)	3.61	3.60	35%	5%	3.51	39%	7%
<b>COLD</b> Stupid Girl (Geffen/Interscope)	3.58	3.63	54%	9%	3.53	55%	10%
<b>THEORY OF A DEAD MAN</b> Make Up Your Mind (Roadrunner/IDJMG)	3.57	3.79	66%	16%	3.42	69%	19%
<b>RED HOT CHILI PEPPERS</b> Can't Stop (Warner Bros.)	3.41	3.33	94%	39%	3.39	96%	39%

Total sample size is 529 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 say they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407-523-7272. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## New & Active

- QUEENS OF THE STONE AGE** Go With The Flow (Interscope)  
Total Plays: 58, Total Stations: 10, Adds: 4
- FORTY FOOT ECHO** Save Me (Hollywood)  
Total Plays: 56, Total Stations: 8, Adds: 1
- ACROMA** Sun Rises Down (Republic/Universal)  
Total Plays: 28, Total Stations: 8, Adds: 3
- LIVE** Heaven (Radioactive/MCA)  
Total Plays: 20, Total Stations: 6, Adds: 6
- CLOSURE** Look Out Below (TVT)  
Total Plays: 13, Total Stations: 6, Adds: 5
- SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)  
Total Plays: 12, Total Stations: 19, Adds: 19
- CAVE IN** Anchor (RCA)  
Total Plays: 12, Total Stations: 14, Adds: 12
- 12 STONES** Crash (Wind-up)  
Total Plays: 8, Total Stations: 13, Adds: 13

Songs ranked by total plays

## Indicator

### Most Added\*

- SHINEDOWN** Fly From The Inside (Atlantic)
- BLACK LABEL SOCIETY** Stillborn (Spitfire)
- POWERMAN 5000** Free (DreamWorks)
- COLD** Stupid Girl (Flip/Geffen/Interscope)
- PRESENCE** Tonz Of Fun (Curb)
- 12 STONES** Crash (Wind-up)
- CAVE IN** Anchor (RCA)
- 3 DOORS DOWN** The Road I'm On (Republic/Universal)
- AFI** Girl's Not Grey (DreamWorks)
- SEETHER** Driven Under (Wind-up)
- MUDVAYNE** Not Falling (Epic)
- REVIS** Caught In The Rain (Epic)
- BREAKING BENJAMIN** Skin (Hollywood)
- DOUBLEDRIVE** Imprint (Roadrunner/IDJMG)
- SYSTEMATIC** Leaving Only Scars (Elektra/EEG)
- FINCH** What It Is To Burn (Drive-Thru/MCA)

## Reporters

<p><b>WOK/Albany, NY</b> PD: Chris Walker 1. BLACK LABEL SOCIETY "Stillborn" 12 STONES "Crash" CAVE IN "Anchor" SHINEDOWN "Teaser" QUEENS OF "The Red" SALIVA "Always"</p> <p><b>KZRX/Amarillo, TX</b> PD: Eric Slayter 1. LIVE "Teaser" 2. POWERMAN 5000 "Free"</p> <p><b>WVAB/Altoona-Greensburg, PA</b> PD: Guy Dark 1. LIVE "Teaser"</p> <p><b>WCHZ/Augusta, GA</b> OM: Harley Orv PD: Chuck Williams 1. BLACK LABEL SOCIETY "Stillborn" SHINEDOWN "Teaser" UFO "Teaser"</p> <p><b>KRAB/Bakersfield, CA</b> PD: Denny Sparks CAVE IN "Anchor"</p> <p><b>WYY/Baltimore, MD</b> OM: Kerry Plackmeyer PD: Dave Hill AP/MD: Rob Hectman No Adds</p> <p><b>WCPN/Bird-Garrett, MS</b> OM: Wynne Watkins MD: Mitch Fox 1. SILENT SILENT "Teaser" 12 STONES "Crash" CAVE IN "Anchor"</p> <p><b>WAFF/Boston, MA</b> PD: Cash Hastings Intern MD: Melissa Carrie 1. BLACKSIDE "Teaser" 2. POWERMAN 5000 "Free" 3. PRESENCE "Teaser" 4. SEETHER "Teaser" SILENT SILENT "Teaser"</p> <p><b>WRXO/Chattanooga, TN</b> PD: Bone MD: Dave Spain BLACK LABEL SOCIETY "Stillborn" SILENT SILENT "Teaser"</p>	<p><b>KRQR/Chicago, CA</b> PD/MD: Dan Sandoval 2. ACROMA "Sun" CLOSURE "Teaser" SHINEDOWN "Teaser" SILENT SILENT "Teaser"</p> <p><b>WVNS/Cleveland, OH</b> PD: Jim Trapp MD: Shale 29. LINDSEY FAYE "Somewhere" 15. DOUBLEDRIVE "Imprint" 7. REVIS "Teaser" 1. TRAPT "Headstrong" UNLTD "Teaser"</p> <p><b>KLD/Colorado Springs, CO</b> 1. LIVE "Teaser" AP: Matt Gentry 6. SEETHER "Teaser"</p> <p><b>WRZZ/Columbus, OH</b> PD: Hal Fish AP/MD: Ricard Hunter 1. EVANESCENCE "Lay" 2. POWERMAN 5000 "Free" 1. PRESENCE "Teaser"</p> <p><b>KEGL/Dallas-Ft. Worth, TX</b> PD: Mac Dugan AP/MD: Chris Ryan MD: Cindy Scull No Adds</p> <p><b>KBP/Denver-Boulder, CO</b> PD: Bob Richards AP/MD: Willie B. 1. BLACK LABEL SOCIETY "Stillborn" PRESENCE "Teaser" TRAPT "Teaser"</p> <p><b>KAZR/Des Moines, IA</b> PD: Sean Elliot MD: Jo Michaels 1. CLOSURE "Teaser" CAVE IN "Anchor" SHINEDOWN "Teaser" SILENT SILENT "Teaser" SYSTEMATIC "Teaser"</p> <p><b>WRIF/Detroit, MI</b> OM/MD: Doug Poddell AP/MD: Mark Punnington MD: Smack Taylor 12 STONES "Crash" 12 STONES "Crash" SHINEDOWN "Teaser"</p> <p><b>WGBF/Enterprise, IN</b> PD: Fabio AP/MD: Nick Nock BLACK LABEL SOCIETY "Stillborn" POWERMAN 5000 "Free" PRESENCE "Teaser"</p>	<p><b>WVBN/Flint, MI</b> OM/MD: Brian Skiddow MD: Tony LaBrie 12 STONES "Crash" CAVE IN "Anchor" SILENT SILENT "Teaser" SILENT SILENT "Teaser"</p> <p><b>KRZV/Fresno, CA</b> OM/MD: E. Curtis Johnson MD: Rick Poddman SILENT SILENT "Teaser"</p> <p><b>WRUC/Ft. Myers, FL</b> 12 STONES "Crash" SILENT SILENT "Teaser"</p> <p><b>WYTY/Ft. Wayne, IN</b> OM: Jim Fox 2. BLACK LABEL SOCIETY "Stillborn" SILENT SILENT "Teaser" POWERMAN 5000 "Free"</p> <p><b>WRUF/Gainesville-Ocala, FL</b> PD: Harry Guetoni MD: Ryan Horn EVANESCENCE "Lay" LIVE "Teaser"</p> <p><b>WLO/Grand Rapids, MI</b> AP/MD: Sean Kelly MD: Mark Feurle QUEENS OF "The Red" SILENT SILENT "Teaser"</p> <p><b>WZDR/Green Bay, WI</b> PD/MD: Roseanne Steele 87 "Teaser" BLACK LABEL SOCIETY "Stillborn"</p> <p><b>WXRQ/Greenville, NC</b> PD: Brian Richman AP/MD: Lu Valeriano 1. CAVE IN "Anchor" BLACK LABEL SOCIETY "Stillborn"</p> <p><b>WTPJ/Greenville, SC</b> PD: Mark Hendrix MD: Smack Taylor MD: Sig Marty SILENT SILENT "Teaser"</p> <p><b>WQXA/Harrisburg, PA</b> PD: Claudine DeLorenzo MD: Nixon 12 LIVE "Teaser" LIVE "Teaser" SILENT SILENT "Teaser"</p> <p><b>WXCZ/Lexington-Fayette, KY</b> AP/MD: Clyde Bane MD: Suez Boe BLACK LABEL SOCIETY "Stillborn" LIVE "Teaser" POWERMAN 5000 "Free"</p>	<p><b>WCCC/Hartford, CT</b> OM/MD: Brian Skiddow AP/MD: Mike Karolyi 12 STONES "Crash" CAVE IN "Anchor" SILENT SILENT "Teaser" SILENT SILENT "Teaser"</p> <p><b>KPO/Honolulu, HI</b> PD: J.J. Michaels AP/MD: Pi Sush MD: Frank Webb CAVE IN "Anchor"</p> <p><b>WAKD/Huntington, WV</b> PD/MD: Paul Ouland 2. SHINEDOWN "Teaser"</p> <p><b>WRIT/Huntsville, AL</b> OM: Rob Harder PD/MD: Jindoo Wood AP: Joe Kunar 12 STONES "Crash" CLOSURE "Teaser" QUEENS OF "The Red" SILENT SILENT "Teaser"</p> <p><b>KORC/Kansas City, MO</b> AP/MD: Bob Edwards AP/MD: Don Johnston 1. ACROMA "Sun" PRESENCE "Teaser" SILENT SILENT "Teaser"</p> <p><b>KLFX/Killeen-Temple, TX</b> PD/MD: Bob Fonda 10. SYSTEMATIC "Teaser" 29. BREAKING BENJAMIN "Skin" 18. FROM ZERO "Teaser" 10. POWERMAN 5000 "Free" 13. PRESENCE "Teaser"</p> <p><b>WJXD/Lansing, MI</b> OM: Bob Olson MD: Kevin Conrad No Adds</p> <p><b>KOMP/Las Vegas, NV</b> PD: John Griffin MD: Sig Marty No Adds</p> <p><b>WXCZ/Lexington-Fayette, KY</b> AP/MD: Clyde Bane MD: Suez Boe BLACK LABEL SOCIETY "Stillborn" LIVE "Teaser" POWERMAN 5000 "Free"</p>	<p><b>KBLZ/Lincoln, NE</b> OM: Julie Gado PD: E.J. Marshall AP: Sperry MD: Samantha Knight QUEENS OF "The Red" SHINEDOWN "Teaser" SILVER "Teaser"</p> <p><b>WTFX/Louisville, KY</b> OM: Michael Lee MD: Frank Webb COLD "Teaser" 28. SEETHER "Teaser" 19. SEETHER "Teaser" 19. SEETHER "Teaser" 19. SEETHER "Teaser" 19. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser" 6. SEETHER "Teaser"</p> <p><b>KRUC/Madison, WI</b> OM: Wes Hoemann 1. MUDVAYNE "Teaser" PRESENCE "Teaser"</p> <p><b>WJMO/Madison, WI</b> PD: Mike Stern MD: Marilyn Mae No Adds</p> <p><b>WGR/Manchester, NH</b> 1. BLACK LABEL SOCIETY "Stillborn" 2. RA "Teaser" CAVE IN "Anchor" 1. AUDIOGLASS "Teaser"</p> <p><b>WLZR/Milwaukee, WI</b> No Adds</p> <p><b>KOOR/Minneapolis, MN</b> OM: Dave Hamilton AP/MD: Chris Edwards MD: Pablo SHINEDOWN "Teaser" CLOSURE "Teaser"</p>	<p><b>KMRD/Midwest, CA</b> OM/MD: Jack Papp AP: Matt Foley ACROMA "Sun" SILVER "Teaser" SILENT SILENT "Teaser"</p> <p><b>WRAT/Monmouth-Ocean, NJ</b> OM: Danny Sullivan AP/MD: Robyn Lane 13. BLACK LABEL SOCIETY "Stillborn" 13. BLACK LABEL SOCIETY "Stillborn" COLD "Teaser"</p> <p><b>WZLZ/Myrtle Beach, SC</b> PD: Brian Richman AP/MD: Charley BLUR "Teaser" CAVE IN "Anchor" SEETHER "Teaser"</p> <p><b>WHOR/Norfolk, VA</b> PD: Harvey Kujan AP/MD: Tim Parker 12 STONES "Crash" SILENT SILENT "Teaser"</p> <p><b>KATV/Oklahoma City, OK</b> OM: Chris Baker MD: Steve Daniels REVIS "Teaser" STONE SOUR "Teaser"</p> <p><b>KRUC/Omaha, NE</b> PD: Erik Anderson MD: Jon Terry No Adds</p> <p><b>WTKO/Omaha, NE</b> 3. LIVE "Teaser" DOUBLEDRIVE "Teaser"</p> <p><b>WTKO/Pennsacola, FL</b> MD: Pat Marshall 12 STONES "Crash" SLAVES ON SOPE "Teaser"</p> <p><b>WVDE/Portland, OR</b> OM: Dave Adams AP/MD: Al Nune 2. SHINEDOWN "Teaser"</p> <p><b>WRBS/Raleigh-Durham, NC</b> OM/MD: Andy Meyer 10. 3 DOORS DOWN "Teaser" 1. ALL-AMERICAN REACTS "Teaser" 2. AFI "Teaser"</p> <p><b>KDOT/Reno, NV</b> PD: Eric Anderson 2. SEETHER "Teaser" PRESENCE "Teaser"</p> <p><b>WVVE/Rochester, NY</b> MD: Paul Marshall 12 STONES "Crash" CLOSURE "Teaser"</p> <p><b>WTKO/Sacramento, CA</b> Srs. Mgr.: Curtis Johnson PD: Pat Marshall 12 STONES "Crash" SLAVES ON SOPE "Teaser"</p> <p><b>WVDE/Portland, OR</b> MD: Matt Bahan 5. COLD "Teaser" 12 STONES "Crash"</p> <p><b>WYSP/Philadelphia, PA</b> OM/MD: Tim Sabean AP/MD: Rich DeSisto 1. BLACK LABEL SOCIETY "Stillborn" STONE SOUR "Teaser"</p> <p><b>WZBH/Salisbury, MD</b> PD: Shawn Murphy AP/MD: Miko Hunter No Adds</p>	<p><b>KSSS/San Antonio, TX</b> OM: Vinyl Thompson PD: Kevin Vargas MD: C.J. Cruz 10. FOO FIGHTERS "Teaser"</p> <p><b>KMOZ/San Diego, CA</b> Dir/Prod: Jim Richards AP/MD: Shauna Moran-Brown 2. SHINEDOWN "Teaser" 2. CHEVELLE "Teaser" PRESENCE "Teaser"</p> <p><b>KURQ/San Luis Obispo, CA</b> PD/MD: Adam Burns BLACK LABEL SOCIETY "Stillborn" REVIS "Teaser"</p> <p><b>WRBR/South Bend, IN</b> OM/MD: Ron Shyster MD: Eric Shyster No Adds</p> <p><b>KJTO/Spokane, WA</b> OM: Brent Michaels MD: Ken Richards MD: Barry Bennett 1. BLACK LABEL SOCIETY "Stillborn" 12 STONES "Crash" CAVE IN "Anchor" SILENT SILENT "Teaser" SILENT SILENT "Teaser"</p> <p><b>KCTC/Michigan, KS</b> PD: D.C. Carter MD: Rick Thomas 1. COLD "Teaser"</p> <p><b>WBSX/Willcox-Barra, PA</b> OM: Jules Piley PD: Chris Lloyd MD: Rick Thomas No Adds</p>	<p><b>WLZJ/Springfield, MA</b> PD: Scott Laurent MD: Becky Potolotsky BREAKING BENJAMIN "Skin" CAVE IN "Anchor" DOUBLEDRIVE "Teaser" SHINEDOWN "Teaser" SYSTEMATIC "Teaser"</p> <p><b>KZRQ/Springfield, MD</b> OM: Dave DeFranco MD: George Spantakater 12. COLD "Teaser" 1. SEETHER "Teaser" 1. DOUBLEDRIVE "Teaser" 1. SHINEDOWN "Teaser"</p> <p><b>WOXT/Tampa, FL</b> OM: Brad Herdin PD: Rick Schmidt AP/MD: Carl Harris MD: Laura Phillips REVIS "Teaser"</p> <p><b>KRTQ/Tulsa, OK</b> PD: Chris Kelly AP/MD: Kelly Garrett 4. COLD "Teaser" COLD "Teaser"</p> <p><b>WVLE/Springfield, IL</b> PD: Ray Lytle AP/MD: The Bleach MD: Rocky 3. DOUBLEDRIVE "Teaser" FOOT LOCKED "Teaser" SILENT SILENT "Teaser" SLAVES ON SOPE "Teaser"</p>
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\* Monitored Reporters  
74 Total Reporters  
58 Total Monitored  
16 Total Indicator





# Excitement Behind The X

It's all about the music

**W**QXA (The X)/Harrisburg began in the Rock genre in the spring of '95 as an Alternative outlet before it flipped to Active Rock in September 1997. *The Howard Stern Show* became a benchmark for The X, beginning in the spring of '96. PD Claudine DeLorenzo joined the Citadel station as MD in October '95 and rose to PD in August '98.

Less than 200 miles from New York City; Washington, DC; Baltimore; Philadelphia; and Pittsburgh, Harrisburg is undergoing a period of growth in technology, night life and economic development.

The X can be credited with making rock night life happen in Pennsylvania's capital city. "We're the only ones leading the market on new music," DeLorenzo says. "Sometimes we're early on the things we believe in, other times we're not so early. It all depends on whether we think our support will mesh with the marketing plan of the label and if we'll be able to have a significant impact."

Though the station doesn't strive to be a new-music leader, the result is the same, thanks to DeLorenzo's and MD Nixon's intense love of the music. "We're music lovers, and we listen to music ahead of time. But it has to make sense; it has to be a great record. We don't have research here. For the most part, we program com-



**Claudine DeLorenzo**

pletely by gut. Sometimes we're proven wrong about a song, and sometimes we're right."

## Prying For Info

DeLorenzo is extremely interested in label marketing plans, far beyond add dates, which she says are the only info labels typically share with radio. "I really try to pry

and get into the record company's head," she says.

"What are they planning to do with the band? Are they going to bring them to the marketplace? Is there setup? Do they hear more than one single? What kind of tours do they want to get? These are all questions we ask. Many times all they care about is the add date."

She doesn't blame the labels for not having the info readily available, however. "They're short-staffed," she says. "They're running full speed ahead most of the time. They're always chasing their tail too. By the time the local gets the marketing plan, it's already in play.

"But sometimes the add dates are crap. When we have a record for two weeks, don't tell me we can't play it but K-Rock [WXRK/New York] can. The add game is usually frustrating for the smaller markets. When top 10 markets add something, it's cool. But market 75, shame on you.

**"If you watch our playlist, you'll see that the smart thing is to put us on both formats' mailing lists if you want us to be aware of things."**

"Other times the add date doesn't make sense because they'll give you the single in December and the album isn't coming out until March. I'm not trying to say I know their job better than they do — I don't. I believe in record companies, as far as the people I work with, and I believe in the partnership. I know we're not always after the same goals, but there are times we can work in synergy."

## Crossing The Line

One way a record will land early airplay on The X is when listeners are already asking for it, which happens when a band releases a video to MTV before releasing the music to radio. Another reason for an early add is if a band is scheduled to come to the market to do a show. DeLorenzo says, "For example, we added Stereomud early, but we worked with Columbia on it, and they knew in advance what we were doing.

"Stereomud were coming here to do a big show for us in January. To wait until after that to add the record would have been silly. They were here in November, were coming back in January, and the album was done. In fact, they played it for our listeners on their bus. So it made sense to play it early, and the label supported that."

DeLorenzo admits that The X playlist can cause confusion for those outside the market. "We confuse the hell out of people, because we cross the lines between Active and Alternative, and they don't always know what to work us on," she says. "We keep telling them to make us aware of everything that's out there in both worlds.

"But we're not going to play something just because everyone else tells us we should. It made sense for us to add Coldplay, but we had to go out of our way to get the music. If you watch our playlist, you'll see that the smart thing is to put us on both formats' mailing lists if you want us to be aware of things."

## Local Motion

The greatest strength of The X might be its nurturing relationship with local bands. DeLorenzo lists some of the events that support locals: "I host a show called *X Under the Radar* Sunday nights. We're currently working on our *X Under the Radar, Volume 2* CD, which we sell to benefit charity.

"The Millennium New Music Conference is a really big event here. The seventh year just took place in February. We had 300 bands in three nights at 25 venues. We broadcast live, and we have visibility at every bar and every venue. Both Nixon and I sit on a panel; we do mentoring with bands.

"I also host an *X Under the Radar* night at a club. Two unsigned bands play. We put local bands on our major events. Recently, we put Negative Space and Mercury on our Snowblast concert. Negative Space alone draw 800-plus kids. We used to have Fuel on our events before they were signed.

"Those are some of the avenues that help bands besides airplay. Last summer we did Sandblast and six of the seven bands were local artists. We don't have major acts coming through here all the time, so we create our own celebrities.

"We have an unbelievable amount of talent here — you'd be blown away. If an A&R person wanted to, they could spend a week in my office going through the music and find a handful of moneymakers.

"We're pretty sure Negative Space are going to get signed. There's also interest in Mercury and Spine Belt. The Underwater are making a lot of noise, and they've picked up HK Management."

WQXA led the bandwagon on Fuel, bringing them to national attention. But the station was also early on Linkin Park, Hoobastank, Trapt, Jimmy Eat World and Saliva. Certainly that group of artists underscores the variety on the station's playlist.

## Making A Difference

When asked what she does to stay in touch with the demo, DeLorenzo retorts, "Was I ever in it?

Was I ever a man? Seriously, just go to events and talk to people. Ask them questions. I respond to every e-mail from listeners, interact with listeners at shows and ask the salespeople to tell me what they're hearing on the street. I'm always asking everyone questions — what they like, what they don't like, why and why not."

**"If an A&R person wanted to, they could spend a week in my office going through the music and find a handful of moneymakers."**

What also helps is that DeLorenzo is a fan herself. "I'm one of the music people," she says. "I love radio — but for the music part of it. I'm not the kind of programmer who has a catalog of airchecks they've saved over the years. I'm the PD with walls of CDs and scrapbooks filled with concert tickets. I get and understand radio and work well with my sales manager, but I get excited about it being entertainment.

"We had a great response at a show recently with Trapt, The Exies and Stage. We've been supporting Stage forever; Trapt and The Exies came in January, when no one knew who they were. This time the show was packed, and we had listeners coming up and telling us how much they love that we put these events together and thanking us for it.

"We consistently get that kind of response. They feel that if The X didn't bring any of these bands here, they'd never get to see them. It's a great feeling to know that we do make somewhat of a difference."

DeLorenzo's favorite artist pick for this quarter is Stage. "Play Stage, and play it loud!" she says. "Also, Linkin Park are huge already, but I love the band and really like the new album so far. Of course, I need to listen to it a few more times, since I only got it yesterday. I think they're going to be around for a while. I really want this album to be as brilliant as the last."

## TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

max@radioandrecords.com



**A CHICO JOYRIDE** Oleander paid a visit to KRQR/Chico, CA recently while on tour in support of their new Sanctuary release, *Joyride*. Pictured (l-r) are guitarist Ric Ivanisevich, KRQR PD Dain Sandoval, drummer Scott Devours and bassist Doug Eldridge.

# THE FALL of Bob & Tom

#1 or #2 in 70 Markets Across America

STATION/MARKET	ARBITRON BOOK	MEN 25-54 SHARE	RANK
KSHE/St. Louis	Fall '02	13.4	#1
WOFX/Cincinnati	Fall '02	12.5	#1
KBER/Salt Lake City	Fall '02	10.3	#1
WFBO/Indianapolis	Fall '02	28.8	#1
WBUZ/Nashville	Fall '02	12.3	#1
WKGR/West Palm Beach	Fall '02	11.5	#1
WQMF/Louisville	Fall '02	12.3	#2
WTUE/Dayton	Fall '02	21	#1
WARO/Ft. Myers	Fall '02	12.7	#2
KJFX/Fresno	Fall '02	12.6	#1
WIOT/Toledo	Fall '02	14.5	#1
KHKK/Stockton	Fall '02	14.6	#1
WRFQ/Charleston, SC	Fall '02	9.9	#2
WKQQ/Lexington	Fall '02	14.8	#1
WFWI/Ft. Wayne	Fall '02	14.2	#1
WNCD/Youngstown	Fall '02	17	#1t
WJXQ/Lansing	Fall '02	21.6	#1
KKGL/Boise	Fall '02	12	#1
KHKK/Modesto	Fall '02	23	#1
WILZ-WYLZ/Saginaw	Fall '02	14.1	#1
KIOC/Beaumont	Fall '02	16	#1
WOZZ/Appleton	Fall '02	27.2	#1
WMGM/Atlantic City	Fall '02	13.1	#1
WGLO/Peoria	Fall '02	27.3	#1
KXUS/Springfield	Fall '02	16.2	#1
KFLY/Eugene	Fall '02	12.8	#1t
WXRX/Rockford	Fall '02	22	#1
WGBF/Evansville	Fall '02	12.8	#2
WOUR/Utica-Rome	Fall '02	12.6	#2
WQHZ/Erie	Fall '02	21.8	#1
WRBR/South Bend	Fall '02	18.2	#1
KTGL/Lincoln	Fall '02	12.6	#1
WKLC/Charleston, WV	Fall '02	21.2	#1
KFMX/Lubbock	Fall '02	15.7	#1
WFAT/Kalamazoo	Fall '02	13.9	#2
WQKK/Johnstown	Fall '02	18.5	#1
KFZX/Odessa	Fall '02	26.3	#1
WOZZ/Green Bay	Fall '02	13.4	#1
WGFM-WGFN/NW Michigan	Fall '02	25.6	#1
KZRK/Amarillo	Fall '02	18.1	#1
KFMF/Chico	Fall '02	17.1	#1
WWVR/Terre Haute	Fall '02	26.3	#1
KRBR/Duluth	Fall '02	20	#1
WZZP/Clarksville	Fall '02	14.5	#2
WCVS/Springfield	Fall '02	9.7	#2t
KDFO/Bakersfield	Fall '02	9	#1
WIBA/Madison	Fall '02	16.5	#1
KKRQ/Cedar Rapids	Fall '02	20.9	#1



WHAT ARE YOU WAITING FOR?

KTHK/Tri-Cities	Fall '02	16.2	#1
KRZZ/Wichita	Fall '02	12.4	#2
KBOY/Medford	Fall '02	16.9	#1
WNGZ/Elmira Corning	Fall '02	9.9	#1
WGKC/Champaign	Fall '02	20	#1
KZMZ/Alexandria	Fall '02	19.1	#1
KRRX/Redding	Fall '02	16.5	#2
KRCH/Rochester	Fall '02	20.3	#1
KXGE/Dubuque	Fall '02	21.4	#1
WSHP/Lafayette	Fall '02	23.2	#1
KCRR/Waterloo	Fall '02	23.6	#1
WZRX/Lima	Fall '02	15.3	#1
WHBR/Parkersburg	Fall '02	28.9	#1
WMEQ/Eau Claire	Fall '02	16.7	#1
KCMQ/Columbia	Fall '02	22.9	#1
KMHK/Billings	Fall '02	14.5	#2
WCXR/WZXR Williamsport	Fall '02	15.7	#2
KXLP/Mankato	Fall '02	12.3	#2
KFXS/Rapid City	Fall '02	25	#1
WOTT/Watertown	Fall '02	29.8	#1
KBYZ/Bismarck	Fall '02	25	#1
KLKK/Mason City	Fall '02	18.9	#1



Mornings

Source: Arbitron Fall '02, Men 25-54, AQH Share, Exact Times

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RADIO NETWORKS

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# R&R ACTIVE ROCK TOP 50

April 4, 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	GODSMACK Straight Out Of Line (Republic/Universal)	1897	0	160532	9	58/0
2	2	LINKIN PARK Somewhere I Belong (Warner Bros.)	1885	+73	160635	5	57/1
3	3	TRAPT Headstrong (Warner Bros.)	1716	+115	140073	25	56/1
4	4	AUDIOSLAVE Like A Stone (Interscope/Epic)	1712	+116	139045	12	57/0
6	5	DISTURBED Remember (Reprise)	1497	+6	136305	18	57/1
5	6	SEETHER Fine Again (Wind-up)	1406	-128	114888	37	54/1
7	7	MUDVAYNE Not Falling (Epic)	1304	-54	116168	25	57/0
9	8	FOO FIGHTERS Times Like These (Roswell/RCA)	1272	+123	107768	12	57/0
8	9	SOCIALBURN Down (Elektra/EEG)	1193	+29	99075	19	56/1
10	10	SALIVA Always (Island/IDJMG)	1042	-88	99628	27	57/0
11	11	CHEVELLE The Red (Epic)	1003	-93	79803	38	55/0
12	12	3 DOORS DOWN When I'm Gone (Republic/Universal)	1000	-83	89773	26	56/0
14	13	CHEVELLE Send The Pain Below (Epic)	970	+31	79186	11	55/1
13	14	QUEENS OF THE STONE AGE No One Knows (Interscope)	856	-187	69850	26	50/0
15	15	DISTURBED Prayer (Reprise)	830	-27	79465	33	55/0
21	16	SALIVA Rest In Pieces (Island/IDJMG)	802	+97	64155	6	51/0
20	17	STONE SOUR Inhale (Roadrunner/IDJMG)	773	+67	62611	10	53/3
19	18	(HED) PLANET EARTH Blackout (Volcano/Live)	761	+33	64858	11	52/0
22	19	REVIS Caught In The Rain (Epic)	724	+77	56819	7	55/4
16	20	TAPROOT Poem (Velvet Hammer/Atlantic)	723	-76	66745	30	46/0
24	21	EVANESCENCE Bring Me To Life (Wind-up)	705	+174	44169	9	32/3
17	22	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	697	-44	52827	11	46/1
29	23	3 DOORS DOWN The Road I'm On (Republic/Universal)	680	+254	55902	4	47/3
25	24	COLD Stupid Girl (Flip/Geffen/Interscope)	627	+134	56191	6	50/4
23	25	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	498	-55	45814	16	29/0
28	26	BREAKING BENJAMIN Skin (Hollywood)	486	+36	35708	7	45/1
30	27	SEETHER Driven Under (Wind-up)	473	+88	37395	9	43/3
32	28	TAPROOT Mine (Velvet Hammer/Atlantic)	446	+70	34184	4	46/2
26	29	BLINDSIDE Sleepwalking (Elektra/EEG)	425	-51	32498	12	47/1
37	30	POWERMAN 5000 Free (DreamWorks)	424	+166	35457	3	45/6
27	31	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	395	-81	30344	11	33/0
31	32	FINCH What It Is To Burn (Drive-Thru/MCA)	391	+13	30771	11	32/0
35	33	UNLOCO Failure (Maverick/Reprise)	366	+44	29066	5	41/2
36	34	AFI Girl's Not Grey (DreamWorks)	351	+68	30966	8	32/2
39	35	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	295	+45	23298	4	30/3
34	36	PROJECT 86 Hollow Again (Atlantic)	283	-57	19837	11	30/0
47	37	BLACK LABEL SOCIETY Stillborn (Spitfire)	253	+139	31332	2	29/10
33	38	STEREOMUD Breathing (Columbia)	240	-135	17935	14	33/1
38	39	HOT ACTION COP Fever For The Flava (Lava)	225	-26	14175	6	19/0
45	40	SHINEDOWN Fly From The Inside (Atlantic)	206	+77	20000	2	31/10
50	41	PRESENCE Tonz Of Fun (Curb)	189	+88	14103	2	31/7
41	42	GRADE 8 Brick By Brick (Lava)	189	0	13919	3	21/1
42	43	FROM ZERO Sorry (Arista)	182	+2	13091	3	21/0
44	44	SYSTEMATIC Leaving Only Scars (Elektra/EEG)	170	+35	12997	2	26/2
43	45	LIMP BIZKIT Just Drop Dead (Flip/Interscope)	131	-24	8629	6	2/0
49	46	MUSIC Take The Long Road And Walk It (Capitol)	118	+12	13030	2	12/0
-	47	CREED Weathered (Wind-up)	116	+18	7614	19	9/0
40	48	OUTSPOKEN Farther (Lava)	108	-114	7562	14	13/1
Debut	49	SLUR Who I Am (Tarpit)	102	+24	4416	1	12/1
Debut	50	SUM 41 The Hell Song (Island/IDJMG)	98	+3	8470	1	10/1

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	19
12 STONES Crash (Wind-up)	13
CAVE IN Anchor (RCA)	12
SHINEDOWN Fly From The Inside (Atlantic)	10
BLACK LABEL SOCIETY Stillborn (Spitfire)	10
PRESENCE Tonz Of Fun (Curb)	7
POWERMAN 5000 Free (DreamWorks)	6
LIVE Heaven (Radioactive/MCA)	6
CLOSURE Look Out Below (TVT)	5
REVIS Caught In The Rain (Epic)	4
COLD Stupid Girl (Flip/Geffen/Interscope)	4
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	4
SLAVES ON DOPE Go (Bieler Bros/MCA)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN The Road I'm On (Republic/Universal)	+254
EVANESCENCE Bring Me To Life (Wind-up)	+174
POWERMAN 5000 Free (DreamWorks)	+166
BLACK LABEL SOCIETY Stillborn (Spitfire)	+139
COLD Stupid Girl (Flip/Geffen/Interscope)	+134
FOO FIGHTERS Times Like These (Roswell/RCA)	+123
AUDIOSLAVE Like A Stone (Interscope/Epic)	+116
TRAPT Headstrong (Warner Bros.)	+115
SALIVA Rest In Pieces (Island/IDJMG)	+97
SEETHER Driven Under (Wind-up)	+88
PRESENCE Tonz Of Fun (Curb)	+88

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	651
SYSTEM OF A DOWN Aerials (American/Columbia)	636
STONE SOUR Bother (Roadrunner/IDJMG)	517
RA Do You Call My Name (Republic/Universal)	513
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	457
STAIND For You (Flip/Elektra/EEG)	410
SYSTEM OF A DOWN Toxicity (American/Columbia)	389
GODSMACK I Stand Alone (Republic/Universal)	382
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	357
AUDIOSLAVE Cochise (Interscope/Epic)	353
TOOL Schism (Volcano)	351
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	346
NICKELBACK Never Again (Roadrunner/IDJMG)	342
KORN Here To Stay (Immortal/Epic)	339
DISTURBED Down With The Sickness (Giant/Reprise)	328
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	325
MIRVANA You Know You're Right (Geffen/Interscope)	318
P.O.D. Alive (Atlantic)	307
SYSTEM OF A DOWN Chop Suey (American/Columbia)	294
P.O.D. Youth Of The Nation (Atlantic)	289

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 3/23-3/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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# ON THE RECORD

With Warren Christensen  
VP/Promotion, Volcano/Q Prime



After a week of some major changes in the industry — yet again — I thought this would be a good time to get on my soapbox. I'm very sorry for those who have recently found themselves unemployed, but that has inspired me to give the rest of us a halftime locker-room chat to help us stay focused on our game plan. • Whether we are in radio, at labels or at management companies, or we're promoters, agents or

even artists, we are all dealing with constant change. We are asked to accomplish more with fewer resources and less time on a daily basis. We all need to find ways to make our product compelling and creative, because that's the element that consistently translates into great entertainment. • In my job at Q Prime Management, I'm able to interface with many creative and talented people in all of these fields. This has given me an unfiltered look into how many different ways there are to market a product. It's clear that the people who prioritize creativity are the winners in their fields. • In a time of downsizing and budget cuts, I'd like to encourage everyone to strive to achieve their best. This is what drew us to the wonderful positions we all have. Often we have to be reminded what a difference one person can make — now more than ever. • Stretch yourself and the people around you to not just go through the motions, but to embrace change and always be as creative as possible at every point in their jobs. Being compelling and creative is contagious — may it spread to every corner of our business.

Look at Lava go with baby band **Smile Empty Soul!** "Bottom of a Bottle" scores 19 adds for Most Added at Active right out of the gate. And deservedly so, I might add ... **12 Stones** "Crash" into second place with 13 Active adds (plus six at Rock) as their artist development story continues to grow ... RCA is back with **Cave In** and 12 adds on "Anchor," including WCCC/Hartford, KRAB/Bakersfield, KAZR/Des Moines and WJJO/Madison. Last week WAAF/Boston and WRTT/Huntsville, AL got the party started ... "Stillborn" is starting to grow with another 10 adds for **Black Label Society** plus a 10-point bump up the chart ... Both **Presence** and **Powerman 5000** are sweeping up the debris of remaining stations to join the action on "Tonz of Fun" and "Free," respectively ... It can be easy to discount a three-position increase on the chart, but don't forget to look at the number of spins it took to achieve that. **Evanescence's** "Bring Me to Life" added +174 plays to rise 24-21 this week (P.S.: Men love this song.) ... **Live's** "Heaven" is welcomed by six Actives and six Rockers ... Over at Rock, **Lynyrd Skynyrd** are reclaiming a place with heritage stations as interest begins to roll on "Red White and Blue." The song was written before the war, and it was always intended to be the first single. Funny how that works out. Nevertheless, it's striking a chord with the audience ... Despite rumors about TVT being for sale, our sources at the label say that's not true. With that out of the way, you can return to the basics as you listen to **Closure**, TVT's new band. "Look Out Below" is getting started with five Actives and two Rockers ... Congrats to Roadrunner and **Nickelback** on *Silver Side Up* selling five-times platinum! Kudos also to **Stone Sour** for hitting gold. **MAX PIX: STAINED** "Price To Play" (Elektra/EEG)



— Cyndee Maxwell, Active Rock/Rock Editor

## Record Of The Week

ARTIST: Rob Zombie/Various Artists  
TITLE: House of 1,000 Corpses  
LABEL: Geffen



Not to be outdone by younger brother Spider — who has a new album with his group, Powerman 5000 — Rob Zombie graces us with his long-awaited horror flick *House of 1,000 Corpses*, as well as a killer (and we mean killer) soundtrack. Yodeling cowboy Slim Whitman, country legend Buck Owens and seminal punkers The Ramones have tracks interspersed with new psychoholic slag from Zombie and movie dialogue. Zombie finds that sinister groove with "Pussy Liquor" and the like, but check out his unlikely-yet-loveable collaboration with Lionel Ritchie and Trina on "Brickhouse 2003" — and yes, it's a cover of the Commodores classic. Fiendishly fun.

— Frank Correia, Rock Specialty Editor

# active INSIGHT

ARTIST: Powerman 5000

LABEL: DreamWorks

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Undoubtedly, it takes guts to plug in and give it your all as a performer. As a performer signed to a major label deal and following up a platinum album, it takes even more guts to pull the plug entirely. Nevertheless, that's exactly what Spider, frontman for DreamWorks' Powerman 5000, did back in 2001 before the release of *Anyone for Doomsday?* the group's followup to 1999's breakthrough album *Tonight the Stars Revolt!* "We were literally two weeks in front of this thing hitting the shelves when we decided to pull it," he explains. "We had ads, we had a tour booked, we had posters and whatever — all done and ready to go."

They even had a big, full-page feature in that year's R&R rock special, where I talked about how great the album was. But I digress.

Pushing the detonate button on *Doomsday* allowed Spider and company to redefine their mission to the masses. Gone were the spacesuits that defined the

group's image in the late '90s. Unfortunately, also gone were original drummer Al3 and bassist Dorian 27.

"One thing I said to everybody was, 'Throw the rules out,'" Spider recalls. "Forget what you think this band should be; forget what you think our fans expect. Just follow your instincts. Shortly after I made that statement, Al and Dorian quit. I don't know if the freedom to do whatever scared them or what, but they decided to bail. And that made the stakes even higher."

After recruiting new bassist Siggys Siursen and drummer Adrian Ost, Powerman 5000 were ready for *Transform*, the aptly titled new album that shows the group raging against the machines that helped define their early sound in favor of a stripped-down, organic blast of rock 'n' roll.

For a sense of Powerman 5000's metamorphosis, lend an ear to "Free," the lead single, which is enjoying a steady trajectory up the Active Rock chart. With solid rock riffage and a hook-laden chorus, "Free" shows that the band has come back down to earth as a leaner, meaner fighting unit. Don't expect them to pull the plug this time.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.radioandrecords.com](http://www.radioandrecords.com) and click the Message Boards button.

## R&R TOP 20 SPECIALTY ARTISTS

1. SWORN ENEMY (Elektra/EEG) "Sworn Enemy"
2. HEART OF ROADRUNNER (Roadrunner/IDJMG) "Rules Of Evidence"
3. BIOHAZARD (Sanctuary/SRG) "Kill Or Be Killed"
4. E-TOWN CONCRETE (Razor & Tie) "Baptism"
5. GRADE 8 (Lava) "Brick By Brick"
6. HAUNTED (Earache) "One Kill Wonder"
7. STRAPPING YOUNG LAD (Century Media) "Aftermath"
8. CRADLE OF FILTH (Red Ink/Epic) "A Bruise Upon The Silent Moon"
9. BLACK LABEL SOCIETY (Spitfire) "Stillborn"
10. (HED) PLANET EARTH (Volcano/Live) "Suck It Up"
11. 40 GRIT (Metal Blade) "Bomb Bottom"
12. VOIVOD (Chophouse/Surfdog) "Gasmask Revival"
13. GOD DETHRONED (Metal Blade) "Into The Lungs Of Hell"
14. MINISTRY (Sanctuary/SRG) "Animosity"
15. HEAVILS (Metal Blade) "Colorblind"
16. CATARACT (Lifeforce) "Devon"
17. MACHINE HEAD (Roadrunner/IDJMG) "Ten Ton Hammer (Live)"
18. MUDVAYNE (Epic) "Silenced"
19. EMPEROR (Candlelight) "Curse You All Men"
20. OVERKILL (Spitfire) "Devil By The Tail"

Ranked by total number of shows reporting artist.



# The Essence Of Evanescence

## The Alternative format does its job

The doom-and-gloomers among you will have no patience for the column this week. You have my permission to move along. Go read the charts, the Action pages and the great doings of the rest of the industry.

No, wait — I take it back. You need to give me a couple of paragraphs of attention before you bail out. I demand that of you this week. If you don't like what you see after that, then you are free to go. But you'd be crazy to pass up an opportunity to witness our format in its finest hour as it creates what will become one of the biggest success stories of the year.



Shanna Fischer

anescence in one sentence. It's magic!

Much has been made in the past six months about the lack of hot rock babes, or hot babes in rock bands, in the Alternative format — and in the Active and mainstream Rock formats, too, for that matter.

Who will take the baton from Courtney and Gwen? Shirley and Tori? Sarah and Poe? We have thrown many of our finest women into the gladiator pit of rock: Kittie, The Distillers and The Donnas, to name a few. But Evanescence seem to have struck the right chord at the right time.

"Bring Me to Life" starts like Lilith Fair and ends like the Warped tour. In between it grabs you by the ear and waltzes you around the ballroom like the Batman ride at Six Flags. Simply put, the song is a hit. A stealth hit? Call me crazy, but it seems like the run to No. 2 happened overnight.

### It's Simple, Really

Wind-up Sr. VP/Promotion Shanna Fischer says I think that only be-

cause it happened so fast. It's rare for a newcomer. In today's climate we usually only see that from established bands like, oh, say, Linkin Park, right? Or Foo Fighters. But Wind-up was on the case back in early autumn of 2002, setting up "Bring Me to Life" at radio by boldly asking for spikes, battle-of-the-band features and the like.

Says Wind-up VP/Rock Formats Alan "The Savvy Celtic" Galbraith, "This song lit the phones up after just one spike or battle — sometimes enough to make the most requested list off that one spin."

Once again, very impressive for some unknown kids from Little Rock. But that's exactly how this format works. Every band on the chart was once a collection of unknown kids from wherever. Three years ago Universal couldn't get arrested at radio with Godsmack. Now look at them.

I was reminiscing recently with Peter Katsis from the Firm about the early days of Korn. I remember being in his office (pre-Firm, many moons ago) and viewing shaky, hand-held home video of Korn gigs where the kids were going nuts. Radio didn't want to hear about it, even though Epic was pushing mightily. Now they get their own page in the great rock history book.

By the way, it's no sin not to get it at first. Some of our greatest hits were not "gotten" by some of radio's greatest programmers — and if you're a programmer who claims to have never missed a hit, you're lying. I told you my story about "Smells Like Teen Spirit," right? Look up my intro to the Nirvana piece in the Alternative special (R&R 3/14).

Sometimes it takes a few listens. Eighty different reporters means 80 different personalities with 80 different attention spans and agendas. The point is, when a song is really and truly good — and really and truly connects — radio will happen.

### I Don't Get It

With Evanescence, radio happened almost right away. WXD/X/Pittsburgh was early in the game, and you know what a tough nut PD

John Moschitta is to crack. Let me remind you: He's a ball bust ... er, um, very discriminating when it comes to music. Yeah, that's it.

"I had nothing to do with it," says Moschitta. "It was [MD] Vinnie Ferguson. Vinnie came in and said, 'Dude!' The reaction that he got on the specialty show was huge. Quite honestly, neither of us got it right away. At first it just reminded me of Linkin Park with a female singer."

"Vinnie felt strongly about it, and I trust him. It had a sound — even with a female singer — that fit the radio station. Plus, since everybody's bemoaning the fact that we don't have any female singers anymore, it seemed interesting that a song with a female singer was getting a response like this in Pittsburgh."

So, they were early. But the light bulb really clicked on when WXD/X did a Low Dough Show with the band at the beginning of the year. "Vinnie and I were there, and the place was packed," says Moschitta. "The diversity of the crowd was pretty interesting. There were goth kids, there were metal kids, and there were alternative kids."

"The wild thing was, nobody knew any of the stuff except for the single. The first song ended, there was a half-second delay, and the place went bat shit. I just kind of nudged Vinnie and said, 'We have something real here.'"

### I Get It Now

That's the other unsolved mystery of newcomers. Radio has always had a bizarre sixth sense about bands. It's an unspoken thing, but it's clear. You can tell if the band is for real or if they are just a one-hit wonder. Everyone agrees that Evanescence are here for the long haul. "I was always



Alan Galbraith

confident that when people got it, they were going to get the artist," Fischer says.

But she also admits that in the very, very beginning she had reservations about radio getting it right away. "We don't take anything for granted," she says. "We don't expect anything to fly onto the charts. I definitely heard it and thought, 'There are gonna be some people who really get this, and there are gonna be some people who really don't.'"

One of those who didn't get it at first was Tim Richards, PD of WKQX (Q101)/Chicago. He says, "I wish I could say we were geniuses — and, yeah, this is gonna be the biggest song of the year — but we didn't get it."

So they waited. They let the song marinate with other stations. They watched the stations that jumped on it early — the ones that were getting the massive response, the phones, everything.

Then they caved and gave it a shot. "The more you listen, the more you get it," Richards says. "It's very hooky. Her voice is haunting, so it stays with you. We put it in." And now Q101 is banging away like everyone else.

### I Still Get It

It's all part of the battle for those who do promotion. When I asked Galbraith about the early hurdles at radio, he was sanguine in his response. "It was really just getting people to believe that the young men they program to would not only accept this, but love it," he says. "Thankfully, we had a strong group of early stations who were sharing callout and phone stories with us, and we were able to use that to our advantage."

**By the way, it's no sin not to get it at first. Some of our greatest hits were not "gotten" by some of radio's greatest programmers.**

Another one of the unspoken rules of the road is that radio knows when a label is firmly and fully committed. That's another factor that helped Evanescence to be taken seriously.

"Radio knows Wind-up is always committed to all our artists," Galbraith says. "We've built that reputation over the years, and it's one we're proud of and intend to continue to prove."

Let's look at the big picture again. Both Galbraith and Fischer like to point out that this band got its snowball effect almost exclusively from Alternative. Also, since March 4 the album has scanned over 300,000 pieces. That's a mere four weeks, for those of you who are mathematically challenged.

Who says our format doesn't break bands anymore? When "Bring Me to Life" is being pounded by your CHR competitor two months from now, you better bloody well take pride in knowing where it came from.

If you're a doom-and-gloomer who has stayed with me this far into this week's column, I'm proud of you. Maybe you learned that the system actually works from time to time. Good songs make it. Careers are created. Albums are sold. A sigh of relief is heard at a record label. Next case.



FRAMIOSLAVE Audioslave do Atlanta as they tape a performance at the Tabernacle for WNNX's Live X series. Seen here (l-r) are WNNX OM and Morning X host Leslie Fram, Morning X co-host Rich, Audioslave's Tom Morello and Epic's Jeff Davis.



April 4, 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	LINKIN PARK Somewhere I Belong (Warner Bros.)	3193	+141	383488	5	77/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	3080	+30	370309	13	75/0
4	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	2915	+54	333880	13	78/0
3	4	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2911	+14	356265	17	78/0
5	5	FOO FIGHTERS Times Like These (Roswell/RCA)	2477	-59	236597	12	76/0
6	6	TRAPT Headstrong (Warner Bros.)	2379	+165	236097	22	74/0
7	7	QUEENS OF THE STONE AGE No One Knows (Interscope)	1885	-248	255435	28	76/0
13	8	AFI Girl's Not Grey (DreamWorks)	1857	+209	225531	10	77/0
10	9	GODSMACK Straight Out Of Line (Republic/Universal)	1795	+83	177513	9	68/0
14	10	WHITE STRIPES Seven Nation Army (Third Man/V2)	1736	+235	230313	7	66/3
12	11	CHEVELLE Send The Pain Below (Epic)	1732	+50	170046	10	76/2
9	12	GOOD CHARLOTTE The Anthem (Epic)	1662	-56	154592	12	69/0
8	13	3 DOORS DOWN When I'm Gone (Republic/Universal)	1585	-154	152695	25	63/0
11	14	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1508	-201	149492	16	60/0
20	15	USED Buried Myself Alive (Reprise)	1445	+131	146500	10	73/2
15	16	SEETHER Fine Again (Wind-up)	1438	-38	153612	37	61/0
17	17	CHEVELLE The Red (Epic)	1360	-97	174518	38	65/0
16	18	COLDPLAY Clocks (Capitol)	1356	-101	200169	19	60/0
18	19	SALIVA Always (Island/IDJMG)	1271	-136	127961	27	66/0
19	20	FOO FIGHTERS All My Life (Roswell/RCA)	1263	-60	167707	29	74/0
24	21	ATARIS In This Diary (Columbia)	1236	+126	145508	8	69/4
21	22	FINCH What It Is To Burn (Drive-Thru/MCA)	1186	+11	133937	11	64/2
23	23	DISTURBED Remember (Reprise)	1066	-74	106607	13	46/0
27	24	SUM 41 The Hell Song (Island/IDJMG)	1023	+153	118458	5	66/3
25	25	SALIVA Rest In Pieces (Island/IDJMG)	939	+99	73355	4	54/1
29	26	BLUR Crazy Beat (Virgin)	979	+162	125362	3	61/1
28	27	SEETHER Driven Under (Wind-up)	957	+100	94918	4	55/1
22	28	SOCIALBURN Down (Elektra/EEG)	951	-214	81648	16	52/0
32	29	COLD Stupid Girl (Flip/Geffen/Interscope)	840	+187	112868	5	58/7
31	30	REVIS Caught In The Rain (Epic)	787	+104	51663	5	54/4
30	31	(HED) PLANET EARTH Blackout (Volcano/Jive)	749	+62	59196	7	50/1
42	32	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	640	+295	75553	2	57/15
34	33	LIAM LYNCH United States Of Whatever (S-Curve/Astralwerks)	587	+58	101408	4	30/1
37	34	TAPROOT Mine (Velvet Hammer/Atlantic)	585	+75	43621	3	48/3
33	35	HOT ACTION COP Fever For The Flava (Lava)	541	-13	32583	8	34/0
36	36	D4 Get Loose (Flying Nun/Hollywood)	507	-15	43189	9	38/0
48	37	3 DOORS DOWN The Road I'm On (Republic/Universal)	501	+208	37107	2	38/3
41	38	BREAKING BENJAMIN Skin (Hollywood)	467	+55	33959	4	32/0
38	39	ZWAN Honestly (Reprise)	433	-73	62735	16	34/0
43	40	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	387	+47	41264	3	27/0
35	41	BURNING BRIDES Arctic Snow (V2)	376	-149	25844	9	32/0
40	42	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	367	-92	27962	9	30/0
39	43	JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	354	-131	37970	7	32/0
Debut	44	LINKIN PARK Faint (Warner Bros.)	352	+214	90591	1	4/2
47	45	SIMPLE PLAN Addicted (Lava)	332	+25	30558	2	26/0
44	46	MUSIC Take The Long Road And Walk It (Capitol)	331	0	26209	3	26/0
Debut	47	HOT HOT HEAT Bandages (Sub Pop/Warner Bros.)	294	+133	38488	1	26/6
Debut	48	TRANSPLANTS DJ DJ (Epitaph)	279	+20	26362	1	21/1
45	49	STONE SOUR Inhale (Roadrunner/IDJMG)	278	-47	18000	6	21/0
Debut	50	PETE YORN Come Back Home (Columbia)	266	+89	59521	1	24/2

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/23-3/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	24
CAVE IN Anchor (RCA)	20
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	15
GOB Give Up The Grudge (Arista)	11
LIVE Heaven (Radioactive/MCA)	11
COLDPLAY The Scientist (Capitol)	10
ZWAN Lyric (Reprise)	9
COLD Stupid Girl (Flip/Geffen/Interscope)	7
POWERMAN 5000 Free (DreamWorks)	7
SHINEDOWN Fly From The Inside (Atlantic)	7
12 STONES Crash (Wind-up)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	+295
WHITE STRIPES Seven Nation Army (Third Man/V2)	+235
LINKIN PARK Faint (Warner Bros.)	+214
AFI Girl's Not Grey (DreamWorks)	+209
3 DOORS DOWN The Road I'm On (Republic/Universal)	+208
COLD Stupid Girl (Flip/Geffen/Interscope)	+187
TRAPT Headstrong (Warner Bros.)	+165
BLUR Crazy Beat (Virgin)	+162
SUM 41 The Hell Song (Island/IDJMG)	+153
LINKIN PARK Somewhere I Belong (Warner Bros.)	+141

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TAPROOT Poem (Velvet Hammer/Atlantic)	962
SUM 41 Still Waiting (Island/IDJMG)	882
NIRVANA You Know You're Right (Geffen/Interscope)	868
SYSTEM OF A DOWN Aerials (American/Columbia)	846
MUDVAYNE Not Falling (Epic)	830
DISTURBED Prayer (Reprise)	762
STONE SOUR Bother (Roadrunner/IDJMG)	633
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	603
HOBBASTANK Crawling In The Dark (Island/IDJMG)	572
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	572
INCUBUS I Wish You Were Here (Immortal/Epic)	543
TRUSTCOMPANY Downfall (Geffen/Interscope)	502
HOBBASTANK Running Away (Island/IDJMG)	498
STAINED For You (Flip/Elektra/EEG)	479
JIMMY EAT WORLD Sweetness (DreamWorks)	474
JIMMY EAT WORLD The Middle (DreamWorks)	459
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	458
SYSTEM OF A DOWN Chop Suey (American/Columbia)	434
LINKIN PARK In The End (Warner Bros.)	426
SYSTEM OF A DOWN Toxicity (American/Columbia)	407

R&R Station Playlists have moved to the web.  
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## June 19-21

# ON THE RECORD

With **Josh Aarons**  
Asst. MD, WBCN/Boston



So Max calls me and says, "Dude, I'm at home today and I can't get ahold of anyone important, so you'll have to do. Can you please e-mail me something about WBCN?" I told him, "OK, slacker. It's not bad enough that you asked me to do this on a Monday, of all days, but you chose the Monday that it started snowing again on the

East Coast." Did I mention that I haven't received a copy of R&R in almost two months? So without asking why he's home on a Monday, let me tell you a bit about what's new here at WBCN/Boston. Johnny Cash is getting massive phone response and testing through the roof. We had a good feeling about this record, and to see it come home only makes it more rewarding! Andy Summers publicly thanked WBCN's Oedipus for being the first DJ in the country to champion The Police, to which Oedipus promptly responded, "This year's Annual WBCN River Rave will take place May 25 at the Tweeter Center in Mansfield, MA — can we count you in?" So far, the band has yet to comment.

Hey, guess who's No. 1, again. Linkin Park! That's right, and more than 800,000 people have purchased the disc. That Goldklang dude is really busy. He also has Red Hot Chili Peppers at No. 4 and Trapt at No. 6 ... Shanna at Wind-up is keeping the pressure on Evanescence (see my column in this issue). They rule at No. 2 ... Audioslave are bulleted at No. 3 ... Nos. 8, 9 and 10 belong to AFI, Godsmack and The White Stripes, respectively. Howard Leon from Universal is tearing it up with both Godsmack and 3 Doors Down ... The Used make a really nice jump to 15 from 20. Lynn, give yourself a gold star — I don't care what Costello says ... The others who are pushing for top slots include Finch, Sum 41, Saliva, Blur, Seether, Cold, Revis and (Hed) Planet Earth. Yes, Lorraine, radio does care, just as we discussed this morning ... "DJ DJ" by The Transplants hops in at No. 48. This could be even bigger than "Diamonds and Guns" ... Most Added: Smile Empty Soul, Cave In, Queens Of The Stone Age, Live, Gob, Coldplay, Zwan, Cold, Powerman 5000, Shinedown and 12 Stones ... Most Should Be Added: Breaking Benjamin, Third Eye Blind, Acroma, The Donnas, Sahara Hot Nights, Soundtrack Of Our Lives and Simple Plan.

# Alternative ON THE RADIO

— Max Tolkoff, Alternative Editor

# COMING RIGHT UP

ARTIST: **Cave In**

LABEL: **RCA**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



This may be the rock record of the year, and I'm not just saying that because I work for a trade paper.

For those who've kept their eyes and ears on the evolution of Boston four-piece Cave In, you already know what I'm talking about — a group that's boldly eschewed trends while blending seemingly disparate sounds into a cohesive whole, pushing the boundaries of guitar-based rock into new directions like Tool and Radiohead before them.

Cave In first made a name for themselves with two 1998 releases on local indie label Hydrahead. *Beyond Hypothermia* and *Until Your Heart Stops* were quartersticks of metalcore energy that earned the group a dedicated following. And although the seeds of experimentation were sown within Cave In's calculated chaos, more than a few fans were thrown for a loop by 1999's *Creative Eclipses EP*, which hinted at the space-rock majesty to arrive a year later in Cave In's watershed moment, the critically acclaimed *Jupiter*. To some, the group had sold out before making a dime.

Then again, the group had reached a whole new level and audience. With *Antenna*, their major-label debut on RCA, Cave In take *Jupiter's* ethereal prog-metal and bring it down to earth for the masses. Though they continue to explore beyond the stratosphere with unearthly harmonics and Floyd-ian structures that go well past the dark side of the moon, Cave In keep their feet rooted in solid melodies and more accessible song structures this time out.

That's not to say that the epic soundscapes of prior expeditions are gone. The icy atmosphere of the nearly nine-minute "Seafrost" is bathed in a wash of frigid guitars and a distorted bassline that tugs like an uneasy tide. Stephen Brodsky's echoing vocals and Adam McGrath's alien-transmission harmonics finish off the track by wandering off into an ambient mindfuck. "Breath of Water" floats through the headphones with moody arrangements before coming to a monumental resolution that sounds like the Hoover Dam just collapsed.

The musicianship and lyrics throughout *Antenna* show Cave In at the top of their game. Brodsky has a talent for inventive phrasing, twisting his cerebral observations into unique delivery — listen to "Joy Opposites" and "Lost in the Air" for an oxygen-high buzz.

For newcomers, the lead single, "Anchor," is your first dose of Cave In. Powered by muscular drumming, full riffs and infectious melodies, it's one of the more inventive songs this year, boldly standing outside of bandwagon genres. As Brodsky puts it, "Are you safe to leave behind every anchor in your mind?"

# (həd)

PLANET EARTH

R&R: **31**

Monitor: **35 -33\***

Active Rock R&R: **19 - 18**

Active Rock Monitor: **19-17\***

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America's Best Testing Alternative Songs 12+  
For The Week Ending 4/4/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EVANESCENCE Bring Me To Life (Wind-up)	4.11	4.04	86%	16%	4.13	88%	17%
TRAPT Headstrong (Warner Bros.)	4.09	4.04	85%	17%	4.07	86%	16%
CHEVELLE Send The Pain Below (Epic)	4.05	3.93	75%	8%	4.03	75%	8%
CHEVELLE The Red (Epic)	4.02	3.96	95%	37%	4.00	94%	39%
FINCH What It Is To Burn (Drive-Thru/MCA)	4.01	3.97	70%	7%	3.88	67%	8%
LINKIN PARK Somewhere I Belong (Warner Bros.)	4.00	3.96	93%	16%	4.01	94%	16%
ATARIS In This Diary (Columbia)	3.98	4.01	59%	5%	3.92	58%	7%
SEETHER Fine Again (Wind-up)	3.95	3.94	90%	36%	4.03	92%	38%
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	3.95	3.96	86%	20%	3.87	87%	22%
FOO FIGHTERS All My Life (Roswell/RCA)	3.92	3.87	97%	41%	3.94	97%	40%
AFI Girl's Not Grey (DreamWorks)	3.89	3.91	67%	9%	3.69	65%	12%
SOCIAL BURN Down (Elektra/EEG)	3.88	3.86	73%	13%	3.88	79%	14%
USED Buried Myself Alive (Reprise)	3.86	3.86	73%	13%	3.74	69%	14%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.85	3.87	97%	39%	3.95	98%	39%
SALIVA Always (Island/IDJMG)	3.85	3.78	92%	39%	3.92	94%	39%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.83	3.84	88%	19%	3.88	91%	20%
DISTURBED Remember (Reprise)	3.83	3.95	84%	18%	3.83	85%	18%
SUM 41 The Hell Song (Def Jam/IDJMG)	3.81	3.78	69%	12%	3.70	68%	13%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.80	3.86	85%	19%	3.81	91%	21%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.76	3.78	95%	45%	3.81	96%	46%
GOOD CHARLOTTE The Anthem (Epic)	3.74	3.76	95%	33%	3.68	95%	31%
SEETHER Driven Under (Wind-up)	3.74	3.69	51%	6%	3.79	52%	6%
(HED) PLANET EARTH Blackout (Volcano/Live)	3.74		42%	6%	3.68	45%	7%
SALIVA Rest In Pieces (Def Jam/IDJMG)	3.66	3.68	55%	10%	3.62	54%	11%
MUDVAYNE Not Falling (Epic)	3.64	3.68	67%	16%	3.60	70%	18%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.63	3.74	97%	37%	3.60	97%	38%
GOOSMACK Straight Out Of Line (Republic/Universal)	3.53	3.57	78%	19%	3.56	81%	20%
COLOPLAY Clocks (Capitol)	3.49	3.59	89%	37%	3.57	90%	35%
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.39	3.31	64%	15%	3.29	64%	18%
BLUR Crazy Beat (Virgin)	3.37		33%	6%	3.22	33%	8%

Total sample size is 525 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. CAVE IN (RCA) "Anchor"
2. CURSIVE (Saddle Creek) "Some Red Handed Sleight Of Hand"
3. LONGWAVE (Fenway/RCA) "Everywhere You Turn"
4. THE LIBERTINES (Rough Trade) "I Get Along"
5. NOFX (Fat Wreck Chords) "Franco Un-American"
6. POWERMAN 5000 (DreamWorks) "Free"
7. IDLEWILD (Capitol) "A Modern Way Of Letting Go"
8. SUPERGRASS (Island/IDJMG) "Grace"
9. FISCHERSPOONER (Capitol) "Emergence"
10. GOB (Arista) "Give Up The Grudge"
11. SPECIAL GOODNESS (N.O.S.) "Life Goes By"
12. POSTAL SERVICE (Sub Pop) "Such Great Heights"
13. BLUR (Virgin) "Crazy Beat"
14. ZWAN (Reprise) "Lyric"
15. TAKING BACK SUNDAY (Victory) "Cute Without The E"
16. MY CHEMICAL ROMANCE (Eyeball) "Drowning Lessons"
17. WHITE STRIPES (V2) "Seven Nation Army"
18. BLANK THEORY (New Line) "Middle Of Nowhere"
19. DEPSWA (Geffen) "This Time"
20. ACROMA (Universal) "Sun Rises Down"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: The Kills  
TITLE: Keep on Your Mean Side  
LABEL: Rough Trade



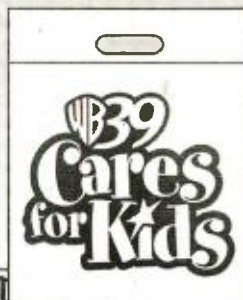
If The White Stripes are the honor students of the garage-rock revival, the two members of The Kills are their bad-seed cousins sticking gum in your hair during study hall. *Keep on Your Mean Side* finds its groove in the same stripped-down aesthetic, but takes it into an edgier, dirtier and darker territory (no wonder The Raveonettes consider The Kills musical brethren). Singer VV (a.k.a. former Discount singer Alison Mosshart) has her young PJ Harvey swagger in full effect, while Hotel (a.k.a. Jamie Hince) also brings a sinister vocal vibe to the mix. "Cat Claw" gets under the skin with bristling sexual energy as the duo simultaneously pant, "You got it, I want it!" "Fried My Little Brains" is a dark dance number that stumbles along with a drunken beat and primal energy. The Kills have rolled out a must-listen album, reinforcing the adage that it only takes two to tango.

— Frank Correia, Rock Specialty Editor

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## Stations and their adds listed alphabetically by market

### Reporters

<b>WHRL/Albany, NY *</b> OMP/AD/MD: Lisa Biele No Adds	<b>WBCH/Boston, MA *</b> OM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick 1 ZWAN Lyric SMILE EMPTY SOUL "Bottle"	<b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss 1 QUEENS OF "Flow" ARIAS "Daisy" CAVE IN "Anchor" FMCH "Ban" LIVE "Heaven" THIRD EYE BLIND "Blinded"	<b>WEEQ/Hagerstown, MD</b> PD: Brad Hunter APD/MD: Dave Roberts 4 SWITCHFOOT "Live" 1 12 STONES "Crash"	<b>WWDW/Lansing, MI *</b> PD: John Boyle MD: Kelly Bradley 4 QUEENS OF "Flow" REVS "Rise" 1 TAPROOT "Mine"	<b>WBZZ/Nashville, TN *</b> OM: Jim Patrick PD/MD: Russ Schenck 4 LIVE "Heaven" CAVE IN "Anchor" FROM ZERO "Sassy" SMILE EMPTY SOUL "Bottle"	<b>KZOM/Phoenix, AZ *</b> OM/MD: Tim Marzaville APD/MD: Kevin Manion 26 ARIAS "Daisy" 6 LIVE "Heaven" CHEVELLE "Pain" JASON MRAZ "Remedy" SEETHER "Under" THIRD EYE BLIND "Blinded"	<b>WZNE/Rochester, NY *</b> OM/MD: Mike Danger MD: Violet 1 GOB "Give" 3 DOORS DOWN "Road" CAVE IN "Anchor"	<b>WKRL/Syracuse, NY *</b> OM/MD: Wimi Griswold APD/MD: Abbie Weber 1 12 STONES "Crash" CAVE IN "Anchor" DESSNA "Time" GOB "Give" SMILE EMPTY SOUL "Bottle"
<b>KTEG/Albuquerque, NM *</b> PD: Ellen Fishery MD: Alan Young 1 ACROMA "Down" REVS "Rise"	<b>WFNX/Boston, MA *</b> PD: Cruze APD/MD: Kevin Mays 20 QUEENS OF "Flow" 11 HOT HOT HEAT "Bandages" 5 ZWAN Lyric	<b>KDGE/Dallas-Ft. Worth, TX *</b> PD: Duane Doherty APD/MD: Alan Ayo No Adds	<b>WMRO/Hartford, CT *</b> PD: Todd Thomas MD: Chaz Kelly 1 LESS THAN JAKE "Break" 1 GOB "Give" CAVE IN "Anchor" COLD "Get" EVANESCENCE "Under" HOT HOT HEAT "Bandages" POWERMAN 5000 "Free"	<b>KXTE/Las Vegas, NV *</b> PD: Dave Wellington APD/MD: Chris Ripley 2 ARIAS "Daisy" 1 SMILE EMPTY SOUL "Bottle"	<b>WRRY/Newburgh, NY</b> PD/MD: Andrew Boris COLDRPLAY "Scientist" LIVE "Heaven"	<b>WXOX/Pittsburgh, PA *</b> MD: Jim Moschitta MD: Vimele 5 WHITE STRIPES "Seven" 4 SALVA "Rise" 1 QUEENS OF "Flow"	<b>KWOD/Sacramento, CA *</b> PD: Ron Bance APD: Boomer 1 POWERMAN 5000 "Free" 12 STONES "Crash" GOB "Give" SHINEDOWN "Inside"	<b>WXSR/Tallahassee, FL</b> PD: Steve King MD: Meathead 1 CKY "Attached" 1 DIE TRYING "Gone" 1 LIVE "Heaven" 1 POWERMAN 5000 "Free" 1 QUEENS OF "Flow" 1 SHINEDOWN "Inside"
<b>KTZO/Albuquerque, NM *</b> PD: Scott Saurada MD: Don Kelley 2 SWITCHFOOT "Live" 1 ZWAN Lyric 1 QUEENS OF "Flow" ACROMA "Down"	<b>WEDG/Buffalo, NY *</b> PD: Lemmy Daisid MD: Ryan Patrick No Adds	<b>WXEG/Dallas, OH *</b> PD: Steve Kramer MD: Boomer 2 WHITE STRIPES "Seven" 1 LIVE "Heaven"	<b>KUCD/Honolulu, HI *</b> PD: Jamie Hyatt MD: Ryan Seam No Adds	<b>KLECA/Little Rock, AR *</b> PD: Marty Delitto MD: Adroy CAVE IN "Anchor" DATSUNS "Love" DOMNAS "Invited" LIVE "Heaven"	<b>KNND/New Orleans, LA *</b> OMP/MD: Rob Summers APD/MD: Sig 6 FMCH "Burn" 5 SUM 41 "Song" 12 STONES "Crash" ARIAS "Daisy" QUEENS OF "Flow"	<b>WCYY/Portland, ME</b> PD: Herb By MD: Brian James CAVE IN "Anchor" JACK JOHNSON "Deleated" QUEENS OF "Flow" SHINEDOWN "Inside" SMILE EMPTY SOUL "Bottle"	<b>KPNT/SI. Louis, MO *</b> PD: Tommy Mattem MD: Jeff Fritze APD: Jeff "Woody" Bate 3 SMILE EMPTY SOUL "Bottle" FORTY FOOT ECHO "Save"	<b>WSUN/Tampa, FL *</b> OM: Chuck Beck PD: Shark APD: Pat Lango No Adds
<b>WNWX/Atlanta, GA *</b> PD: Leslie Fram APD: Chris Williams MD: Jay Harren 2 LIVE "Heaven" 3 DOORS DOWN "Road" BUTCH WALKER "Sober" DOMNAS "Invited" QUEENS OF "Flow" THIRD EYE BLIND "Blinded"	<b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/MD: Danny Villalobos 3 LIVE "Heaven" 2 LUAM LYNCH "Whatever" 1 COLD "Get"	<b>KTCL/Denver-Boulder, CO *</b> PD: Mike O'Connor MD: Sabrina Saunders APD: Eric Schmidt 4 WHITE STRIPES "Seven" 1 COLDRPLAY "Scientist" ACROMA "Down" LIVE "Heaven" SHINEDOWN "Inside"	<b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Santolucito MD: Lisa Warden 20 LINON PARK "Fan" 10 EMINEM "Moment" WHITE STRIPES "Know" WHITE STRIPES "Boy" WHITE STRIPES "Below"	<b>WXRK/New York, NY *</b> PD: Steve Kingston MD: Mike Peer No Adds	<b>WROX/Norfolk, VA *</b> PD: Michele Diamond MD: Mike Powers 3 CAVE IN "Anchor" 2 HOT HOT HEAT "Bandages" COLDRPLAY "Scientist" SMILE EMPTY SOUL "Bottle"	<b>WBRI/Portland, OR *</b> PD: Mark Hamilton APD/MD: Jayn 9 QUEENS OF "Flow" 1 GOB "Give" 1 SHINEDOWN "Inside"	<b>XTRA/San Diego, CA *</b> APD/MD: Arley Fuffin MD: Corey D'Brien 14 ZWAN Lyric 1 COLDRPLAY "Scientist"	<b>KFMA/Tucson, AZ *</b> PD: Lynn Carstensen MD: Matt Spry No Adds
<b>WISE/Atlanta City, NJ *</b> OM: Lou Romagnoli PD: Al Pastrello MD: Jason Ulanet 12 STONES "Crash" CAVE IN "Anchor" GOB "Give" SHINEDOWN "Inside" SMILE EMPTY SOUL "Bottle"	<b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/MD: Kristen Honeycutt No Adds	<b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 1 GOB "Give" CHEVELLE "Pain" FASS "Truly"	<b>WRZK/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young No Adds	<b>WLRS/Louisville, KY *</b> Dir/Prog.: J.D. James PD: Lance MD: Annare Fitzgerald ZWAN Lyric	<b>WRRR/Orlando, FL *</b> PD: Pal Lynch MD: Dickerman 1 REVS "Rise" SMILE EMPTY SOUL "Bottle"	<b>WBRI/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin 1 ROOTS "Seed" 1 COLDRPLAY "Scientist" CAVE IN "Anchor" ZOK "Plan"	<b>KXKR/Salt Lake City, UT *</b> APD/MD: Corey D'Brien MD: Arley Fuffin 14 ZWAN Lyric 1 COLDRPLAY "Scientist"	<b>KFMA/Tucson, AZ *</b> PD: Lynn Carstensen MD: Matt Spry No Adds
<b>KROK/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan 3 SMILE EMPTY SOUL "Bottle"	<b>WZZN/Chicago, IL *</b> PD: Bill Gamble APD: Steve Levy MD: James VanOstol RED HOT CHILI "Dessert"	<b>KXNA/Fayetteville, AR</b> PD: Dave Jackson 15 SEETHER "Under" 2 LIVE "Heaven" 2 QUEENS OF "Flow" 1 3 DOORS DOWN "Road"	<b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn APD/MD: Ryan Castle LIVE "Heaven" TAPROOT "Mine"	<b>WJRR/Orlando, FL *</b> PD: Pal Lynch MD: Dickerman 1 REVS "Rise" SMILE EMPTY SOUL "Bottle"	<b>WYLI/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dalton 7 COLDRPLAY "Scientist" 1 GOB "Give" CAVE IN "Anchor" DOMNAS "Invited"	<b>WBRI/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin 1 ROOTS "Seed" 1 COLDRPLAY "Scientist" CAVE IN "Anchor" ZOK "Plan"	<b>KRZO/Reno, NV *</b> OM: Rob Diaz Brooks APD: Jeremy Smith MD: Matt Diablo CAVE IN "Anchor"	<b>WHFS/Washington, DC *</b> PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 4 QUEENS OF "Flow" 1 COLDRPLAY "Scientist" GOOD CHARLOTTE "Young" VENIETA RED "Shattered"
<b>KNXX/Baton Rouge, LA *</b> PD/MD: Randy Chase APD: Bill Jackson GOB "Give" HOT HOT HEAT "Bandages" SMILE EMPTY SOUL "Bottle" THIRD EYE BLIND "Blinded" ZWAN Lyric SHINEDOWN "Inside"	<b>WAZQ/Cincinnati, OH *</b> PD: John Michael APD/MD: Shaggy SLIGHTLY STOOPID "Honey" SMILE EMPTY SOUL "Bottle"	<b>KFRF/Fresno, CA *</b> PD: Chris Squares MD: Reverend CAVE IN "Anchor"	<b>WRZK/Kansas City, KS *</b> OMP/MD: Mike Kaplan APD: Todd Violette MD: Lazlo 25 VENIETA RED "Shattered" 3 COLDRPLAY "Scientist" SMILE EMPTY SOUL "Bottle"	<b>WJRR/Orlando, FL *</b> PD: Pal Lynch MD: Dickerman 1 REVS "Rise" SMILE EMPTY SOUL "Bottle"	<b>WOCL/Orlando, FL *</b> PD: Alan Armith APD/MD: Bobby Smith THIRD EYE BLIND "Blinded"	<b>WBRI/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin 1 ROOTS "Seed" 1 COLDRPLAY "Scientist" CAVE IN "Anchor" ZOK "Plan"	<b>WZZM/Cleveland, OH *</b> PD: Kim Monroe APD: Don Nardella MD: Pete Schieros POWERMAN 5000 "Free" QUEENS OF "Flow"	<b>WWDC/Washington, DC *</b> PD: Buddy Rizer MD: Lesham Curtis 1 THIRD EYE BLIND "Blinded"
<b>WRAX/Birmingham, AL *</b> PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 SMILE EMPTY SOUL "Bottle" CAVE IN "Anchor" SOUTH FM "Classics"	<b>WARD/Columbia, SC *</b> OMP/MD: Gisa Juliano MD: Dave Fara 1 12 STONES "Crash" CAVE IN "Anchor" HOT HOT HEAT "Bandages" SMILE EMPTY SOUL "Bottle"	<b>WGRD/Grand Rapids, MI *</b> PD: Bobby Duncan MD: Michael Grey 5 SMILE EMPTY SOUL "Bottle" 2 CAVE IN "Anchor" TAPROOT "Mine" UNLCOO "Future"	<b>WNFZ/Knoxville, TN *</b> PD: Dan Boyk APD/MD: Anthony Proffitt AMIC: Opie Hines 1 POWERMAN 5000 "Free" SMILE EMPTY SOUL "Bottle"	<b>WJRR/Orlando, FL *</b> PD: Pal Lynch MD: Dickerman 1 REVS "Rise" SMILE EMPTY SOUL "Bottle"	<b>WOLC/Orlando, FL *</b> PD: Alan Armith APD/MD: Bobby Smith THIRD EYE BLIND "Blinded"	<b>WBRI/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin 1 ROOTS "Seed" 1 COLDRPLAY "Scientist" CAVE IN "Anchor" ZOK "Plan"	<b>WZLW/Milwaukee, WI *</b> PD: Tommy White MD: Kenny Neumann MD: Lazlo 12 LIVE "Heaven" 2 DESSNA "Time" CAVE IN "Anchor"	<b>WSFM/Wilmington, NC</b> PD: Knothead 2 12 STONES "Crash" 1 SHINEDOWN "Inside"
<b>KOXR/Boise, ID *</b> PD: Jacent Jackson APD/MD: Kallia 1 SUM 41 "Song" 1 QUEENS OF "Flow" COLD "Get" SMILE EMPTY SOUL "Bottle"	<b>WXRN/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson COLD "Get" POWERMAN 5000 "Free"	<b>KFTE/Lafayette, LA *</b> PD: Scott Perrin MD: Chris Olivier 12 STONES "Crash" SUM 41 "Song" ZWAN Lyric	<b>KXMB/Monterey-Salinas, CA *</b> PD: Kenny Allen APD/MD: Opie Taylor EMINEM "Moment" PETE YORN "Back" SHINEDOWN "Inside"	<b>WJRR/Orlando, FL *</b> PD: Pal Lynch MD: Dickerman 1 REVS "Rise" SMILE EMPTY SOUL "Bottle"	<b>WOLC/Orlando, FL *</b> PD: Alan Armith APD/MD: Bobby Smith THIRD EYE BLIND "Blinded"	<b>WBRI/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin 1 ROOTS "Seed" 1 COLDRPLAY "Scientist" CAVE IN "Anchor" ZOK "Plan"	<b>WZZL/Roseville-Lynchburg, VA *</b> GM/MD: Bob Travis MD: Greg Travis 2 HOT HOT HEAT "Bandages" 1 QUEENS OF "Flow" 1 POWERMAN 5000 "Free" 1 ZWAN Lyric 12 STONES "Crash" ACROMA "Down" ANDROS "Madonna" CAVE IN "Anchor" DATSUNS "Love" GOB "Give" SHINEDOWN "Inside" SMILE EMPTY SOUL "Bottle"	<b>WZLW/Milwaukee, WI *</b> PD: Tommy White MD: Kenny Neumann MD: Lazlo 12 LIVE "Heaven" 2 DESSNA "Time" CAVE IN "Anchor"

**\* Monitored Reporters**  
**87 Total Reporters**  
**78 Total Monitored**  
**9 Total Indicator**



### New & Active

- POWERMAN 5000 Free (DreamWorks)**  
Total Plays: 245, Total Stations: 29, Adds: 7
- DONNAS Who Invited You (Atlantic)**  
Total Plays: 218, Total Stations: 24, Adds: 4
- ZWAN Lyric (Reprise)**  
Total Plays: 208, Total Stations: 25, Adds: 9
- UNLCOO Failure (Maverick/Reprise)**  
Total Plays: 202, Total Stations: 21, Adds: 1
- THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)**  
Total Plays: 198, Total Stations: 21, Adds: 6

- TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)**  
Total Plays: 189, Total Stations: 14, Adds: 0
- OFF BY ONE Change (LMC)**  
Total Plays: 172, Total Stations: 12, Adds: 0
- RAVEONNETTES Attack Of The Ghost Riders (Columbia)**  
Total Plays: 171, Total Stations: 14, Adds: 0
- SOUTH FM Dear Claudia (MCA)**  
Total Plays: 161, Total Stations: 11, Adds: 1
- COLDRPLAY The Scientist (Capitol)**  
Total Plays: 160, Total Stations: 16, Adds: 10

Songs ranked by total plays

### Indicator Most Added

- QUEENS OF THE STONE AGE Go With The Flow (Interscope)**
- LIVE Heaven (Radioactive/MCA)**
- 12 STONES Crash (Wind-up)**
- SHINEDOWN Fly From The Inside (Atlantic)**
- CAVE IN Anchor (RCA)**
- 3 DOORS DOWN The Road I'm On (Republic/Universal)**
- COLD Stupid Girl (Flip/Geffen/Interscope)**
- SEETHER Driven Under (Wind-up)**
- POWERMAN 5000 Free (DreamWorks)**
- TAPROOT Mine (Velvet Hammer/Antenna)**
- JACK JOHNSON The Horizon Has... (Moonshine Conspiracy/Universal)**
- PETE YORN Come Back Home (Columbia)**
- SWITCHFOOT Meant To Live (Red Ink/C2/Columbia)**
- BLUE OCTOBER Calling You (Universal)**
- CKY Attached At The Hip (Island/DJMG)**
- COLDRPLAY The Scientist (Capitol)**
- OIE TRYING Oxygen's Gone (Independent)**
- GOB Give Up The Grudge (Arista)**
- SMILE EMPTY SOUL Bottom Of A Bottle (Lava)**

### Please Send Your Photos

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**R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067**  
 Email: [mDavis@radioandrecords.com](mailto:mDavis@radioandrecords.com)





# Rosanne Cash Today

*Rules of Travel* marks her return in more ways than one

It is incredibly difficult for the child of an extremely successful recording artist to have his or her own career outside the shadow of the parent, and few have accomplished it with as much talent and grace as Rosanne Cash. Over the course of the past 25 years Cash has firmly established herself in her own right, and, like her father, she has inspired more than one generation of young artists to reach for the stars.

Born in 1955 to Johnny Cash and his first wife, Vivian Liberto, Rosanne Cash spent most of her youth in Southern California after her parents divorced. Because of her heritage, she struggled with what she wanted to do with her life from a very early age. For years she wasn't sure whether music was going to be her calling. She was interested in writing and even took some acting classes, but as she came of age, music became a draw she couldn't resist.

Cash ultimately signed with Columbia and in 1979 released *Right or Wrong*, which started her career in a big way in the world of country music. Through 1988 she released *Seven Year Ache*, *Somewhere in the Stars*, *Rhythm & Romance* and *King's Record Shop*, ultimately garnering 11 No. 1 songs, several of which crossed over to the Pop charts.

But Cash had always wanted to reach beyond the country genre, and

with the release of *Interiors* in 1990, she crossed that boundary and established herself as an important American singer-songwriter. *The*

*Wheel*, produced by John Leventhal and released in 1993, drove that point all the way home.

Both projects were inspired by Cash's troubled marriage to Rodney Crowell (the couple divorced in 1991). The release of *Retrospective* in 1995 marked the end of her relationship with Columbia Nashville. Cash had fully broken from her past.

In the '90s she and Leventhal fell in love and, eventually, married. Together they worked on 1996's *10 Song Demo*, a collection of stripped-down tunes that marked Cash's first release for Capitol. Everything was looking up until she got pregnant, developed vocal-cord polyps and lost her voice for 2 1/2 years.

With her voice damaged, Cash began to explore other options for her

life. She had always wanted to be a writer, so she pursued it further. Having already published a short-story collection called *Bodies of Water*, she added to that a children's book and articles for several magazines.

Today Rosanne Cash is recognized as one of the most important songwriters of her generation, and over time she has continued to defy easy categorization. Indeed, with her latest release, *Rules of Travel*, once again produced by Leventhal, Cash has delivered an album that offers new depths of insight and hope for Triple A radio to plumb.

**R&R:** *You must have gone through a dramatic series of emotions after losing your voice.*

**RC:** I was pregnant. That's what was most important to me at the time; losing my voice didn't seem like such a big deal. But when the baby was a year old and I still didn't have my voice back, I got concerned. I thought that maybe I might never get it back. With the help of some great voice therapists, I was finally able to regain it. It was the classic case of not appreciating what you have until you lose it.

**R&R:** *The experience must have given you a chance to reflect on your career.*

**RC:** In the early days my goal was really to just be a songwriter, not a performer. I had studied writing in college and thought that my training in that area, plus the musical talent I inherited from my father, would give me the skills to pursue that goal.

It seemed a very noble kind of profession to me. I felt it could give me a quiet life outside of the public sphere. As it turned out, I began to interpret my own songs and ended up with a much more public life than I may have wanted.

At the same time, I feel incredibly lucky and blessed that I have enjoyed the successes I have over the years. Early on, you don't realize how much you touch people's lives performing for an audience onstage. Having the chance to sit back and look things over a bit has given me a new appreciation for all that has happened.

**R&R:** *Do you find a connection between writing lyrics and writing prose?*

**RC:** It all comes from the same pool of water for me, but songwriting

is more specific and focused. You have a very limited framework to fit it all in. The words have to flow and rhyme, and they also have to match the melodic line of the song. Nothing is quite as thrilling as when that works.

Prose is great, but it's more rope to hang yourself with. In most regards, you never feel that prose is finished; it could always be tweaked a little more. Occasionally that happens with a song too. I guess anything you create is always open to refinement, especially as your perspective on life matures over time.

**R&R:** *Your musical horizon has expanded over your career. What's your view on that?*

**RC:** Certainly country music is where I established myself early in my career, but I would say my transition to a broader musical palette began to take shape with *Interiors*. Really, what this all means is that I was solidifying my view of myself as a singer-songwriter. Once you've reached that view, you begin to feel that music is for all people.

on in the past was certainly a team effort, but with *Rules of Travel* it was a true collaboration. We know each other's strengths and are willing to encourage them.

Most of these songs had been written for a while, but they were basically put aside when I had my baby and lost my voice. When we finally got around to doing the album, I had to reconnect myself with them again.

**R&R:** *You invited some outside writers in this time.*

**RC:** For quite some time I hadn't solicited outside material. *Interiors*, *The Wheel* and *10 Song Demo* were all my own songs. When it was time to think seriously about this record, I felt I wanted to shop around a bit for some balance. Frankly, I had reached a saturation point with myself. I was sick of my point of view, my thoughts and feelings. I wanted to release.

When I heard "Beautiful Pain," it was almost embarrassing, because Craig Northey demonstrated how well he knew me. I asked Joe Henry and Jakob Dylan to write something too; "Hope Against Hope" is a song I couldn't have written myself, yet it feels so familiar. And John and Marc Cohn crafted "Three Steps Down" for the album.

**R&R:** *You also invited some guests to sing on the album, such as Sheryl Crow, Steve Earle and Teddy Thompson. This is also one of the few times you've recorded with your dad.*

**RC:** Certain folks just seemed like the right choices for the songs they contributed to, and this was especially true with my father. He and I have had our disagreements over the years. As you mature, you begin to realize that love and family ties are very important, and you eventually push aside certain things you have held on to for far too long. When I wrote "September When It Comes," I had that in mind.

I was resistant to asking him to sing on it, because I have always resisted that — I haven't wanted to use him in any way. But John kept saying, "You really should ask your dad." Finally, I realized that if there was ever a time and song, this was it. I understood that it doesn't get any more important than this song. It is about mortality and closing the door on the past and accepting what's unresolved. So I asked him, and he said yes.

**R&R:** *There seems to be an underlying message of faith — in love, in a higher power and, maybe reluctantly, in oneself — on this album.*

**RC:** Yes, I think this record is more optimistic and more generous, in a way, for me. It's looking outward and upward more, and not so inward, as I have a tendency to do. It's a grown-up record. I seem to be more concerned with my own integrity and with respect for others and with behaving in a loving way. You know, it's all about living up to love and not expecting love to be an answer in itself.



Rosanne Cash



**FORECAST: SONNY** Vanguard artist Sonny Landreth got in and out of Boulder just before the big blizzard hit. After performing in KBCO's Studio C, he posed for this shot. Seen here are (l-r) Vanguard's Art Phillips, Landreth and KBCO PD Scott Arbaugh.



# john hiatt & the goners

"my  
baby  
blue"

ON NEW WEST RECORDS

The first single from the New West debut "BENEATH THIS GRUFF EXTERIOR"

## R&R Triple A #2 MOST ADDED!

WXRT/Chicago

KMTT/Seattle

WYEP/Pittsburgh

KGSR/Austin

WRNX/Springfield

WNCS/Burlington

KTAO/Santa Fe

WXPB/Philadelphia

KTCZ/Minneapolis

KTBG/Kansas City

WFPK/Louisville

WMMM/Madison

WDST/Poughkeepsie

KMTN/Jackson

WXRV/Boston

KPRI/San Diego

WKOC/Norfolk

WNCW/Greenville

KRSH/Santa Rosa

KOTR/San Luis Obispo

WDET/Detroit

WRNR/Baltimore

WTTS/Indianapolis

KPIG/Monterey

KTHX/Reno

WMVY/Cape Cod

Already On: WFUV/New York WRLT/Nashville WAPS/Akron KBAC/Santa Fe

## SEEING IS BELIEVING

Sun May 11 - Annapolis, MD

Mon May 12 - Pittsburgh, PA

Tue May 13 - New York, NY

Thu May 15 - Glenside, PA

Sat May 17 - Long Island, NY

Sun May 18 - Alexandria, VA

Mon May 19 - Lebanon, NH

Tue May 22 - Vancouver, BC

Fri May 23 - Kelowna, BC

Sun May 25 - Edmonton, Alberta

Mon May 26 - Calgary, Alberta

Wed May 28 - Keene, NH

Fri May 30 - Troy, MI

Sat May 31 - Hartford, CT

Ramshead

Rosebud

Irving Plaza

Keswick

The Stephen Talk House

Birchmere

Lebanon Opera House

Orpheum Theater

Kelowna Skysearch Place

Northern Alberta Jubilee Aud.

Jack Singer Aud.

Colonial Theater

Savings Bond Music Hall

Lincoln Center



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**NEW WEST**  
RECORDS  
LOS ANGELES ★ AUSTIN



April 4, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (x)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY Clocks (Capitol)	611	+6	36658	18	26/0
3	2	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	488	-7	31718	9	24/0
4	3	JOHN MAYER Why Georgia (Aware/Columbia)	480	+7	27647	9	24/0
5	4	WALLFLOWERS How Good It Can Get (Interscope)	463	+1	27163	13	23/0
2	5	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	462	-42	35895	12	23/0
8	6	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	410	+35	28461	5	26/0
6	7	DAVE MATTHEWS BAND Grey Street (RCA)	384	-13	19639	14	16/0
7	8	DAVID GRAY Be Mine (ATO/RCA)	381	-5	23151	10	24/0
10	9	FLEETWOOD MAC Peacekeeper (Reprise)	374	+27	30042	4	22/0
9	10	RHETT MILLER Come Around (Elektra/EEG)	337	-17	22920	14	21/0
12	11	NORAH JONES Come Away With Me (Blue Note/Virgin)	314	+20	20923	21	21/0
15	12	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	303	+25	18115	6	19/1
13	13	BEN HARPER With My Own Two Hands (Virgin)	292	+14	18810	4	23/1
16	14	LUCINDA WILLIAMS Righteously (Lost Highway)	286	+10	13254	5	17/1
11	15	PAUL SIMON Father And Daughter (Nick/Live)	267	-28	23630	15	17/0
23	16	PETE YORN Come Back Home (Columbia)	251	+54	17736	2	20/0
18	17	TORI AMOS Taxi Ride (Epic)	248	-2	8393	5	17/0
22	18	JOHNNY MARR Down On The Corner (iMusic)	228	+28	12341	5	18/1
26	19	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	227	+43	16469	7	17/0
Debut	20	ZIGGY MARLEY & THE MELODY... True To Myself (Private Music/RCA Victor)	215	+80	13407	1	18/2
17	21	BECK Lost Cause (Geffen/Interscope)	215	-39	11965	18	20/0
19	22	MATCHBOX TWENTY Unwell (Mekisma/Atlantic)	214	-13	14798	7	11/0
21	23	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	210	-5	13303	19	18/0
20	24	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	206	-16	12014	12	15/0
24	25	FEEL Got Your Name On It (Curb)	195	+4	5642	3	13/0
27	26	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	190	+11	12609	3	13/0
25	27	MAROON 5 Harder To Breathe (Octone/U)	183	-4	5373	13	12/0
-	28	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	155	+11	5667	5	14/0
29	29	BRUCE SPRINGSTEEN Waitin' On A Sunny Day (Columbia)	152	+6	13291	6	12/0
30	30	TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)	147	+2	10581	5	15/0

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 3/23-3/28. 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

THORNS I Can't Remember (Aware/Columbia)

Total Plays: 130, Total Stations: 15, Adds: 1

SISTER HAZEL Your Mistake (Sixth Men)

Total Plays: 127, Total Stations: 11, Adds: 1

3 DOORS DOWN When I'm Gone (Republic/Universal)

Total Plays: 124, Total Stations: 5, Adds: 0

NICKEL CREEK Spit On A Stranger (Sugar Hill)

Total Plays: 114, Total Stations: 14, Adds: 1

WILL HODGE Be The One (Atlantic)

Total Plays: 114, Total Stations: 11, Adds: 0

EDWIN MCCAIN I Want It All (ATC/Red Ink)

Total Plays: 100, Total Stations: 11, Adds: 1

EVANESCENCE Bring Me To Life (Wind-up)

Total Plays: 96, Total Stations: 4, Adds: 0

SONNY LANDRETH Hell A: Home (Sugar Hill/Vanguard)

Total Plays: 91, Total Stations: 8, Adds: 0

BETH ORTON Thinking About Tomorrow (Astraworks/Heavenly/Capitol)

Total Plays: 85, Total Stations: 8, Adds: 0

FOO FIGHTERS Times Like These (Roswell/RCA)

Total Plays: 77, Total Stations: 5, Adds: 0

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JOHN EDDIE Let Me Down Hard (Thrill Show/Last Highway)	17
JOHN HIATT My Baby Blue (New West)	12
ZIGGY MARLEY... True To Myself (Private Music/RCA Victor)	2
FRANKY PEREZ Something Crazy (Lava)	2
LIVE Heaven (Radioactive/MCA)	2
MARIA MCKEE To The Open Spaces (Viewfinder/Mailboat)	2
SAM ROBERTS Brother Down (Republic/Universal)	2
TRAIN Calling All Angels (Columbia)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZIGGY MARLEY... True To Myself (Private Music/RCA Victor)	+80
PETE YORN Come Back Home (Columbia)	+54
TRAIN Calling All Angels (Columbia)	+53
JOHN EDDIE Let Me Down Hard (Thrill Show/Last Highway)	+47
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	+43
COLDPLAY The Scientist (Capitol)	+32
3 DOORS DOWN The Road I'm On (Republic/Universal)	+31
FRANKY PEREZ Something Crazy (Lava)	+30
JOHNNY MARR Down On The Corner (iMusic)	+28
JOHN HIATT My Baby Blue (New West)	+28

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TORI AMOS A Sorta Fairytale (Epic)	240
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	213
JACK JOHNSON Flake (Enjoy/Universal)	199
MATCHBOX TWENTY Disease (Atlantic)	191
NORAH JONES Don't Know Why (Blue Note/Virgin)	176
DAVE MATTHEWS BAND Where Are You Going (RCA)	159
DAVE MATTHEWS BAND Grace Is Gone (RCA)	153
COLDPLAY In My Place (Capitol)	145
JACK JOHNSON Bubble Toes (Enjoy/Universal)	142
SANTANA FIMICHELLE BRANCH The Game Of Love (Arista)	137
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	135
JOHN MAYER No Such Thing (Aware/Columbia)	121
TRACY CHAPMAN You're The One (Elektra/EEG)	120
JIMMY EAT WORLD The Middle (DreamWorks)	118
LUCE Good Day (Nettwerk)	96
U2 Beautiful Day (Interscope)	94
SHERYL CROW Soak Up The Sun (A&M/Interscope)	94
INCUBUS Drive (Immortal/Epic)	92

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April 4, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LUCINDA WILLIAMS Righteously ( <i>Lost Highway</i> )	317	+16	9073	5	20/0
2	2	JASON MRAZ The Remedy (I Won't Worry) ( <i>Elektra/EEG</i> )	266	+10	6679	9	17/0
3	3	DAVID GRAY Be Mine ( <i>ATO/RCA</i> )	254	-32	6990	11	17/0
4	4	JOHNNY MARR Down On The Corner ( <i>iMusic</i> )	248	+4	6041	11	19/0
10	5	JACK JOHNSON The Horizon... ( <i>Moonshine Conspiracy/Universal</i> )	247	+33	6311	3	19/0
7	6	DAR WILLIAMS I Saw A Bird Fly Away ( <i>Razor &amp; Tie</i> )	243	+14	7351	10	20/0
9	7	JAYHAWKS Save It For A Rainy Day ( <i>American/Lost Highway/IDJMG</i> )	235	+13	7486	6	19/0
6	8	WALLFLOWERS How Good It Can Get ( <i>Interscope</i> )	234	-1	4442	13	17/0
8	9	KATHLEEN EDWARDS Six O'Clock News ( <i>Zoe/Rounder</i> )	223	-1	6817	11	19/0
11	10	BEN HARPER With My Own Two Hands ( <i>Virgin</i> )	214	+3	7283	4	19/0
5	11	COLDPLAY Clocks ( <i>Capitol</i> )	208	-34	4539	18	15/0
14	12	FLEETWOOD MAC Peacekeeper ( <i>Reprise</i> )	202	+22	4612	3	15/0
13	13	JOHN MAYER Why Georgia ( <i>Aware/Columbia</i> )	202	+19	2908	9	11/0
12	14	JOE JACKSON Awkward Age ( <i>Rykodisc</i> )	186	-7	6579	6	16/0
21	15	ZIGGY MARLEY... True To Myself ( <i>Private Music/RCA Victor</i> )	180	+37	5121	2	18/1
17	16	ROSANNE CASH Rules Of Travel ( <i>Capitol</i> )	179	+21	9014	7	15/0
19	17	BETH ORTON Thinking About Tomorrow ( <i>Astralwerks/Heavenly/Capitol</i> )	163	+10	4625	3	18/0
18	18	THORNS I Can't Remember ( <i>Aware/Columbia</i> )	161	+4	5121	3	16/0
15	19	SOUNDTRACK OF OUR LIVES Sister Surround ( <i>Republic/Universal</i> )	158	-18	2451	12	10/0
16	20	TORI AMOS Taxi Ride ( <i>Epic</i> )	150	-22	2210	6	13/0
29	21	PETE YORN Come Back Home ( <i>Columbia</i> )	134	+25	3826	2	14/0
22	22	PATTY LARKIN Different World ( <i>Vanguard</i> )	134	-7	5872	8	13/0
26	23	ALLMAN BROTHERS Firing Line ( <i>Sanctuary/SRG</i> )	130	-1	4099	3	15/0
25	24	SONNY LANDRETH Hell At Home ( <i>Sugar Hill/Vanguard</i> )	128	-4	4119	8	14/0
23	25	JESSE MALIN Queen Of The Underworld ( <i>Artemis</i> )	128	-8	4627	8	14/0
20	26	SUSAN TEDESCHI Alone ( <i>Tone-Cool/Artemis</i> )	128	-22	2845	20	13/0
24	27	1 GIANT LEAP F.M. STIPE... The Way You Dream ( <i>Palm Pictures/Reprise</i> )	123	-9	2674	6	15/0
28	28	COUNTING CROWS Big Yellow Taxi ( <i>Geffen/Interscope</i> )	121	+5	1760	10	7/0
Debut	29	FEEL Got Your Name On It ( <i>Curb</i> )	108	+17	1786	1	11/0
27	30	JOHNNY CASH Hurt ( <i>American/Lost Highway/IDJMG</i> )	106	-22	4229	6	13/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29.

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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JOHN EDDIE Let Me Down Hard ( <i>Thrill Show/Lost Highway</i> )	15
JOHN HIATT My Baby Blue ( <i>New West</i> )	14
DANIEL LANOIS Falling At Your Feet ( <i>Anti</i> )	5
SAM ROBERTS Brother Down ( <i>Republic/Universal</i> )	5
WIDESPREAD PANIC Don't Wanna Lose You ( <i>Widespread/SRG</i> )	4
MARIA MCKEE To The Open Spaces ( <i>Viewfinder/Mailboat</i> )	3
ROOMFUL OF BLUES That's Right ( <i>Alligator</i> )	2
DAN BERN Baby Bye Bye ( <i>Messenger</i> )	2
ZIGGY MARLEY... True To Myself ( <i>Private Music/RCA Victor</i> )	1
JOAN ARMATRADE Lover's Speak ( <i>Denon</i> )	1
AFRO-CELTS Rise Above It ( <i>Real World/Virgin</i> )	1
MARTY LLOYD Justified ( <i>Razor &amp; Tie</i> )	1
SUPERGRASS Rush Hour Soul ( <i>Island/IDJMG</i> )	1
CHRIS WHITLEY Breaking Your Fall ( <i>Messenger</i> )	1
PHIL ROY Undeniably Human ( <i>Dr</i> )	1
SISTER HAZEL Your Mistake ( <i>Sixth Man</i> )	1
TIM EASTON Black Hearted Ways ( <i>New West</i> )	1
PRETENDERS The Losing ( <i>Artemis</i> )	1
PAUL WELLER Leafy Mysteries ( <i>Yep Roc</i> )	1
TURIN BRAKES Pain Killer ( <i>Source/Astralwerks</i> )	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN HIATT My Baby Blue ( <i>New West</i> )	+66
ZIGGY MARLEY... True To Myself ( <i>Private Music/RCA Victor</i> )	+37
JOHN EDDIE Let Me Down Hard ( <i>Thrill Show/Lost Highway</i> )	+36
AFRO-CELTS Rise Above It ( <i>Real World/Virgin</i> )	+35
JACK JOHNSON The Horizon... ( <i>Moonshine Conspiracy/Universal</i> )	+33
MARTY LLOYD Justified ( <i>Razor &amp; Tie</i> )	+28
PALOMALTO Breathe In ( <i>American/IDJMG</i> )	+28
PETE YORN Come Back Home ( <i>Columbia</i> )	+25
PAUL WELLER Leafy Mysteries ( <i>Yep Roc</i> )	+25
FLEETWOOD MAC Peacekeeper ( <i>Reprise</i> )	+22
ROSANNE CASH Rules Of Travel ( <i>Capitol</i> )	+21
MARK KNOPFLER Devil Baby ( <i>Warner Bros.</i> )	+19
JOHN MAYER Why Georgia ( <i>Aware/Columbia</i> )	+19

## Reporters

### WAFS/Akron, OH

PD/MD: Bill Greber  
15 SUPERGRASS "Rush"  
5 JOHN EDDIE "Down"  
4 PRETENDERS "Losing"  
3 CHERRY BLOWERS "Blue"  
1 FRANKIE PIERCE "Something"  
1 MARIAN MCKEE "Sister"  
1 SAM ROBERTS "Brother"  
1 TIM EASTON "Healer"

### KGSR/Austin, TX

DM: Jeff Carroll  
PD: Joey Denberg  
APD: Jyl Harshman-Ross  
MD: Susan Cass  
8 JOHN HIATT "Blue"

### WRNR/Baltimore, MD

DM: Jon Peterson  
PD: Alex Cortright  
MD: Darnold Eisenstein  
7 SAM ROBERTS "Brother"  
1 COLDPLAY "Clocks"  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"  
1 TRAVIS "Angels"

### KRWB/Boise, ID

OM/MD: Dan McElroy  
2 JOHN EDDIE "Down"  
1 LUCINDA WILLIAMS "Righteously"

### WBOS/Boston, MA

PD: Chris Herrmann  
APD/MD: Michele Williams  
7 JAYHAWKS "Save"

### WXRV/Boston, MA

PD: Joanne Dwyer  
MD: Dana Marshall  
1 SAM ROBERTS "Brother"  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"

### WNCS/Burlington, VT

PD/MD: Mark Avshalom  
6 SUPERGRASS "Rush"  
5 JOHN HIATT "Blue"  
1 JOHN EDDIE "Down"

### WMVY/Cape Cod, MA

PD/MD: Barbara Dacey  
1 DANIEL LANOIS "Antif"

### WOOD/Chattanooga, TN

OM/MD: Danny Howard  
4 TRAVIS "Angels"  
1 LIFE "Healer"

### WXRT/Chicago, IL

PD: Norm Winer  
APD/MD: John Farness  
7 COLDPLAY "Clocks"  
9 JOHN HIATT "Blue"

### KBXR/Columbia, MD

PD/MD: Lisa Trezise  
No Adds

### KBCO/Denver-Boulder, CO

PD: Scott Arbaugh  
MD: Eater  
No Adds

### WDET/Detroit, MI

PD: Judy Adams  
MD: Martin Bandyke  
AM/MD: Chuck Hottel  
1 DANIEL LANOIS "Antif"  
1 JOHN EDDIE "Down"  
1 PHIL ROY "Undeniably"  
1 SAM ROBERTS "Brother"

### WVOO/Elizabeth City, NC

PD: Matt Cooper  
MD: Ted Adkley  
12 BEN HARPER "Save"  
12 THE SPROUCE/FAMC "Torn"  
1 ZIGGY MARLEY "True"

### WNCW/Greenville, SC

PD: Mark Keefe  
APD/MD: Kim Clark  
1 ACACIA STRONG "Windy"  
1 JOHN EDDIE "Down"  
1 DANIEL LANOIS "Antif"  
1 JOHN HIATT "Blue"  
1 TRAVIS "Angels"

### WTTS/Indianapolis, IN

PD: Brad Hertz  
MD: Todd Barryman  
5 JOHN HIATT "Blue"  
1 ZIGGY MARLEY "True"  
2 JOHN EDDIE "Down"

### WOKI/Knoxville, TN

MD: Sarah McClune  
JOHN EDDIE "Down"  
1 ZIGGY MARLEY "True"

### KMTN/Jackson, WY

PD/MD: Mark Fishman  
7 WIDESPREAD PANIC "Windy"  
7 LYNEDY SKYRIDE "Blue"  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"

### WFPK/Louisville, KY

PD: Dan Reed  
APD: Stacy Owen  
1 DANIEL LANOIS "Antif"  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"

### KTGB/Kansas City, MO

PD: Jan Hart  
MD: Bryan Johnson  
10 JOHN HIATT "Blue"  
10 WIDESPREAD PANIC "Windy"  
9 JOHN EDDIE "Down"

### WMMW/Madison, WI

PD: Tom Teuber  
MD: Gabby Parsons  
10 JOHN EDDIE "Down"  
6 JOHN HIATT "Blue"

### WMPS/Memphis, TN

PD: Steve Richards  
MD: Alexandra Ioser  
1 JOHN EDDIE "Down"  
1 JOHN EDDIE "Down"

### KTCZ/Minneapolis, MN

PD: Lauren MacLennan  
APD/MD: Mike Wolf  
1 ZIGGY MARLEY "True"  
1 JOHN HIATT "Blue"  
1 FRANKIE PIERCE "Something"  
1 JOHN EDDIE "Down"  
1 JOHNNY MARR "Jellies"  
1 SISTER HAZEL "Mistake"

### WGIX/Minneapolis, MN

DM: Dave Hamilton  
PD: Jeff Collins  
14 JOHN EDDIE "Down"  
9 FRANKIE PIERCE "Something"

### WZEW/Mobile, AL

PD: Brian Hart  
MD: Lee Ann Tomik  
10 SISTER HAZEL "Mistake"  
1 JOHN EDDIE "Down"

### KPIG/Monterey, CA

PD/MD: Laura Ehan Hopper  
JOHN HIATT "Blue"  
5 AVERY ROSE "Save"  
5 TOM RUSSELL "Modern"  
5 BROOKLYN JAZZ "Process"  
4 DANIEL LANOIS "Antif"  
4 JOHN EDDIE "Down"  
4 ROOMFUL OF BLUES "Right"

### WRLT/Maschville, TN

OM/MD: David Hall  
APD/MD: Keith Coss  
7 JOHN EDDIE "Down"  
1 JOSEPH ARTHUR "Honey"

### WFUV/New York, NY

PD: Chuck Singleton  
MD: Rita Houston  
AM/MD: Russ Bertr  
8 PHIL WELER "Leafy"  
8 CHRIS WHITLEY "Breaking"  
8 TURIN BRAKES "Pain"  
8 PITY BUCKLE "Save"

### WKOC/Norfolk, VA

PD: Paul Shrago  
MD: Kristen Croft  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"  
1 JOHN EDDIE "Down"

### KCTY/Omaha, NE

PD: Brian Barnes  
MD: Ryan Marlin  
1 JOHN EDDIE "Down"  
1 MICHELLE CREEK "Save"

### WXPN/Philadelphia, PA

PD: Bruce Warren  
APD/MD: Helen Leicht  
1 JOHN HIATT "Blue"  
1 MARIAN MCKEE "Sister"  
1 ROOMFUL OF BLUES "Right"  
1 SAM ROBERTS "Brother"

### WYEP/Pittsburgh, PA

PD: Rosemary Weisch  
Interim MD: Kyle Smith  
10 JOHN EDDIE "Down"  
2 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"  
1 DANIEL LANOIS "Antif"

### WCLZ/Portland, ME

PD: Herb Ivy  
MD: Brian James  
1 JOHN EDDIE "Down"  
1 JOHN AMARTRADING "Sister"  
1 SISTER HAZEL "Mistake"

### KINK/Portland, OR

PD: Dennis Constantine  
MD: Kevin Welch  
4 JOHN EDDIE "Down"  
4 BEN HARPER "Healer"

### WOST/Poughkeepsie, NY

PD: Greg Gattine  
APD: Christine Martinez  
MD: Rajan Warrall  
1 DAN BERN "Blue"  
1 JOHN HIATT "Blue"  
1 SUPERGRASS "Rush"

### KTHV/Reno, NV

PD: Harry Reynolds  
MD: Dave Herold  
3 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"

### KENZ/Salt Lake City, UT

DM/MD: Bruce Jones  
MD: Keri Bushman  
5 TRAVIS "Angels"  
1 LIFE "Healer"

### KPRU/San Diego, CA

PD/MD: Dana Shaieff  
11 JOHN EDDIE "Down"  
2 JOHN HIATT "Blue"

### KFOG/San Francisco, CA

PD: Dave Benson  
APD/MD: Haley Jones  
No Adds

### KOTR/San Luis Obispo, CA

PD: Drew Ross  
1 MARIAN MCKEE "Sister"  
4 DAN BERN "Blue"  
4 JOHN EDDIE "Down"  
4 JOHN HIATT "Blue"

### KBAC/Santa Fe, NM

GM/MD: Iris Gordon  
APD: Sam Ferrara  
1 MARIAN MCKEE "Sister"  
1 MARIAN MCKEE "Sister"  
1 SAM ROBERTS "Brother"

### KTAQ/Santa Fe, NM

PD: Brad Moeckner  
9 JOHN HIATT "Blue"  
6 JOHN EDDIE "Down"  
5 MARTY LLOYD "Justified"

### KRSH/Santa Rosa, CA

PD: Dan Kattari  
MD: Pam Long  
7 JOHN EDDIE "Down"  
1 DANIEL LANOIS "Antif"  
1 JOHN HIATT "Blue"  
1 MARIAN MCKEE "Sister"

### KMTT/Seattle-Tacoma, WA

GM/MD: Chris Weisz  
APD/MD: Shawn Stewart  
1 JOHN HIATT "Blue"  
1 JOHN EDDIE "Down"

### KAEP/Spokane, WA

MD: Keri Bushman  
No Adds

### WRNX/Springfield, MA

GM/MD: Tom Davis  
APD: Donnie Moorhouse  
MD: Lisa Wilbasse  
1 JOHN EDDIE "Down"  
1 JOHN HIATT "Blue"  
1 JOHN HIATT "Blue"

\*Monitored Reporters

46 Total Reporters

26 Total Monitored

20 Total Indicator



## National Programming

Added This Week



Ali Castellini 215-898-6677

DAMIEN RICE Volcano  
JOHN EDDIE Let Me Down Hard  
PHIL ROY Undeniably Human



Rob Reinhardt 734-761-2043

CATIE CURTIS Kiss The Counted  
CHRIS WHITLEY Breaking Your Fall  
PETER GREEN Albatross  
ZIGGY MARLEY Dragonfly

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## ON THE RECORD

with  
**Kevin Welch**  
MD, KINK/Portland, OR



Purists will always say that there is no need to do a cover tune. "Great songs should be left alone." Of course, those purists tend to love Jimi Hendrix's "All Along the Watchtower" and Eric Clapton's "I Shot the Sheriff." Heck, "In Your Eyes" has been one of Jeffrey Gaines' biggest songs. Now Counting Crows take on Joni Mitchell's "Big Yellow Taxi." It's not only a great version of the song, but it's a safe bet that listeners will love it. • A little perspective here: Your younger demos may think it's a brand-new song by one of their favorite bands, but upper demos may prefer the Mitchell track. I like how original Counting Crows make it sound without sacrificing the spirit of the song. Let's face it, comparisons to the original are inherent in every cover, but how can you deny instant recognition of song and artist to the masses? Personally, I think the Crows tend to put some of their most solid tracks in the hidden sections of their CDs. Last time it was "Kid Things," a song worthy of another listen — and then another! • When it's a band as talented as Counting Crows — with a songwriter as dedicated as Adam Duritz is to not putting out crap — and a song with timeless relevance, I say don't overthink it. "Don't it always seem to go/That you don't know what you got till it's gone?" The Crows have brought it back just to remind you.

On the monitored chart, **Coldplay** are now at No. 1 for the 13th week in a row! We're gettin' into U2 territory now for the longest run at the top slot ... **Jason Mraz** is up at No. 2, **John Mayer** increases to 3\*, **The Wallflowers** climb to 4\*, **Jack Johnson** continues to gain to 6\*, and **Fleetwood Mac** are at 9\*. Knocking on top 10's door are **Norah Jones**, **The Jayhawks**, **Ben Harper** and **Lucinda Williams** ... Big movers this week include **Pete Yorn** (23\*-16\*), **Johnny Marr + The Healers** (22\*-18\*) and **Kathleen Edwards** (26\*-19\*) ... **Ziggy Marley** debuts at 20\*, and **Dar Williams** reenters at 28\* ... Keep an eye on **The Thorns**, **Will Hoge**, **Edwin McCain** and **Beth Orton** ... On the Indicator chart, **Lucinda Williams** holds at 1\*, **Mraz** moves up to 2\*, **Marr** holds at 4\*, **Johnson** jumps 10\*-5\*, and **Dar Williams** is back up to 6\*. The **Jayhawks** move 9\*-7\*, and **Harper** is now top 10 at 9\* ... Prime movers this week include **Marley** (21\*-15\*), **Rosanne Cash** (17\*-16\*), **Orton** (19\*-17\*) and **Yorn** (29\*-21\*) ... **Feel** debut ... It's the battle of the Johns this week for Most Added: **John Eddie** grabs 32 total adds (No.1 on both panels), and **John Haitt** pulls in 26 total adds (No. 2 on both panels). Also showing a good first week are **Sam Roberts** with seven total adds, **Daniel Lanois** and **Maria McKee**, both with five total, and four early adds on **Widespread Panic**. Some early adds slipped through on the new **Train** single, too.



— John Schoenberger, Triple A Editor

# AAA ARTIST

## OF THE WEEK

ARTIST: **Lucinda Williams**

LABEL: **Lost Highway**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Most of us are aware of Lucinda Williams' fierce determination to maintain creative control of her music — so much so that she has frequently changed labels, abandoned certain projects and taken as many as eight years between releases. But as she wandered down this the winding path, it appears that Williams knew what she was doing. Not only has she had the freedom to forge her own special hybrid of folk, blues, country and rock, she has been widely acknowledged for her immense talent. Williams has won four Grammys, has been named by various critics as one of the most important songwriters of our times and is regularly cited as a major influence by other artists.

But from Williams' perspective, she's just doing what she does best. While many artists can be lumped into the Americana and roots movement of the past decade or so, very few can be regarded as one of the original leaders. Furthermore, with every album Williams somehow manages to push the envelope without ever abandoning what makes her music so special.

Over the past few years we have seen a particularly active period in Williams' career, first with the acclaimed *Car Wheels on a Gravel Road* in 1998, then her sultry *Essence* in 2001 and now *World Without Tears*. Co-produced with Mark Howard (who has worked with Bob Dylan and U2), the album represents a more straightforward and less complicated approach.

It was Howard who convinced Williams to approach the recording of the album from a live perspective and try to capture the warm, intimate element so prevalent in her music. Joining Williams in the grand experiment were Doug Pettibone

(guitar, mandolin, backing vocals), Taras Prodanuk (bass, backing vocals) and Jim Christie (drums, keys).

"It's different than anything I've done before," Williams says. "Everything was so spontaneous and emotional. We recorded it in this huge 1920s mansion right in the middle of Los Angeles. We recorded it the way a live band would record. The rough mixes sounded so good that I didn't change that much. This is a first for me. to do a whole record live and almost not fix anything."

Most of the new songs were written while Williams was on the road in support of *Essence*, although she says a couple are relatively new compositions, and one was a holdover from earlier sessions. As you might expect, she again visits the universal themes of love, loss and desire that she is so adept at expressing. But she also addresses some important social issues this time around, including the long-lasting psychological damage of child abuse and the often-misguided intentions of organized religion.

Whether it's the piquant qualities of "Fruits of My Labor," "Ventura," "Over Time" and "World Without Tears," the raucous irreverence of "Righteously," "Bleeding Fingers" and "Atonement," or her poetic, spoken-word approach to "Sweet Side" and "American Dream," there is no denying that *World Without Tears* represents Lucinda Williams at her creative best.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	KATHLEEN EDWARDS <i>Failex (Rounder)</i>	604	+31	4881
2	2	BE GOOD TANYAS <i>Chinatown (Nettwerk America)</i>	589	+69	3011
3	3	ROSANNE CASH <i>Rules Of Travel (Capitol)</i>	525	+52	2513
4	4	BILLY JOE SHAVER <i>Freedoms Child (Compadre)</i>	439	-20	10753
7	5	SONNY LANDRETH <i>The Road Were On (Sugar Hill)</i>	424	+22	391
5	6	JOHNNY CASH <i>The Man... (American/Lost Highway/IDJMG)</i>	420	-5	10360
17	7	LUCINDA WILLIAMS <i>World Without Tears (Lost Highway)</i>	419	+102	1736
8	8	JEANNIE KENDALL <i>Jeannie Kendall (Rounder)</i>	417	+27	2088
6	9	JOHN HAMMOND <i>Ready For Love (Back Porch/Virgin)</i>	410	+1	2665
9	10	DAVID OLNEY <i>The Wheel (Loud House)</i>	393	+10	1775
11	11	JEFF BLACK B Sides And Confessions Volume One ( <i>Dualtone</i> )	383	+40	1503
10	12	DELBERT MCCLINTON <i>Room to Breathe (New West)</i>	371	+4	14218
18	13	JAYHAWKS <i>Rainy Day Music (Lost Highway)</i>	348	+63	1525
16	14	HOUSTON MARCHMAN ... <i>Desperate Man (Independent)</i>	340	+10	2337
12	15	TIM EASTON <i>Break Your Mothers Heart (New West)</i>	338	-1	3898
15	16	ROCKHOUSE RAMBLERS <i>Torch This Town (Haydens Ferry/Rustic)</i>	330	0	2638
27	17	RAY WYLIE HUBBARD <i>Growl (Philo)</i>	316	+92	592
21	18	MARTY RAYBON <i>Full Circle (Doobie Shea)</i>	302	+38	1041
Debut	19	DERAILERS <i>Genuine (Lucky Dog)</i>	293	+188	500
13	20	NITTY GRITTY DIRT BAND <i>Will The Circle Ill (Capitol)</i>	285	-54	10317
14	21	ALISON KRAUSS & UNION STATION <i>Live (Rounder)</i>	284	-49	7746
22	22	STEPHEN FEARING <i>Thats How I Walk (Philo)</i>	278	+18	2081
20	23	PINERS <i>Nashville Pine (Brick House)</i>	268	+4	1871
23	24	RONNIE BOWMAN <i>Starting Over (Sugar Hill)</i>	255	0	5224
19	25	BIG JOHN MILLS <i>Honky Tonks &amp; Neon Lights (Independent)</i>	243	-23	4619
24	26	BUDDY MILLER <i>Midnight and Lonesome (Hightone)</i>	227	-26	13110
25	27	WILLIE NELSON <i>Crazy-Demo Sessions (Sugar Hill)</i>	221	-20	1902
Debut	28	DAR WILLIAMS <i>The Beauty Of The Rain (Razor &amp; Tie)</i>	219	+22	1728
Debut	29	GIBSON BROTHERS <i>Bona Fide (Sugar Hill)</i>	207	+33	497
26	30	GUY CLARK <i>The Dark (Sugar Hill)</i>	201	-33	11168

## Americana Spotlight

by John Schoenberger

Artist: The Iguanas

Label: Yep Roc



It's hard to believe the New Orleans-based Iguanas have been together for 13 years now! Over that time they have released four albums and gigged from one end of the country to the other many times over. The guys — Rod Hodges (vocals, guitar, accordion, lap steel), Joe Cabral (vocals, sax, bajo sexto, guitar, keys), Rene Coman (bass, guitar, keys), Derek Huston (sax) and Doug Garrison (drums) — now return with their most accomplished effort to date. *Plastic Silver 9 Volt Heart* was produced by Justin Niebank — who helmed the band's debut and sophomore albums so many years ago — and features The Iguanas' unique synthesis of roots-rock, New Orleans-style R&B, Tex-Mex and Caribbean rhythms.

What sets it apart is that the album is more refined, less cluttered and not as barroomy as their previous studio efforts. But whether it's the title track (co-written by Dave Alvin), "Yesterday," "Mexican Candy," "I Dig You" or "The Liquor Dance," there's no denying that this music has The Iguanas stamped all over it. The band is currently on the road in support of the album, and they have dates booked through August.

## Americana News

KUWR/Laramie, WY (part of the Wyoming Public Radio Network) will not be reporting new music adds or playlists while it airs war coverage 24/7. Its reports will be left blank until music programming resumes, but it'll remain on the Americana panel ... Bill Carlisle, the Grand Ole Opry star whose abrupt mid-song leaps earned him the nickname "Jumpin' Bill," died March 17 at his Nashville-area home after years of declining health. He was 94. A Grand Ole Opry member since 1953, Carlisle was inducted into the Country Music Hall of Fame in 2002. He made his last Opry appearance on March 7 ... Rauli Malo, lead singer of the disbanded Mavericks, told fans at a recent show in Los Angeles that the group is getting back together to record. Look for their release later this year on Sanctuary Records ... *The Washington Post* reports that a group of Patsy Cline enthusiasts in her hometown of Winchester, VA is trying to purchase one of the houses she lived in as a teenager and turn it into a museum ... Americana Entertainment, which produces the weekly syndicated radio show *This Week in AMERICANA*, announces an exclusive retail partnership with Borders Books and Music for promotion and sales of Americana genre CDs.

Note: If you have Americana news, please forward it to  
jschoenberger@radioandrecords.com.

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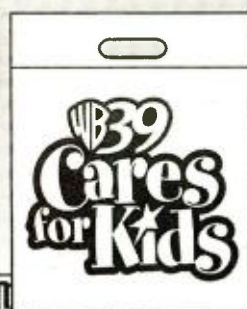
ARTIST TITLE LABEL(S)	ADDS
Derailers <i>Genuine (Lucky Dog)</i>	19
John Hiatt & The Goners <i>Beneath This Gruff Exterior (New West)</i>	14
Ray Wylie Hubbard <i>Growl (Philo)</i>	12
Tom Russell <i>Modern Art (Hightone)</i>	12
Mark Insley <i>Supermodel (Rustic Records)</i>	10
Ricky Skaggs & Kentucky Thunder <i>Live at the Charleston Music Hall (Skaggs Family)</i>	10
Lucinda Williams <i>World Without Tears (Lost Highway)</i>	9

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org).  
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AMERICAN RADIO HISTORY

# CHRISTIAN HOUSE OF MANY ROOMS

Continued from Page 1

it has only sharpened everyone's resolve to press on toward the mark and given us new and better tools. Whatever you believe, it's a fact that will not change anytime soon.

The thick walls that once separated the mainstream and Christian music markets have now had huge holes punched in them by both sides. Reaching more of the population with this music and its message is, I believe, a spiritual mandate that is not to be overlooked. This is a new era in the music industry. Those from within the Christian system must continue to expand their sense of direction and attitudes to hit the varied markets within the country. People, no matter their nationalities or musical preferences, are looking for answers to the questions they have in everyday life, and Christian music carries the answer.

Labels like Wind-up, MCA, Columbia and others have already entered the Christian house. They see the value and talent of those jamming in the living room. Their ears are treated to incredible sounds that they are not hearing in cities like New York or Los Angeles. They have come to the Promised Land to find new pop and rock for the future.

This special is a portrait of where Christian music and radio are at the moment and where they are headed. Programmers, artists, executives and promoters give their thoughts on the genre. There are many rooms to be discovered and even more to expose to the world for the value they contain. I am looking forward to the discovery process. Bring it on.

## The Presidential Suite

One of the executives who has a firm grip on what the house stands for and what remodeling needs to be done is



Barry Landis

Warner Bros. Christian President Barry Landis.

He knows and understands what it will take to raise the industry to the next level.

After a long, drawn-out time of uncertainty for the Word-related record labels, AOL Time Warner came calling early last year and purchased the company from Gaylord Entertainment. Barry Landis became the leader of the new Warner Bros. Christian division, and what has transpired since then has caught the attention of many in the music industry.

"I came on board during the first quarter of last year," Landis says. "I think everything has settled in nicely. We needed most of last year to get our team in place, review the artist roster and put our strategic plan into place. I'm excited about where we are and the prospects for the future."

"Warner Bros. in Burbank is interested in helping to take us to the next level. Tom Whalley and his staff, and Jim Ed Norman here in Nashville, have been nothing but supportive. We've organized the company in the Warner system and are experiencing some success hooking up our artists with them."

"Randy Travis has a top 20 Country song with 'Three Wooden Crosses,' and Sixpence None The Richer have a top 20 mainstream AC song with 'Don't Dream It's Over.'"

"We're about to launch Kristy Starling, an artist found through a Warner Bros. and NBC *Today* show partnership. This is reality, not just something we're talking about. It's really happening, and I believe partnerships with people who can help us reach more people is where the future lies."

## The Future

With the hiring of two key individuals over the past few months, Landis is looking to conquer new territory. "We have made a concerted effort in two specific genres, rock

and urban gospel," he says. "We've hired Brian Meiler as an addition to our A&R department. He knows way more about the bands and the rock scene than I will ever know."

"We've also hired former gospel artist Desmond Pringle to help us make a splash in that genre. Both efforts are going well. We've made some signings, and the evidence should be out there by the end of this year."

"It's much harder to get a ball rolling than to keep it rolling, and it's been hard to get a company of this size moving quickly in the direction of paying huge dividends. But that is what's expected. The Warner Music Group paid \$84 million for this company, and they expect to make money."

"Historically, Word has been king of the Christian AC format, but my mandate is to expand it into other worlds, like Rock and Urban Gospel, and to be a more diverse company."

## New Directives

With these new directives in place, what's the next step? What is Warner Bros.' sense of what is happening in the industry? "I believe that what has been the industry to this point — meaning a sort of emphasis on Christian entertainment — is disappearing. There are still some strong artists and there will probably always be some strong artists in that world, but I think things are changing."

"I see the industry moving in two very distinct directions: Praise & Worship and mainstream. You can see it in the charts each week. People want to buy music that either fills their need for being closer to God — Praise & Worship — or they want music that is extremely competitive with the mainstream market."

"Everything that doesn't define itself by one of these two areas is going to find a smaller and smaller audience as we go forward, and that only makes sense. When our industry was young, we threw everything into one pot and needed all the pieces to comprise an entire industry."

Continued on Page 98

## Welcome To Our Home

Continued from Page 1

All of this took place before the terrorist attacks on American soil occurred and concerns about war were an everyday headline in our newspapers. We're witnessing an unprecedented coarsening of American society.

People in our country are noticing and reacting to the lowered standards of the media. You've seen studies saying that folks are fed up with sex and violence on television. An Arbitron study from a few years ago on "What Women Want" showed, among other things, that women would rather not listen to smutty disc jockeys. If you talk with people about their children and radio, you're likely to hear something like, "Please don't do anything to embarrass me in front of my kids."

## Incredible Opportunity

Those of us in Christian radio have an incredible opportunity. With people interested in more family-friendly programming, there has likely never been a better time for us to reach beyond the traditional core of the Christian radio audience to families — moms, dads and kids — who have never before given our radio stations a thought.

But we can't achieve this only by keeping objectionable programming off the airwaves (something that should be a given at all Christian stations). The dozens of other radio choices in every market are slickly produced, strategically positioned and often highly promoted stations designed to lure every tenth of a share of audience they can grab. If you are going to achieve the goal of reaching more listeners, you will need to be proactive in looking for ways to reach more people with compelling, family-safe programming.

Our format has made great strides in this area in the past few years. We owe a big thank you



Chuck Finney

to the artists, songwriters and record-company personnel who have led the way in creating more well produced, well written and well performed music. Christian radio sounds better today than ever because of them.

Stations have improved their sound significantly in the past few years. Commercial Christian radio has exploded into most major markets in America with the debut of Salem's "Fish" station model and other fresh, new-sounding stations. The upgrade has been dramatic at noncommercial stations, too, where the K-Love Network, WAY-FM and stations like KSBJ/Houston have led the way in creating more listenable radio stations that appeal to a broad audience.

## Tender Hearts

I urge you to listen carefully this week at the Gospel Music Association Convention for ways to reach beyond our traditional core. America is hungry for uplifting, positive, family-friendly programming, and we are often the only place on the dial listeners are guaranteed that.

In addition to the opportunities facing us, we also have a weighty responsibility. Your radio station is an oasis in a desert of unsafe choices. Because of this, you will be attacked and criticized, and you may wrestle with second thoughts about the decisions you are making.

Perhaps an even bigger danger for us is pride — boastfulness about our abilities and conceit in our successes. We have an opportunity not only to create better-sounding radio stations, we can also lead the way by taking a higher road in doing so. Please approach your work with humility, gratitude and an open mind to the possibilities God has placed before you.

Recently, I received a comment from a listener that I believe communicates how awesome and humbling our opportunities and responsibilities are. She said, "I have four little ears, four little eyes and two tender hearts to protect." Kind of sums up the feelings of a lot of American parents, doesn't it?

Knowing we have thousands of people just like that as a part of our audience and, just as important, thousands more who are not yet a part of our audience gives me great hope in the wonderful opportunities facing our format and the enormous responsibility we have in creating and delivering our product.



CHRISTIANE  
**HOUSE OF MANY ROOMS**

# TobyMac: Mac Of All Trades

Unity and diversity come together in one unit

**N**ever in my life have I met someone like Toby MacKeehan. He is a man with strong convictions and a desire to act on every one of them. That would be a dangerous combination in some, but MacKeehan has opened the eyes of the industry to his art, his spirit and his heart.

Known to the world as tobyMac, MacKeehan is about as diverse a guy as you're going to find. He is a solo artist and also a member of dcTalk. He is also a producer, writer, label owner, racism activist, husband and dad — and that's just the tip of the iceberg.

Toby's first solo project, *Momentum*, came out in October 2001, and he spent much of last year on the road. "I did 165 shows last year, which, for me, was a lot — I guess that's what you do as a freshman artist," he says with a grin, because, as a member of dcTalk, he's more than acquainted with life on the road — just not as a lone gun. "It was my first year as a solo artist, and I paid my freshman dues."

In dcTalk there was a flow to the whole system of being a member of the group. "In dcTalk we had kind of a schedule that we kept," he says. "We went to the studio and hung out and tried to be creative, staying off the road for a year and a half at a time. Then we would make a record and tour it for a year and half."

"That was my life for many years. It was a luxury to be able to be creative and have this outpouring of what was inside you onto a record. You usually have six months to take a little break and then the next year to make the record; that's how our life was."

## Gotee's Good News

A recent tour of Australia and New Zealand allowed Toby to learn from another culture. It also allowed him, as owner of Gotee Records, to hook up with some pretty impressive new artists.

"As I'm going along my merry way, I can see and hear other artists," he says. "I'm given independent discs and demos, and I've been able to sniff out a few things that Gotee has signed, which is the way I've always done it."

"There is no better way to find talent than to be out there on the street. Of course, if I didn't have an incredibly gifted staff at Gotee, I couldn't meet artists I'd like

***"The thing for dcTalk is not when we can get back in the studio, but when we are dying to get back in there together. When we can't wait, that's when magic can happen."***

to align with and help promote; it would be an impossibility. I have perfect confidence in my staff at Gotee to take what I'm hearing and move it to the next level."

So what's on the horizon at Gotee? "We have a rootsy R&B female singer who's getting ready to come out,



tobyMac

Nirva Dorsaint," Toby shares. "Another interesting project that's coming out in May is by Sandtown. They're a nontraditional children's choir based out of a project in the Baltimore area."

"It's mostly an African-American choir, and it has become a beacon of the community. All the families want their kids in it. The performance is way fun, urban and infectious. When you see them live, they will blow your mind. The energy moves off them into the audience."

A new acoustic-driven hip-hop artist who has just signed with the label also has Toby excited. "It's such an inspiration to work with these types of artists," he says. "When I get to listen to what is being created, vibing off what someone else has done, I walk away inspired to new depths of creativity and, hopefully, to new heights of passion in my art as well."

## The Skinny On dcTalk

As for dcTalk, the original idea was that the group would take some time off so the members could pursue solo careers. They were supposed to come together this past fall to talk about doing another group project, but that time has now come and gone. These days Toby, Michael Tait and Kevin Max have a new plan.

"In the fall I had a conversation with Kevin and Mike," Toby says. "I think all three of us are going to move forward with other solo projects. We decided that we liked the artistic release, and, beyond that, we were passionate about it."

"The most important thing to us is that our relationship stays intact, and that means not making another group record right now. As creative people, we need to be challenged. We don't want to have to think specifically about what the marketplace wants. If we serve the marketplace, people will smell a rat in the lack of passion."

"The thing for dcTalk is not when we *can* get back in the studio, but when we are dying to get back in there together. When we can't wait, that's when magic can happen. That time hasn't yet arrived. I hope people view that as commendable. From a kingdom standpoint, from an art

standpoint, from every perspective I can think of, it's the wise thing to do."

"We don't want to fake it; we want it to be special to all three of us. If we do it too early, it could ruin it. At the end of the day, an artist is happiest when he's in a place where he feels creative. Right now we're all three happy to climb the mountains that we're climbing. We're hungry again, and, for the creative mind, that's important."

## Solo Trip Two

Toby is currently in the midst of writing lyrics and laying down beats for his second solo disc. Being the diverse and talented guy that he is, this process isn't always by the book. "ForeFront is really gracious to me," he says. "They understand how I make records, and I'm blessed in the fact that they respect how I do it."

"Interesting things are happening with an interesting combination of people. I've spent time with some of the guys from Earthsuit writing for this one. We set up shop in my studio, and some good things came out of it."

"Nashville has really grown up when it comes to hip-hop-influenced music. I remember back in the day when it was really difficult: you'd have to sit there with a beat from your drum machine and a melody. Now you tell people

***"At the end of the day, an artist is happiest when he's in a place where he feels creative."***

that you're making a record, and all of a sudden you have 50 or 60 tracks of beats sitting in front of you."

"The game has changed. Now you have to ask yourself, 'Who do I want to work with?' based on what kind of beats they're making. Suddenly, there are all these cherries on the tree, and I don't know which one to pick."

## Natural Style

Toby's first solo effort offered up a broad range of musical styles, many more than the average artist would venture into. What will be the focus of the new project? "The artist would cringe at this thought, but I have to say the lyric is most important to me," Toby says. "The thought a song is trying to get across is more important to me than the style of music."

"There's a natural style of music that supports that thought, in my opinion. If you're doing a song called 'Extreme Days,' there is going to be a natural musical style that's going to support that. If you're doing a song called 'Love Is in the House,' there's a natural style for that."

"Since I can't sit down at the piano or guitar and play something, what that is telling me is that I'm not as attached to the actual chord progressions as some people are, though I do write melodies and lyrics."

"A guy like Mat Slocum from Sixpence, whom I respect immensely, might believe that the most important thing is what the music gives you. I'm sure the lyric completely matters to him, just as the music matters to me, but what is really pulling at you? How associated are you with one sound and how passionate are you about the sound that's coming? At the end of the day, if someone hears what you're trying to get across, that's what really counts."



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# The Programmers Lounge

## Top PDs discuss the present and future of the Christian radio industry

**S**ome people still don't understand that Christian radio is the most diverse form of broadcasting available. From hymns to inspiring love songs to funky pop and urban music to some of the hardest rock you've ever heard, Christian music spans the spectrum of individual taste.

For this special, I spoke with PDs from different genre-driven Christian formats to get their take on the industry today and in the future. Those participating are Adonai Radio Group National PD Bob Thornton (Christian AC & Rock), WONU/Chicago PD Bill DeWees (Christian CHR), KSBJ/Houston PD and NCRS Chairman John Hull (Christian AC) and WCSG/Grand Rapids PD Chris Lemke (Inspo).

**R&R:** *What positive trends do you see in Christian music and radio?*

**BT:** The good news is, as broadcasters, we are extending our reach. From small companies like ours to Salem and stations like WAKZ/New York, we are seeing more of America covered by Christian frequencies. Musically, we are producing the best-sounding music we've ever had, so the product is good.

**BD:** We are offering an increasingly competitive product on the part of both radio and music. I'm particularly excited about artists like Stacie Orrico, 12 Stones and Lifehouse. These artists are successfully penetrating both the Christian and mainstream markets.

**JH:** Musically, I'm excited about the inclusion of Praise & Worship in the Christian AC format. So many of our listeners live with this music throughout the weekend at church. As far as Christian-radio trends go, I'm seeing more stations realize that the best way to reach their target audience is to view everything from the listener's point of view. It sounds like a basic concept, but, like so many basics, it forms the foundation for a strong product.

**CL:** I see positive things happening with some artists and stations. There seems to be a greater emphasis on service and authenticity; however, I wouldn't call that trendsetting. What I do consider a trend is the priority being placed on greater entertainment value. I consider that to be neither good nor bad. I'm not knocking entertainment, but I do raise a flag when that's the unspoken primary tool used to spur growth. I have to wonder about our confidence in what really matters for eternity at that point.

**R&R:** *Where will Christian music be in a few years? How will your station sound?*

**BT:** As for music, we desperately need more superstars. One of these days — probably the same day — Steven Curtis Chapman and Michael W. Smith are going to move to China to become missionaries. Then we'll be up a creek. Too many labels are chasing trends, which provide only short-term results. They're not developing enough career artists.

I also believe that career artists can't be made from worship leaders or singers who do not write. We need singer-

songwriters and bands to come up behind artists like Third Day, Newsboys, Chapman and Smitty.

**BD:** My goal, prayer and desire for WONU is to be indistinguishable, from a sonic standpoint, from our mainstream competitors. That is the only hope we have, as an industry, of being sampled by a larger audience. Once they taste and see that Christian radio is good, I pray that they are drawn in by the hope presented within our programming and are changed for the good.



**Bob Thornton**

**JH:** If you've read *Good to Great* by Jim Collins, you're familiar with the three-circles/hedgehog concept. At KSBJ, we're examining everything we do not only in terms of our mission statement, but also in terms of these *Good to*

*Great* concepts. Practically speaking, that means that if we do our homework right and keep our eyes on God's plan, we'll end up like hockey great Wayne Gretzky, who, when asked, "Why are you such a formidable player?" answered, "Because I skate to where the puck is going to be!"

**CL:** Hopefully, we'll be more diverse and stimulated by more of the prominent independent artists and labels that are popping up. Stations that succeed will become more resourceful at integrating greater relevance, localization and the emerging and converging media technologies and how our target uses them.

**R&R:** *How do you feel about the diversity in music in the Christian and gospel industry? How does that transfer to your playlist and your audience?*

**BT:** The challenge is that many times audiences, and even labels, think that be-

cause it is Christian, it should be heard on our radio station. However, there must be a strategy. That is why, rather than daypart or squeeze in some of the newer rock music for our KXOJ/Tulsa audience, we decided to start up a whole new Christian Rock radio station. It's our belief that as these progressive genres grow, they deserve their own formats, not just a weekend show.

**BD:** Diversity is good. It's becoming increasingly difficult to typecast our genre. Although I believe in overall consistency in the format, it gives us more colors and textures to work with in painting the canvas of our programming. It's our job to translate that into an exciting and compelling end product.

**JH:** Radio stations are more specialized than ever, and in some markets that works fine. Obviously, there are formats that have historically done well because they reach the largest slice of the audience pie. But, using Houston as an example, if KSBJ is going to reach all of Houston, we've got

to be aware that the face of that pie is changing demographically.

Looking forward, there's a huge Hispanic population that's not currently being served as well as we'd like. The same holds true for the African-American community. Whether we'll use the Internet or terrestrial outlets to reach these growing audiences remains a question, but there's no question that we've got to pay attention and begin to make course corrections today.

**CL:** As a whole, I believe diversity is a good thing. It'll continue to be tough, because the markets in many of these genres are small and have little marketing power, but it is a start. As to the diversity affecting our playlists, our stations will walk a fine line between becoming more specialized and diversifying to retain a greater audience share. It wouldn't be surprising at all to see a station that reports to a specific chart but that plays many songs that could cross over to two or three other charts.

**R&R:** *What can the industry do as a whole to get programmers to accept different forms of music?*

**BT:** Give us singer-songwriters, first and foremost. I'm already up to my neck in Praise & Worship covers for this year. Give us great producers — seasoned, experienced producers and, for crying out loud, quit sending out the safe single first. It ruins the pace of the rest of the record. If a label has something that will blow everyone's socks off, how about starting off with it?

**BD:** Programmers can be a stubborn breed. While our desire is to serve our loyal listeners, we sometimes become too conservative and protective. That denies our audience exposure to music they may truly become passionate about. Be patient with us; give us lots of different mixes. Educate us about the artists and their impact in the marketplace, and be persistent with music that you are convinced we should play.

**CL:** I think they're trying all the right things. Things like pre-release albums for comment from key stations and artist promo tours, for example. One thing that may be helpful is more direct communication between labels and stations in order to understand each other's missions and

**"I'm not knocking entertainment, but I do raise a flag when that's the unspoken primary tool used to spur growth. I have to wonder about our confidence in what really matters for eternity at that point."**

**Chris Lemke**

reasons for existence. Then again, that's a tough row to hoe, because each one has a different bend on a similar mission.



**Bill DeWees**



**John Hull**



**Chris Lemke**



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# CHRISTIAN HOUSE OF MANY ROOMS

## The Fish Story

### Salem National PD tells how the format came into being

**H**oward Freeman was instrumental in Salem's launch of the Christian AC "Fish" stations back in 2000. For this special he shares the story of what was involved in birthing these outlets, which now broadcast in several major markets.

First, though, a little bit about Freeman. He launched iRadio.com in 1995. He and Mark Cuban of Broadcast.com have teamed up on several occasions to make presentations at NAB and Radio Only conventions. Freeman also helped build the first Sports station in the country, KXTA (XTRA Sports 690)/Los Angeles.

In the '80s he traveled the nation, programming stations like KIKK/Houston, WTQR/Greensboro and KEZR/San Jose, CA. He National PD for Salem Communications until March 24.

**R&R:** Give us the lowdown on how the idea for the Fish came about.

**HF:** The concept for the format as a growth goal for the company came from Salem President/CEO Ed Atsinger. He had a vision for doing Contemporary Christian music

**"We're trying to be a positive force in a corrupt world. We'll continue to mature the stations we have and grow them."**

in a professional way that would be on par with mainstream stations. Ed called me and said he couldn't be specific, but that we should start thinking about looking for the team that would make sense to launch this new format. This would include specialty personnel and consultants.



**IN THE FISHBOWL** Curb artist Jim Witter stopped by The Johnny & Mo in the Morning show at WZFS/Chicago — only to get thrown into the station's fishbowl! The day for Witter also included performing live for listeners at the Fish Unhooked concert series. Pictured (l-r) are Johnny, Witter and Mo.

Coincidentally, I had just run into Dan Vallie of Vallie Richards Consulting at NRB in Orange County. I knew they were one of the best mainstream AC consultants, so we had a conversation that was based on the possibility of Salem having frequencies lined up for this sort of thing. Dan was at the top of our list of people we wanted to be involved.

A few months later Ed told me his idea for this new direction in radio. Dan had been doing work with Focus on the Family, so we knew that he had a general knowledge of the different formats within the Christian radio landscape. That gave us a tremendous comfort zone to move forward.

**R&R:** What was the first Fish station? Where did the name come from?

**HF:** We acquired the KFSH frequency in Orange County, and that became the first Fish station. The Fish name came about by way of Dave Armstrong and the early meetings we had to brainstorm ideas and a name for the format. If you talk to Dan, he would say that he and I came up with the name together. Dave kind of helped crystallize the idea as it was birthed in our initial meeting. He also marketed the name and deserves all of the credit for that. We knew what the essence of the format needed to be, and we needed a name that would stand out, a name that would be descriptive and mean something.

**R&R:** How did you go about lining up the people to get the job done after the initial launch?

**HF:** After the Los Angeles station launch, we continued to look for people who could help us launch in other markets. At a convention in San Francisco I bumped into John Frost from Audience Development, who had been calling me and was active in consulting in Christian AC. After talking with John, I was impressed by his insight on how to launch an AC-formatted frequency as a lifestyle-oriented station.

**R&R:** Why did your team decide to start up a major-market AC-driven format?

**HF:** Salem's platform has been to try to have the different formats covered for family-themed programming. That initiative includes Christian Teach & Talk, Conservative Talk and Christian AC. The first markets that we looked at for the AC format were those that would be adjacent to those other formats that were already present in the marketplace. The process was to complete the platform in those cities.

**R&R:** Several of the Fish stations are doing well, while others are struggling. What is your plan to get the newer stations moving in the right direction?

**HF:** I can't speak to a specific station, but there are always stations in any

company's portfolio that are going to struggle. The lion's share of our stations use the same platform of doing good radio. We will continue to stress good programming practices to those stations that may be struggling. We make all of the tools available that we can and continue to do research in order to deliver a format that mirrors the market.

I credit the local team in each market for the successes that we have experienced. The adaptations and adjustments needed to help each station fit its marketplace have flowed out of the local staff. Local radio almost always wins, and these people have done a tremendous job of mirroring the market and fitting the local scene.

**R&R:** Do you believe Salem would ever launch a CHR-type station in the future?

**HF:** It comes down to the individual market. Simply put, successful radio delivers formats in radio that mirror the market. This is determined through research. If there is a market where the research shows it makes sense to launch

**"Simply put, successful radio delivers formats in radio that mirror the market."**

a pop-sounding station, that would likely be the product that would be introduced. We just try to deliver a product that makes sense for each market.

**R&R:** What does the future look like for Salem, especially with what is taking place in the Middle East?

**HF:** We're trying to be a positive force in a corrupt world. We'll continue to mature the stations we have and grow them. We will endeavor to deliver our core product and be a positive force in a world filled with problems.



### The Fish List

After just a few short years, Salem has grown its Fish brand to include stations in eight major markets. Here are the current Fish stations and their PDs and GMs.

Station	PD	GM
KAIM/Honolulu	Rick Innamorato	TJ Malievsky
KKFS/Sacramento	Steve Sunshine	Joe Cruz
KFSH/Los Angeles	Chuck Tyler	David Armstrong
KFIS/Portland, OR	Andy West	Dennis Hayes
WFSH/Atlanta	Kevin Avery	Allen Power
WFHM/Cleveland	Sue Wilson	Errol Dengler
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# The Contemporary Corridor

Artists believe the music will continue to build bigger audiences

By Angela King

**C**hris Rice believes that it's difficult to put your arms around what it means to be a Contemporary Christian artist, and that's just fine with him. "There are such a variety of styles under that moniker," he says. "It's a hard thing to define very specifically."

The music is branching out in creative, unique ways and appealing more and more to mainstream audiences. "It's not just for a small group of listeners," Rice says. "It's easy to be comfortable in our Christian world and not venture out. When we do venture out, it doesn't mean we've lost our faith; it means we've seen a bigger picture of where our music needs to be."

"I'm not against Christian music, but we're preaching to the choir. When we branch out musically, we are being a part of the culture and really engaging our culture as normal human beings."

Steven Curtis Chapman agrees that when artists step outside the bounds of the Christian audience, it is cause for celebration. "That's part of what I've seen change drastically from when I started," he says. "I've been really excited over the years. I remember when DC Talk were embraced. First, they were a novelty. 'Jesus Freak' was hard rock music with weird hip-hop elements, but it's great art, really brilliant."

"Now Jars Of Clay and Sixpence None The Richer are moving the whole thing not only forward, but in all directions, expanding it. I see good things going on with the openness of people embracing it."

That has not always been the case. Chapman says, "I remember the Amy Grant challenges. 'Do we play this? It's pop music, not just gospel anymore.' I watched some of the hard things she and others went through. She blazed a trail. Now many of us are benefiting from it with a chance to be really creative."

## Beyond The Bounds

All Christian artists are not looking to enter the mainstream music scene, but many are reaching out to broader audiences in a number of ways. MercyMe lead singer and songwriter Bart Millard contends that the group wasn't looking to go mainstream with their music. After years of playing at churches and colleges — "Wherever they would have us," he says — they were just hoping to make music full-time and pay their phone bills.

"We weren't looking for a record deal," Millard says. "We were determined to stay independent. But we were overwhelmed; we were getting burned out by everything except playing onstage. It was hard trying to ship CDs out of the garage."

While MercyMe had some hesitancy about working with a label, Millard says, "They gave us an incredible record deal. They didn't want to fix what wasn't broken. It's taken off nonstop, and we're scratching our heads — 'What's going on?' Hopefully, we're gonna be around for a while."

Other artists say they will never look to get their music played at mainstream radio stations, but they are moving beyond the boundaries in other ways. Jaci Velasquez applauds efforts by Stacie Orrico, but she doesn't want to compete in the CHR market.

"Stacie was so underrated in the Christian market," Velasquez says. "I will probably never go out and make a pop record though. Ever. I don't think I was born to be a pop artist. I don't think that's my calling. I would never want to go out and start all over again, building a new career."

## Tapping Into It

Velasquez certainly has enough of a career already, with her new Christian project, *Unspoken*, her next Latin CD, which will be out in May, and her acting career.

She enjoys acting in mainstream movies where she is able to spread her wings. "I really love acting, pretending to be a mean girl or a snob," she says. "I love pretending to be in love with somebody. It's the most surreal feeling you'll ever have. Everybody has the ability to be a psychotic killer; the mean girl next door, or the loving, adorable, sweet girl. It's just a matter of tapping into it."

With so many projects going at once, Velasquez worked around the clock to finish the movie *Chasing Papi* and her CD. "It was 12-hour days," she says. "On the weekend I was writing and recording. That took three months."

The project was recorded in Los Angeles, which is Velasquez's new home. She has some issues with the Nashville music community. "I still have a love for Nashville," she says. "They gave me my start. But in Nashville they always have something to say about me."

Natalie Grant, a veteran of three record labels, is now signed to Curb and has a hit, "No Sign of It," which appears on the soundtrack to the movie *View From the Top*. She is excited by the growth she sees in the Christian-music business. "There are several artists selling over a million units," she says. "It's incredible how the industry has grown."

"It is a testimony to what people are looking for in their music. You always hear the bad press, the stuff in the media that music is detrimental to children. They never report about the enormous amount of records flying off the shelves with positive Christian messages."

Grant believes that, in today's world, people still hunger for those messages. "The climate of our country, every day there is a new threat," she says. "People are looking for something to hold on to. They are looking for mu-

sic with a message. It's going to continue to grow, and I hope I'm a big part of it."

## Outside The Comfort Zone

When Audio Adrenaline went to record their new project, Mark Stuart says, they set out to shake things up. "Looking at the big picture, we wanted to do an album that was kind of old-school lyrically," he says.

"The purpose was to push people outside their comfort zone and get them outside the walls and pews they built to protect themselves, to get them out into the world, to get them to get a little messy and hanging out with people they wouldn't normally hang out with and reaching people who really need the gospel."

"We wanted to put out a message to kids, and adults as well, that the church isn't a country club."

Caedmon's Call are also working to stretch the genre in new ways. Drummer Todd Bragg says, "Early on, we didn't like a lot of Christian music, and we had a lot of problems with the Christian-music community — we still do. And our audience doesn't listen to a lot of Christian music on the whole. They have a lot of the same problems with Christian music that we do."

"In our minds, the biggest way to make an impact on things we didn't like was to be in the middle of it. Hopefully, we have made some sort of impact."

## Positive Impact

Chapman's latest project stretches his musical boundaries as well. It's an album of love songs and songs about what he calls "earthly relationships." "I've spent a lot of my creative time writing about relationships with God and faith," he says. "I wanted to do an album and dedicate it to the belief I have that of all the gifts God has given us, I think relationships are the greatest."

"In a lot of ways, on this album I allowed myself to play outside the sandbox and color outside the lines. Before — not that I have ever felt restricted — I had these parameters around how I was going to try to communicate."

As a whole, Chapman believes the genre is growing in ways he had only hoped to see. "I'm so encouraged," he says. "You can find Christian music in so many places now. Many times there are two or three stations where it's available."

"The music stands up sonically and artistically to any other music being made. That's really exciting, because that was not always the case. The passion and the heart were always there, but it's a great thing when you can have excellence across the board."

That excellence includes opportunities to speak to listeners who don't traditionally seek out this music. "There is a huge place for worship music and music that talks about



Steven Curtis Chapman



Chris Rice



Jaci Velasquez



MercyMe



Natalie Grant



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CHRISTIAN  
HOUSE OF MANY ROOMS

# The Progressive Patio

## Multigenre music is the foundation for growth of the format

**U**rban gospel, straight-ahead positive pop and Christian rock are the future of the format. The greatest leaps in exposing Christian artists to more people have taken place via these forms of music over the past few years. Artists like P.O.D., Sixpence None The Richer and, now, Stacie Orrico have facilitated the prospect of moving this music into the mass marketplace.

However, even with the many success stories featuring progressive types of Christian music, many within the industry are not highly supportive of these artists. They may be a part of the house that makes up the format, but several are still being kept out on the patio, no matter their accomplishments. For this special, I wanted to highlight a few of these artists.

### Getting Into Grits

First up are Grits. This duo is soaking up props from both sides of the industry fence. Teron Carter, a.k.a. Bonafide, says, "It seems as though we have been rediscovered by the industry, on both sides. Our record before *The Art of Translation* had been out for three years, and there was skepticism.

"The response has been tremendous, though, and sales of the new album are already surpassing sales of the last album. Good shows and good bookings with opportunities in Los Angeles with Nappy Roots, Truth Hurts and others have really improved our chances of going to the next level."

Besides getting lots of backdrop play on MTV and certain television shows, Grits are also beginning to hit the big time at college radio. "Getting on college radio was our goal and objective on our last two albums, and on this album we have really broken through," says Carter.

"The college market is where people make the decisions in their lives about who they want to be from now on. I didn't go to college because I started on the road before I could get there. But a lot of people stay in love with their college bands, and they support them throughout their lives. We wanted fans who would grow with Grits."

### Many Different Flavors

Another urban artist who has made inroads on both Gospel and Christian playlists is Deitrick Haddon. Born and raised in Detroit, Haddon knows what the gospel side of the industry is all about. "I was around so much talent and so many great singers doing their thing," he says. "It was exciting to see so many gospel artists out of my city being successful. That really motivated me.

"My first solo project, *Lost and Found*, on Verity, was a big deal, since I had worked with my old group, Voices In Unity, recording six albums with them independently.

"The project is very dear to my heart because there are songs on the record for the perfecting of the church in the

body of Christ, and there are songs on there for the lost folks who don't even know the Lord as their personal savior yet."

In regard to the Christian-music industry, Haddon sees many different gifts reaching different people. "It's awesome that we can have so many different styles and different artists who bring unique things to the table," he says.

"I don't like it when everybody does the same thing. If you listen to my record, you can tell I like all types of music. I go from pop to big Christian songs to a down-home gospel song. I like to represent that on my records."

### A New Breed

Part of the seven-person musical family Tunnel Rats are the brother-sister duo New Breed. They put out a hip-hop album on their own, *Stop the Music*, which has attracted the attention of underground rap jocks and Christian specialty shows over the past several months.

"We traveled between Boston and Los Angeles for four years, building up our relationships there, recording and getting it together," Macho Ortega says. "We finally moved to L.A. in 2001, and we did the *New Breed* record early last year."

Since that time both he and his sister Elsie have married. Ortega works full-time at a drug- and alcohol-recovery program for teenagers, then travels on the weekends doing dates all over the country.

Christian hip-hop was looked down upon until just a few years ago. Now many Christian rappers are widely accepted in the mainstream. "Our videos and music are being played on the underground hip-hop shows and college radio stations," Ortega says. "We have a good fan base on the Christian and mainstream side, and we hope to keep building on that.

"The Christian industry is pretty much a self-contained business, and if you're not in the middle of that world, you don't know what's going on. We want to bridge that gap as much as possible and do things that make Christian hip-hop artists household names, not just church names."

### The Rock That Rolls

Christian rock bands have made huge progress in reaching the mass population with the positive mes-



Justifide

sage and hope embedded in their music. The band Pillar have impressed not only those in Christian circles, but have also just signed with mainstream giant MCA.

Lead singer Rob Beckley says, "MCA is being very cool about this. We're going to repackage and rerelease *Fireproof* with all new mixes. We want to continue to be true to what we've always done, but, most important, we want to be a solid band.

We want to be strong and play hard and earn the respect of the people who go watch the shows. Our expectations are to continue to put on strong live shows and to grow a new fan base."

One thing that Pillar have going for them is a very strong street team. "We've been told they can be too much, but we think it's cool for them to believe in what we're doing," Beckley says. "It's encouraging to us."

Many programmers get annoyed when fans from another state target their station with a mass Pillar street-team attack. "They hit online, they hit radio stations, and they do it every day," Beckley says. "Before they go to school, while they are at work, they are voting for us."

### Stepping On Toes

And what about those who believe that Christian rock music can't sell? "There are a lot of naysayers out there, but we believe in what we are doing to the utmost, and we don't care what they think," Beckley says. "We know we're not going

to make everybody happy, and we don't try. We might step on a few toes, especially with those who don't agree with our style of music."

*Fireproof* has already sold over 125,000 copies.

Another rock band with incredible talent is Justifide.

They are another in a line of pure rock artists who will play to a larger audience in the near future. Drummer and lead vocalist Jason Moncivaiz says, "There was a stereotype of Christian music, and a lot of new bands dispel those notions because they haven't been in the scene for very long. A lot of these talented and amazing bands will be blowing away anything else that's out there."

And it's only a matter of time before the big boys come calling. "We had our CD release party in our hometown of Phoenix," Moncivaiz says. "A mainstream label guy flew out to see it. It was so cool. We're trying to keep the year open, waiting for a deal, because we wouldn't want to be on a tour when the opportunity presents itself. Then again, we want to keep our chops up."



Grits



Pillar



New Breed



Deitrick Haddon





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CHRISTIAN  
HOUSE OF MANY ROOMS

# The Radio War Room

## Industry promoters share their feelings on where Christian radio is going

**B**eing a radio promoter today is a tough gig. You get hit from both sides of the spectrum: Label executives want the moon, while radio playlists continue to shrink. For this special I interviewed five key promoters and asked them hard questions regarding the state of the industry. Their answers may come as a bit of a surprise to some, but not to those who are seeking radical change within the format, a change that would allow the reach of Christian music to extend well beyond the walls of the church.

The experts I talked to were Sparrow Records Manager/National Promotion Rob Poznanski, Warner Bros. Christian Director/National Promotions Andrew Patton, Rocketown Records Director/Radio Promotions Derek Jones, Curb Records Sr. Director/Promotion & Artist Development John Butler and ForeFront Records Sr. Manager/National Promotions Kat Davis.

**R&R:** What are your thoughts on the direction that Christian radio is heading right now?

**RP:** Radio has done a great job in the past five years of partnering with record companies to sell records, but we are now heading in a very dangerous direction. There are still only a few outlets for artists who hit the Gen-Y audience, the future P1 listener. We need more major markets to commit to this generation, not the programmers' generation.

AC is playing more and more golds and fewer currents. This will prove to be a dangerous thing a few years from now, when our core artists have moved on. Radio will be scrambling to find the next gold artist, who will not exist at the rate we are going. Radio needs to look at the now and not rely so heavily on the research that is skewing to the 35-54-year-old female. How do mainstream CHR/Pop and Rhythmic stations pay their bills targeting the 18-34 demo? Most of these stations have top shares in their market.

**AP:** I believe programmers are being much more proactive about finding out through research what their audience wants to hear. We are beginning to see a move in the direction of more group programming. This is something our industry has never seen before, and it will be an adjustment for stations, labels, promotions and the format as a whole.

**DJ:** From the AC radio standpoint, I haven't seen any new artists break out of the format. MercyMe were the last act to break there, and that was well over a year ago. There just isn't anything at radio that is super-pioneering right now. Everyone is playing it safe in tough economic times. No one is taking chances on new artists. It's easier to go with what is known and familiar. That isn't a good thing for the future of the format.

**JB:** What happened to all the females? Hit records are

moving through the charts like a hot knife through butter. Radio is all about hit records, period. The first quarter used to be a time where a new artist could develop, but I'm not sure about that now. Radio is sending a big signal to everyone that it's going to be the fourth quarter all year long now. You don't test well, and you're out. It doesn't matter who you are.

It's probably better for radio and ratings in the short term, but, because of the lack of real estate in our formats, radio has fewer places to put a new artist. The fascination with pre-testing records has a good shot of causing radio to collapse in on itself in the honest and upright hopes of superserving the core.

While it seems prudent to test a record before you play it, it treats music like chewing gum and leaves no room for passion from all segments of the audience. I believe that when research becomes the answer and not the tool to finding the answer, radio becomes a homogenous jukebox or, even worse, satellite radio.

**R&R:** With the thin lines separating the formats, what can the industry do to help redefine them?

**RP:** CHR needs to play more hip-hop and rock-leaning artists, along with the pop-laden AC stuff. Stations are getting better, but we need more consistency. CHR stations can set themselves apart if they play more progressive music.

Radio needs to be more consistent in what it plays, and it needs to take some chances every once in a while. You may discover that your audience likes a certain style. If you don't try it, you won't know. It's confusing when a radio station says no to an artist or song, then turns around and adds a similar song from a more established artist. This happens with worship music all the time. It's a double standard.

**AP:** If those lines get any thinner, we will have to go back and look at what the format is and whom we are targeting. Radio's feedback to labels on what is working in their markets and what trends they see happening is key.

**DJ:** There is still some confusion at the format level about what constitutes their sound. Each format needs to discuss what makes a station a contributor to that format. If you call yourself a CHR station, looking at what is happening nationally, are you really a true CHR station?

**JB:** Labels have been doing a good job of fuzzifying the lines for years in the hopes of reaching critical mass. It's a question of real estate. The more the lines are blurred, the more formats at which to put the flag in the ground and the more places to get played. I believe this is a faulty way to

approach artist development, as the blurring of these lines is hurting our ability to break new artists. When everyone is sharing the same artists, it's another slot that's being taken away from an artist who may be sonically specific to that format.

**KD:** Record labels can resort to mimicking smart business procedures that have proven to be effective at the mainstream genres. This is accomplished by releasing only one single and soliciting airplay from the largest number of stations possible for maximum airplay. Splitting singles for AC and CHR has increasingly caused songs not to reach their highest potential chart position and exposure,

hindering our artists from being branded as effectively as they could be with one across-the-board, multiformat song.

**R&R:** *Worship music has changed the way the industry is thinking about radio, promotions and programming. Will it continue to redefine the industry, or will it lose its flavor sometime soon?*

**RP:** Our industry has been focusing so much on crossing over for the last 10 years and on reaching the lost that there has been a subculture that has stayed consistent in its truest form. This means that they don't care if they cross over or not; they want to make music that reaches the church body.

Now our music is more defined than ever. We have crossover artists, and we have the Christian artists who really don't care if they get played on mainstream radio. I believe stations can help us by deciding what they are and sticking to it. Are you a station reaching the lost or a station that wants to encourage the church? Decide on who you are, and then let us know so that we can assist you with like product.

**AP:** I believe it will continue in a big way. Look at the top 10-selling records each week. For many weeks, if it didn't have the word *worship* in the title of the record, it had a hard time making it on the list. It's obvious to the labels that the consumer is identifying in a major way with worship music and is craving more of it.

**DJ:** Our artists speak on this often. Worship music needs to be a call to action. If the industry is simply putting out worship-driven singles and projects because it's the thing to do, that translates into a trend. People tire of

trends after a period of time, and programmers at some stations are already tiring of worship music. But I believe that true worship music is here to stay.

**KD:** Worship music is something that has stood the test of time, from the ancient world up until now. The fact that it's gained more acclaim recently is just a testimony to the public's desire for a tangible outpouring of their hearts.

**R&R:** *If you could communicate one thing to the industry in an open letter, what would it be?*

**RP:** Radio has done a great job, and labels have made amazing strides in growing for the future. With Educational

Continued on Page 98



Derek Jones



Rob Poznanski



John Butler



Andrew Patton

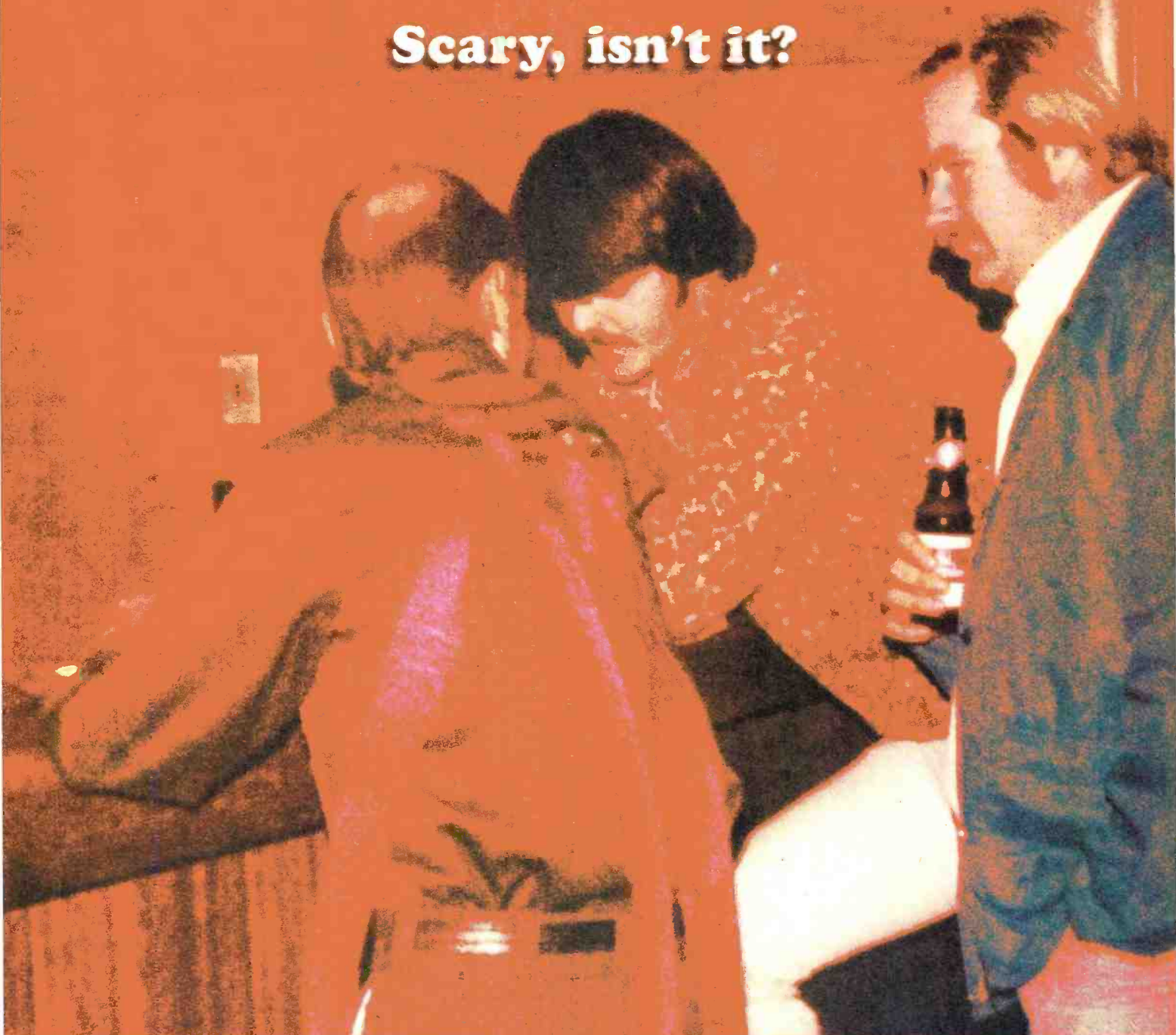


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# CHRISTIAN HOUSE OF MANY ROOMS

Continued from Page 85

"Now we are growing up, and we are finding that some of the newer subgenres within our industry are growing up. As they do, it will be harder and harder to be a successful artist in the world that we used to understand as the Christian industry."

## Current Trends

Many new independent labels have been introduced into the system over the past several months, and mainstream companies are also hovering about and signing progressive Christian acts at an accelerated rate. What does Landis think of these changes?

"I like what's happening with all the independent labels out there," he says. "With all the transition over the past couple of years with executives finding new jobs and leaving big companies. I believe there is a growing opportunity for developing artists in a more focused setting. The biggest problem in the industry on the label side is an A&R problem, and the independent labels can and will help us solve that."

On the other side of the spectrum is retail and its recent move to the "just in time" system. "I know it's the wave of the future, but just-in-time inventory is not the friend of the record companies," Landis says. "To break an artist, it takes a lot more units to cover the country. But, be-

cause of financial pressures and the just-in-time mentality, we are putting fewer and fewer units in stores.

"That creates a problem, in that the product is not available when the customer wants it. Then, one of three things happens: One, the customer orders the record; two, the customer chooses something else, because we are basically an impatient society, and we want what we want now; or three, the customer downloads it.

"Two of those three options are bad, and I'm afraid that option one isn't happening very much either. It's just not the way we are built as a consuming society these days. Think about it, if you go somewhere and they don't have the shirt or chair you want, what do you do?

"You either choose something else that you like nearly as well or you find a way to get it off the Internet because you really want it. It doesn't really matter how much it costs, does it? If you want it, you get it. I think that mentality is carrying forward into record purchasing, and it's hurting our ability to break new artists."

## Closing Thoughts

Giving music buyers what they want and making product accessible is the end result of the partnership between radio, retail and record labels. Why has this system broken down?

Landis has his own ideas. "We need to figure out a way to make our music more readily available to consum-

ers," he says. "They have spoken, and we have not been listening. I don't understand why we can't figure out a way to get consumers the music they want by way of burning it in our stores.

"Supply and demand should teach us that we are going to have to change our paradigm in order to succeed. I don't want stores to be hurt by it, but we should figure out how to be supportive of our retail partners and empower them to supply our music to our consumers in the most current vehicle possible."

What needs to happen at radio to complete the puzzle? "To me, radio station frequencies are like land in Hawaii," Landis says. "There are a finite number of them, and they are going to grow in value as time goes on. It would be a good idea for someone to take a chance on some new formats in Christian radio. I'd love to see the CHR, Rock, Urban Gospel and even Praise & Worship genres find some funding to have more outlets for those types of music.

"Radio has always been a frontier where you could risk a little cash and, generally, get that investment paid back, and then some. It might mean we, as an industry, will have to be prepared to move with the stations in the market, but I don't mind that. I'd just love to know that I had various music options somewhere in the large markets. I hope the big guys are listening out there."

## The Radio War Room

Continued from Page 96

Media, Way-FM and Salem in great markets, we are reaching more people than ever. I would love to see more of these major companies take a chance on CHR and Rock formats. Why not do what K-LOVE, KXOJ/Tulsa and KSBH/Houston have done? Purchase another station in the market, and target a younger demo in the hope of getting them to move to your station when they get older. This can also help us break new acts for the future.

DJ: The partnership between radio and labels needs to be healthy, and right now we need to have better communication with one another to help that along. There is nothing more frustrating to me than sending several e-mails and

making calls and never getting a response from a programmer. We share a partnership in the big scope of things. Be honest. Don't beat around the bush. Don't say you're considering a single when you have no plans to add the song at any point in the future. Communicate openly and candidly.

JB: The reason why this industry is having problems isn't because of a scary thing called downloading. People are still buying music. It's bumpy because of three things that are glaring problems in Christian music and in the industry at large. First, we are not giving our audience a bigger-than-life experience with music. Within Christian music, this is inexcusable. Secondly, we are not mentoring the next level of executives to step up and succeed. Lastly, we

are not developing true artist-management talent.

Solutions? Help provide people with an art form that is timeless and pure, and treat it like gold. Make it an example. We also need to challenge the status quo of how and what we do every day to reach people with the gift of music.

KD: New talent entering into the Christian radio realm from the mainstream is something we should look to as a great opportunity to learn and improve. The only way we're going to get better is to learn from those who have been successful, whether in our marketplace or outside of it. Being teachable and moldable is not only an important characteristic of a Christian, but also of a smart business individual.

## The Contemporary Corridor

Continued from Page 92

our relationships that doesn't speak a foreign language to the culture and to the world.

"There's the old saying, 'It isn't so heavenly-minded that it isn't earthly good.' There is a need for music that speaks from the depth of our experience. We can share our music in an honest way, and it will continue to make a positive impact on the world," Chapman says.

### Reaching Out

Many of today's Contemporary Christian artists spend time doing shows for and working with younger, college-age audiences. For Caedmon's Call, it was that audience that helped make them successful, according to Bragg. "We were all in college, and we were writing for our peers," he says.

"A lot of kids took our CD off to college with them, to the other side of the country. They would call and say, 'We want you to come out here and play for us.' We started playing at as many colleges as we could, and all of a sudden we had found this niche in the industry.

"On the bigger scope, the college students want to see past all the hype. They want to get down to what you're

about and what you are trying to say. We had a very no-frills approach to what we were doing, and we have always made ourselves accessible and available. That is the appeal."

Rice also works with the youth audience, but in a more personal way. "A lot of college organizations and churches bring me in as a speaker, worship leader or song leader for retreats and camps. I fell into that naturally; it's nothing I sought to do as a career.

"That was born out of my own high school years, when I realized that the most impact on my faith came from the people around me — older friends, teachers and coaches. I always wanted to do that for younger people, encourage their faith.

Here I am, 40 years old, and I still feel connected to that group as a mentor."

### Outside The Boundaries

Rice contends that that side of his work is very different from the artist side. "I'm very relational in the youth setting, but I'm very introverted in a public setting" he says. "It's a huge challenge, because in the public setting, people want that interaction, and I'm not equipped to handle that much interaction with strangers."

Rice is also a bit of an anomaly in that he has only recently become a music fan.

"I've never been a deliberate music lover," he says. "I've only recently tried to educate myself, and I'm focusing away from the Christian side for influences."

Some artists worry that walking outside the boundaries of what has always been done in the Christian market can pose a risk. Velasquez says, "When I started out to do the Latin thing, my manager said, 'I don't know. You might lose everything you've worked for.' I was shocked that a lot of my fans were OK with it, especially because sex sells in that market."

On her new CD Velasquez offers a variety of styles. "I was the main writer," she says. "Every song is a reflection of what I've learned and gone through. The one pop song is called 'Something,' and it's about a guy who didn't want me.

"For me, it was important to sing about that. It's important to be able to do those Christian songs, songs that reflect how Jesus has healed my broken heart. No matter how many mistakes I've made, He always knows how to pick me back up and love me."



Caedmon's Call



Audio Adrenaline



# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

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## New Album Spotlight: Downhere

So Much for Substitutes to be released June 10

ince signing with Word Records a few years ago, the boys of Downhere have had quite a ride in the Christian music industry, both in their native Canada and here in the U.S. Downhere's 2001 self-titled debut was well received by both radio and retail, garnering the guys a Dove Award nod for Best New Artist, a Canadian Juno award for Best Gospel Album and Covenant Awards from the Canadian GMA for Rock Album and Rock Song (for "Larger Than Life").

This past year Downhere have spent the majority of their time on the road playing for young people, where they say they feel most at home. In their off time — scheduled around Nashville Predators hockey games — the band has been holed up in various studios recording *So Much for Substitutes*, set for release in June.

From the sound of the pre-release, the new effort is a departure from the band's debut. This time around the guys played all their own instruments, brought in producer Jimmie Lee Sloas (Switchfoot, PFR) to capture the vision and took a first-person approach to songwriting that they believe has yielded their most honest songs yet. Downhere's Marc Martel (vocals, guitar), Jason Germain (guitar, vocals, keys), Glenn Lavender (bass) and Jeremy Theissen (drums) talked with THE CCM UPDATE Editor Lizza Connor about the metamorphosis.



Downhere

**CCM:** What did you want to accomplish sonically with the new album? It's quite a change from your last project.

**MM:** We wanted it to sound more like our live show. One comment we often got after concert stops was, "You guys are a rock 'n' roll band!"

**JG:** We didn't want it to sound like a live album, though. We wanted to have production, but we wanted it to capture the energy.

**CCM:** It sounds like there's a lot more than energy that's new on this album. What prompted the change?

**GL:** We were trying to avoid what typically comes out of the contemporary Christian-Nashville world. You'll hear a song on the radio, and you can immediately tell it's a Christian song. There are just certain things we were trying to stay away from.

**JG:** This was more of a band effort. We all played. There are no session players on the record — there were on the first one. The fact that we all played this time brought out who we really are.

**MM:** Also, on the last album we recorded songs that were three years old. These were all written over the last year.

**CCM:** Did you choose producer Jimmie Lee Sloas for a specific reason?

**JG:** We wanted someone who really liked what we were doing and wouldn't try to change it. He was really keen on making sure we had ownership in every aspect.

**CCM:** What was it like to go into the studio this time around?

**JT:** It was a blast. We spent 2 1/2 months recording. We had a little bit better idea what we were doing because we had the chance to do some pre-production and get a feel for the songs. Everything was fresh. We weren't trying to redo songs we'd been playing for years.

**JG:** The pace that Jimmy works at was great for us. Sometimes you feel

## CCM UPDATE GALLERY



**I WILL BE ON TV** Curb recording artist and 2003 Female Vocalist of the Year Dove Award nominee Natalie Grant recently appeared on The 700 Club, where she performed her hit single "I Will Be" for a studio audience of candidates for Regent University's graduate program. Pictured on the set of the Christian Broadcasting Network's Virginia Beach, VA studio are (l-r) 700 Club co-host Terry Meeuwse, Grant and 700 Club co-host Gordon Robertson. Deeper Life, Grant's Curb debut, was released Feb. 11 and features the current mainstream AC hit "No Sign of It."

like you're just pushing on to the next thing. That's how we felt with *Downhere*, like, "Can we squeeze it all in?" But this time was more relaxed, with more time to be creative.

**CCM:** Would you say that this new record defines the Downhere sound, or do you see yourselves evolving sonically?

**JT:** I think we were concerned about pulling off everything live without a huge number of boards and drum machines.

**JG:** There's not a whole lot of stuff we couldn't pull off live. This is melody-driven stuff that can stand without the tracks and the other production. I think we'll keep changing. We'll always be a melody- and harmony-driven band; those are the things we'll keep for sure. But we all have different interests that we'd like to pull the band into, and we'll all dial in our opinions, 25% each, and go from there.

**CCM:** How did you approach the songwriting this time around?

**JG:** We've always wanted to write about real-life issues. We approach songwriting from the first person and try to be as vulnerable as possible. At the beginning, we said we wanted to write about needs — but what came out didn't really sound like needs.

**MM:** I think now that the record is done, there's stuff in the songs that we didn't intend to be so pertinent to what's going on in the world today. We just noticed that there are a

**"In our lyric writing we've always tried to steer away from copying Christian lingo because it doesn't connect with people."**

Marc Martel

lot of things in the songs [like war references and military language] that were meant to be applicable, but not directly to what's going on now.

In our lyric writing we've always tried to steer away from copying Christian lingo because it doesn't connect with people. It doesn't connect with me, so I just try to use real images that the greatest number of people can relate to.

**GL:** In the last few years God has been showing us that we'd just been talking to Christians, hanging out with Christians, going in churches, etc. We realized that we needed to try to branch out. That was something God just worked out through us, and it comes out in the lyrics a bit more, so we're not speaking "Christianese."

## MOVERS, SHAKERS & NEWSMAKERS

Scott Hughes, former Sr. VP/Strategic Marketing, Development & New Media at EMI CMG, announces the creation of the Next Agency, specializing in strategy, branding and strategic partnerships. EMI CMG is the Next Agency's first client. Hughes will continue to work with EMI CMG, Word and Provident as Brand Manager for the *Wow* series of compilations.

New Steelroots Records hard rock band The Combat Junkies recently celebrated the release of their latest CD, *Fight or Die ... Time to Make the Choice* and launched the Headaches and Heartbreaks tour, which will play in 30-plus cities.

Inpop recording artists Superchick have inked a deal for a national TV and radio ad campaign with JC Penney. The campaign, which kicked off March 23, features the Superchick song "One Girl Revolution" and lead singer Tricia Brock singing the retailer's slogan, "It's all inside." JC Penney has acquired the rights to "One Girl Revolution" for up to a year. The song was played over the closing credits for *Legally Blonde* and has been heard in ABC's *Alias* and MTV's *The Real World*, and it's currently in trailers for *Legally Blonde 2*.

Third Day on April 1 released a full-length documentary feature and concert film, *Third Day, Live in Concert: The Come Together Tour*. The concert footage was captured during the band's spring 2002 tour, which was one of Pollstar's top-grossing tours of the year.

Acappella join the roster at Compassion International.



April 4, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NEWSBOYS He Reigns ( <i>Sparrow</i> )	1915	-11	11	58/0
2	2	JACI VELASQUEZ You're My God ( <i>Word/Curb/Warner Bros.</i> )	1788	+12	9	60/0
5	3	FFH You Found Me ( <i>Essential</i> )	1665	+65	8	57/1
4	4	STEVEN CURTIS CHAPMAN All About Love ( <i>Sparrow</i> )	1665	+14	13	55/1
3	5	NATALIE GRANT I Will Be ( <i>Curb</i> )	1645	-18	14	55/2
6	6	CAEDMON'S CALL Only Hope ( <i>Essential</i> )	1529	+3	13	54/0
7	7	PHILLIPS; CRAIG & DEAN My Praise ( <i>Sparrow</i> )	1504	0	12	52/0
8	8	AVALON Everything To Me ( <i>Sparrow</i> )	1340	+42	8	52/2
9	9	JARS OF CLAY The Valley Song ( <i>Essential</i> )	1183	-59	13	43/0
11	10	AUDIO ADRENALINE Pierced ( <i>ForeFront</i> )	1073	+99	10	44/5
13	11	RACHAEL LAMPA Brand New Life ( <i>Word/Curb/Warner Bros.</i> )	955	+56	10	34/3
15	12	THIRD DAY You Are So Good To Me ( <i>Essential</i> )	932	+124	4	43/4
14	13	REBECCA ST. JAMES I Thank You ( <i>ForeFront</i> )	919	+102	5	39/2
10	14	MERCY ME Spoken For ( <i>INO</i> )	871	-148	27	28/0
12	15	CHRIS RICE The Other Side Of The Radio ( <i>Rocketown</i> )	772	-160	20	29/0
16	16	SONICFLOOD Famous One ( <i>INO</i> )	738	+22	5	36/1
18	17	NICHOLE NORDEMAN Legacy ( <i>Sparrow</i> )	722	+91	3	37/7
19	18	STACIE ORRICO Strong Enough ( <i>ForeFront</i> )	579	+19	4	25/0
17	19	BIG DADDY WEAVE Audience Of One ( <i>Fervent</i> )	554	-83	17	22/0
23	20	JEREMY CAMP I Still Believe ( <i>BEC</i> )	518	+73	2	25/4
21	21	JOEL HANSON Broken ( <i>Shiver</i> )	512	+29	5	18/0
24	22	BEBO NORMAN Falling Down ( <i>Essential</i> )	464	+27	2	24/3
27	23	NICHOLE NORDEMAN Holy ( <i>Sparrow</i> )	454	+31	32	18/1
28	24	SARA GROVES Less Like Scars ( <i>INO</i> )	448	+52	3	23/3
25	25	4HIM I Know You Now ( <i>Word/Curb/Warner Bros.</i> )	441	+8	25	16/1
22	26	THIRD DAY Nothing Compares ( <i>Essential</i> )	429	-47	25	15/0
30	27	DEREK WEBB She Must And Shall Go Free ( <i>INO</i> )	420	+46	2	20/4
26	28	SALVADOR Worthy ( <i>Word/Curb/Warner Bros.</i> )	420	-5	4	19/0
<b>Debut</b>	29	SCOTT KRIPPAYNE Long Before The Sun ( <i>Spring Hill</i> )	402	+66	1	22/5
20	30	MICHAEL W. SMITH Lord Have Mercy ( <i>Reunion</i> )	386	-110	19	15/0

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29.  
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## New & Active

JOY WILLIAMS Every Moment (*Reunion*)

Total Plays: 329, Total Stations: 18, Adds: 4

SOULJAHZ True Love Waits (*Squint/Curb/Warner Bros.*)

Total Plays: 292, Total Stations: 13, Adds: 0

PHIL JOEL The Man You Want Me To Be (*Inpop*)

Total Plays: 288, Total Stations: 13, Adds: 2

PLUMB Sink-n-Swim (*Curb*)

Total Plays: 282, Total Stations: 11, Adds: 1

SWITCHFOOT More Than Fine (*Sparrow*)

Total Plays: 228, Total Stations: 8, Adds: 0

VARIOUS ARTISTS Friends 2003 (*Reunion*)

Total Plays: 214, Total Stations: 11, Adds: 1

4HIM Walk On (*Word/Curb/Warner Bros.*)

Total Plays: 212, Total Stations: 9, Adds: 1

KRISTY STARLING Water (*Word/Curb/Warner Bros.*)

Total Plays: 192, Total Stations: 11, Adds: 8

RUSS LEE Love Is A Cross (*Christian*)

Total Plays: 191, Total Stations: 9, Adds: 0

LINCOLN BREWSTER Let The Praises Ring (*Vertical*)

Total Plays: 170, Total Stations: 8, Adds: 2

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KRISTY STARLING Water ( <i>Word/Curb/Warner Bros.</i> )	8
NICHOLE NORDEMAN Legacy ( <i>Sparrow</i> )	7
AUDIO ADRENALINE Pierced ( <i>ForeFront</i> )	5
SCOTT KRIPPAYNE Long Before The Sun ( <i>Spring Hill</i> )	5
THIRD DAY You Are So Good To Me ( <i>Essential</i> )	4
JEREMY CAMP I Still Believe ( <i>BEC</i> )	4
DEREK WEBB She Must And Shall Go Free ( <i>INO</i> )	4
JOY WILLIAMS Every Moment ( <i>Reunion</i> )	4
POINT OF GRACE Day By Day ( <i>Word/Curb/Warner Bros.</i> )	4
RACHAEL LAMPA Brand New Life ( <i>Word/Curb/Warner Bros.</i> )	3
BEBO NORMAN Falling Down ( <i>Essential</i> )	3
SARA GROVES Less Like Scars ( <i>INO</i> )	3
ALLEN ASBURY Somebody's Praying Me Through ( <i>Doxology</i> )	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KRISTY STARLING Water ( <i>Word/Curb/Warner Bros.</i> )	+144
THIRD DAY You Are So Good To Me ( <i>Essential</i> )	+124
JOY WILLIAMS Every Moment ( <i>Reunion</i> )	+104
REBECCA ST. JAMES I Thank You ( <i>ForeFront</i> )	+102
AUDIO ADRENALINE Pierced ( <i>ForeFront</i> )	+99
NICHOLE NORDEMAN Legacy ( <i>Sparrow</i> )	+91
JEREMY CAMP I Still Believe ( <i>BEC</i> )	+73
SCOTT KRIPPAYNE Long Before The Sun ( <i>Spring Hill</i> )	+66
FFH You Found Me ( <i>Essential</i> )	+65
RACHAEL LAMPA Brand New Life ( <i>Word/Curb/Warner Bros.</i> )	+56
PHIL JOEL The Man You Want Me To Be ( <i>Inpop</i> )	+55

## Christian Activity

by Rick Welke

### Piggyback Partners

Third Day's and Rebecca St. James' newest radio offerings are running up the chart side by side as they approach the top 10. After entering the chart four weeks ago at No. 20, "You Are So Good To Me" has hitched a ride with James' "I Thank You," and they are at 12 and 13, respectively. Both are also featured cuts from brand-new projects just released.

FFH and Natalie Grant switch positions, surprisingly, as FFH jump up two to No. 3, adding 53 plays to gain on Jaci Velasquez at No. 1. Audio Adrenaline climb up a notch with "Pierced" for another top 10 with the followup to their first ever top-position tune at AC, "Ocean Floor."

New & Active tunes by Joy Williams and newcomer Kristy Starling should bow on the chart in the next week or two, after a strong week of adds and play increases.

As seen on NBC's Today!

Kristy  
STARLING

"WATER"

Most added AC this week including:  
KLOVE, KSBJ, KBIO, KOFR, KLRC, KHZR, WQCK,  
WMCU, WPER, WCQR, WTCR.

Watch for Kristy  
LIVE on Today...April 25th!

For more information, contact christina.radio@wbr.com.  
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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SWITCHFOOT More Than Fine (Sparrow)	1013	+51	12	26/0
1	2	NEWSBOYS He Reigns (Sparrow)	1007	+41	11	25/0
3	3	PLUMB Sink-n-Swim (Curb)	906	+13	11	25/0
5	4	SHAUN GROVES Should I Tell Them? (Rocketown)	774	+36	12	18/0
4	5	KUTLESS Run (BEC)	751	+1	14	18/0
7	6	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	691	+22	10	19/0
8	7	STACIE ORRICO Security (ForeFront)	643	+18	7	22/0
12	8	MERCY ME Spoken For (INO)	600	+20	21	15/0
10	9	JEREMY CAMP Understand (BEC)	597	-3	23	17/0
6	10	JARS OF CLAY Revolution (Essential)	578	-140	15	18/0
9	11	AUDIO ADRENALINE Dirty (ForeFront)	577	-28	8	20/0
11	12	SWIFT Under The Sun (Flicker)	542	-53	12	16/0
14	13	THIRD DAY You Are So Good To Me (Essential)	532	+36	3	21/2
13	14	JENNIFER KNAPP By And By (Gotee)	519	+11	4	20/0
15	15	LARUE Tonight (Reunion)	496	+14	6	21/0
17	16	SARAH SADLER Running Into You (Essential)	451	+58	5	14/1
16	17	DELIRIOUS? Touch (Furious?)	420	+3	17	13/0
25	18	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	376	+62	3	14/0
18	19	DAILY PLANET Everything Revolves (Reunion)	370	-22	13	13/0
24	20	NATALIE GRANT I Will Be (Curb)	363	+41	4	11/1
22	21	RACHAEL LAMPA Brand... (Word/Curb/Warner Bros.)	341	+6	5	12/0
26	22	RELIENT K Getting Into You (Gotee)	336	+42	3	12/2
Debut	23	SIXPENCE NONE... Don't Dream... (Squint/Curb/Reprise)	304	+87	1	14/0
20	24	CHRIS RICE The Other Side Of The Radio (Rocketown)	298	-83	12	12/0
Debut	25	REBECCA ST. JAMES I Thank You (ForeFront)	279	+32	1	13/1
Debut	26	BEBO NORMAN Falling Down (Essential)	263	+22	1	11/2
19	27	PAUL COLMAN TRIO Run (Essential)	263	-122	22	8/0
29	28	12 STONES The Way I Feel (Wind-up)	262	-1	6	8/0
30	29	ALL STAR UNITED Sweet Jesus (Furious?)	261	0	13	8/0
21	30	BIG DADDY WEAVE Audience Of One (Fervent)	260	-77	12	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29. © 2003 Radio & Records.

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT Meant To Live (Sparrow)	376	+6	8	36/0
2	2	38TH PARALLEL Hear My Cry (Squint/Curb/Warner Bros.)	359	-4	11	34/0
3	3	SEVENTH DAY SLUMBER I Know (Crown)	355	+31	7	37/2
4	4	RELIENT K I Am Understood? (Gotee)	330	13	7	34/0
6	5	12 STONES Crash (Wind-up)	326	+6	7	35/3
7	6	PILLAR A Shame (Flicker)	322	+24	6	37/1
8	7	SUPERCHICK Hero (Inpop)	314	+38	5	33/0
5	8	EVANESCENCE Bring Me To Life (Wind-up)	308	-14	8	28/0
11	9	HOLLAND I'm Not Backing Down (Tooth & Nail)	246	+14	8	31/2
9	10	PIVITPLEX You Know (Sonic Fish)	242	-9	10	30/3
16	11	SLINGSHOT57 Better Idea (Independent)	204	+16	4	19/2
17	12	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	201	+20	4	20/4
14	13	DOGWOOD Faith (BEC)	199	+4	5	18/1
15	14	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	195	+6	9	13/1
13	15	EVERYDAY SUNDAY Wait (Flicker)	195	-9	6	26/1
10	16	KUTLESS Run (BEC)	193	57	20	19/0
24	17	AUDIO ADRENALINE Church Punks (ForeFront)	183	+47	3	28/1
21	18	MONDAY MORNING Blind (Independent)	180	32	4	6/1
19	19	TREE63 It's All About To Change (Inpop)	173	+2	4	26/2
28	20	DISCIPLE Back Again (Stain)	164	+41	3	20/3
Debut	21	BIG DISMAL Remember (Wind-up)	160	+66	1	19/6
22	22	DENISON MARRS Send Me An Angel (Floodgate)	160	+12	6	18/1
18	23	EAST WEST Blame (Floodgate)	149	-26	3	13/0
Debut	24	JUSTIN FOX BAND Can't Bring Me Down (Independent)	139	+42		12/2
27	25	PEACE OF MIND I Am (BEC)	128	+4	2	17/2
12	26	JARS OF CLAY Revolution (Essential)	127	-81	16	17/1
-	27	HALO FRIENDLIES Sellout (Tooth & Nail)	124	+13	7	8/0
Debut	28	BLEACH Baseline (BEC)	122	+3	1	15/4
23	29	JEREMY CAMP Understand (BEC)	118	-29	6	10/0
Debut	30	ANBERLIN Change The World (Tooth & Nail)	117	+72		13/5

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29. © 2003 Radio & Records.

**New & Active**

- AARON SPIRO Thrill (Sparrow)  
Total Plays: 257, Total Stations: 10, Adds: 1
- JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)  
Total Plays: 247, Total Stations: 9, Adds: 0
- ZDEGIRL Plain (Sparrow)  
Total Plays: 240, Total Stations: 7, Adds: 0
- SKILLET Will You Be There (Ardent)  
Total Plays: 233, Total Stations: 7, Adds: 0
- SEVENTH DAY SLUMBER I Know (Crown)  
Total Plays: 228, Total Stations: 9, Adds: 2
- SARA GROVES All Right Here (INO)  
Total Plays: 226, Total Stations: 10, Adds: 0
- SUPERCHICK Hero (Inpop)  
Total Plays: 223, Total Stations: 9, Adds: 0
- CHRIS TOMLIN Not To Us (Sparrow)  
Total Plays: 184, Total Stations: 7, Adds: 0
- GINNY OWENS Something More (Rocketown)  
Total Plays: 180, Total Stations: 8, Adds: 2
- FFH You Found Me (Essential)  
Total Plays: 151, Total Stations: 6, Adds: 0

**New & Active**

- DEMON HUNTER My Throat Is An Open Grave (Solid State)  
Total Plays: 100, Total Stations: 7, Adds: 0
- PAX217 I'll See You (ForeFront)  
Total Plays: 93, Total Stations: 8, Adds: 0
- 238 Modern Day Prayer (Tooth & Nail)  
Total Plays: 87, Total Stations: 10, Adds: 0
- PLANKEYE Down To The Altar (BEC)  
Total Plays: 83, Total Stations: 12, Adds: 1
- MAE Embers & Envelopes (Tooth & Nail)  
Total Plays: 75, Total Stations: 7, Adds: 4
- RADIAL ANGEL She (Squint/Curb/Warner Bros.)  
Total Plays: 72, Total Stations: 12, Adds: 1
- CADET Nobody (BEC)  
Total Plays: 72, Total Stations: 11, Adds: 7
- ALL STAR UNITED Weirdo (Furious?)  
Total Plays: 63, Total Stations: 7, Adds: 1
- GRAND PRIZE Reveal Your Love (Independent)  
Total Plays: 49, Total Stations: 7, Adds: 5
- CURBSQUIRRELS Beautiful (DUG)  
Total Plays: 48, Total Stations: 7, Adds: 5

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**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	345	+4	11	18/0
2	2	SHANNON WEXELBERG From The Rising (Doxology)	3	-5	11	17/0
5	3	TWILA PARIS We Bow Down (Sparrow)	300	+28	9	17/0
8	4	AVALON Everything To Me (Sparrow)	294	+53	7	19/1
4	5	ALLEN ASBURY In The Light Of That City (Doxology)	259	-28	15	16/0
	6	SCOTT KRIPPAYNE Live To Worship (Spring HNW)	248	+22	6	17/0
3	7	GO FISH Savior (Inpop)	231	-76	13	16/0
10	8	CAEDMON'S CALL Only Hope (Essential)	229	+33	7	16/3
14	9	GREG LONG I Cannot Hide From You (Discovery House)	203	+35	4	15,0
13	10	JACI VELASQUEZ You're ... (Word/Curb/Warner Bros.)	85	+15	4	15/1
11	11	MICHAEL CARD I Left Everything To Follow You (M2.0)	180	+3	5	16/1
	2	AL DENSON Holy Is The Lord/He Is Exalted (Spring HNW)	175	-24	16	12/0
16	13	SALVADOR Worthy (Word/Curb/Warner Bros.)	168	+21	4	11/0
15	14	WAYNE WATSON Cry Of My Heart (Spring HNW)	156	-11	12	10/0
Debut	15	PARACHUTE BAND All... (Here To Him/Worship Extreme)	143	+37	1	15/3
17	16	NATALIE GRANT I Will Be (Curb)	140	+4	2	11/1
12	17	RAY BOLTZ In Your Name (Spindust)	133	-42	13	9/0
Debut	18	SARA GROVES Remember Surrender (IND)	121	+20	1	11/0
18	19	SANDI PATTY Fields Of Mercy (Word/Curb/Warner Bros.)	119	-14	7	9/0
Debut	20	4HIM Walk On (Word/Curb/Warner Bros.)	115	+36	1	12/2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/23-Saturday 3/29.  
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**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (Gotee)
2	PLAYDOUGH Seeds Of Abraham (Uprok)
3	T-BONE Blazing Microphones (Flicker)
4	KJ-52 Sunshine (Uprok)
5	PEACE 586 Love's Still There (Uprok)
6	DJ MAJ Street Credibility (Gotee)
7	ROYAL RUCKUS A Wink And A Nudge (Flicker)
8	SEV STATIK M.L.C. (Uprok)
9	KNOWDAVERBS What You Rock Now (Gotee)
10	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Live)

**CHR Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BEBE NORMAN Falling Down (Essential)	2
THIRD DAY You Are So Good To Me (Essential)	2
RELIENT K Getting Into You (Gotee)	2
SEVENTH DAY SLUMBER I Know (Crown)	2
GINNY DWENS Something More (Rocketown)	2
ANBERLIN Change The World (Tooth & Nail)	2
EVERYDAY SUNDAY Hanging On (Flicker)	2
SARAH SADLER Running Into You (Essential)	1
NATALIE GRANT I Will Be (Curb)	1
REBECCA ST. JAMES I Thank You (ForeFront)	1
AARON SPIRO Thrill (Sparrow)	1
ELMS Burn And Shine (Sparrow)	1
SANCTUS REAL Hey Wait (Sparrow)	1
DEREK WEBB She Must And Shall Go Free (IND)	1
AUDIO ADRENALINE Pierced (ForeFront)	1
EVERYONE Everyone (Furious?)	1
DENISON MARRS Send Me An Angel (Floodgate)	1
JOY WILLIAMS Every Moment (Reunion)	1
CAEDMON'S CALL Only Hope (Essential)	1

**Rock Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JONAH33 All For You (Ardent)	7
CADET Nobody (BEC)	7
BIG DISMAL Remember (Wind-up)	6
JUSTIFIDE Pointing Fingers (Ardent)	6
ANBERLIN Change The World (Tooth & Nail)	5
GRAND PRIZE Reveal Your Love (Independent)	5
CURBSQUIRRELS Beautiful (DUG)	5
COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	4
BLEACH Baseline (BEC)	4
MAE Embers & Envelopes (Tooth & Nail)	4
DC SUPERTONES Welcome Home (Tooth & Nail)	4

**Inspo Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
RIVER I Will Go (Ingrace)	4
DENISE DAVIS I Refuse To Be Afraid (Apsalm Records)	4
CAEDMON'S CALL Only Hope (Essential)	3
PARACHUTE BAND All The Earth (Here To Him/Worship Extreme)	3
COREY EMERSON Calvary Calls (Discovery House)	3
4HIM Walk On (Word/Curb/Warner Bros.)	2
ALLEN ASBURY Somebody's Praying Me Through (Doxology)	2
CHARLES BILLINGSLEY A Loss For Words (Discovery House)	2

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**JACKIE MADRIGAL**  
 jmadrigal@radioandrecords.com

# Los Angeles' New Tropical 'La Sabrosa'

**SBS targets the city's growing Central American community**

Los Angeles is the largest Hispanic market in the United States, with a 12+ Hispanic population of 4 million, according to Arbitron. L.A. has more Spanish-language stations in its coverage area than any other market. This is the city to come to if you're looking to get a taste of Spanish-language radio. The only catch is that Tropical-format stations are rare on the West Coast, especially in Los Angeles, where the largest population is Mexican.

Mexicans like music with touches of tropical rhythms, particularly cumbias, but that music is normally considered part of the Regional Mexican format because most of the well known cumbia bands — for example, Los Angeles Azules and Los Angeles de Charly — are Mexican.

But just when everyone thought there wasn't room for another Spanish-language format in Los Angeles, Spanish Broadcasting System thought otherwise. The difference? Its new station is not targeted to the large and dominant Mexican community, but to the growing Central American community. SBS has just introduced Tropical KZAB & KZBA, "La Sabrosa."

I spoke with SBS/Los Angeles Programming Manager Fernando Pérez about La Sabrosa, SBS's game plan and the company's future.

**R&R: Why introduce this format in Los Angeles?**

**FP:** The idea came from our President and CEO, Raúl Alarcón Jr. He recognized that the Central American community in Los Angeles, 1 million-plus strong, did not have an option in radio that would offer them music from their countries.

We wanted to have a station that would give the Central American community what they were lacking. The station's music base is Central American cumbia and traditional Colombian cumbia, some merengue, a bit of salsa, bachata and reggaetón.

**R&R: Much of the music comes from bands whose music is not known in the United States, except by the Central Americans. You must also**

*want to attract other communities, especially the Mexican, to the station. How do you meet that challenge?*



**Fernando Pérez**

**FP:** We have about 20 or 30 cumbias by bands, like Sonora Dinamita, who are very well known in all of Latin America, and they are an essential part of our programming. So, we do program cumbias that are very well known by the Mexican community, but we also have cumbias like "La Bala," a very well known song in the Mexican format, but sung by Los Hermanos Flores, a Central American band.

Many of the songs are covers that have been hits in the voices of artists in other genres. For example, we program Cristian Castro's hit "Por Amarte Así," but in a cumbia version and sung by a Central American band. We have a lot to pick from, a lot of covers that give the station the special touch we're looking for.

**R&R: Are the bands you place signed by multinational labels that distribute their product in the U.S.? How do you get product?**

**FP:** Most of the bands are not signed by multinational labels, but rather by Central American labels. There's an important label here, Music Art Productions, that handles Central American music and has signed most of the Central American bands. It's owned by Tony Fernández. He, as well as we, saw a market that wasn't being taken care of, and he signed these bands. He controls most of this music.

**R&R: What has the public's response been to the new format?**

**FP:** It's been great. A couple of weeks ago we did an event, and I was very surprised at the community's response. From the first week the station went on the air, the phones haven't stopped ringing. That is our only measuring device at this point, because we have no numbers from Arbitron yet.

Either way, the audience has responded very well, and they are very pleased to have a station like this in Los Angeles. We had been on the air no more than a week, and we were interviewing El Salvador's and Guatemala's consuls. They knew of the stations and were very pleased to know they now have a voice in Los Angeles.

**R&R: What other advantages does the station provide to the Central American community?**

**FP:** La Sabrosa will place the Central American community in the spotlight. Their events will have a lot more promotion now. In the past, many of their events or causes were sort of hidden within the other stations because they didn't have a voice of their own. They had to adapt to whatever was available to them, which was more Mexican, because that's the community that dominates in the area. I think there will be an all-around growth, even in record sales.

**R&R: In what format would you place this station? Normally, a cumbia would be considered part of Regional Mexican.**

**FP:** We define it as a Tropical station, because, although the base is cumbia, we also include salsa and merengue, which makes it more tropical.

**R&R: Do you think this is the next trend in the Tropical format? Other cities, like Washington, DC, also have strong Central American communities. Is SBS thinking of introducing this format in other markets?**

**FP:** SBS focuses only on large markets, so I doubt that it will introduce this format in other mar-

kets in the country. Los Angeles is the only large market where there's a large Central American community. At this point, plans for this format remain in Los Angeles. I don't doubt that other companies may copy the format and introduce it in smaller markets.

**R&R: Entravision introduced a similar format in Los Angeles with KLYY (;Oye!), which went on the air before you did. It markets the station as "Mexican cumbia" to target the much larger Mexican community. How do you compete with that? What are your strategies?**

**FP:** Our plans to launch this format were in place way before Entravision launched its station. We had a specific idea to target a station to the Central American community in Los Angeles. We wanted to launch a station with a full team in place, which we did.

**"We wanted to have a station that would give the Central American community in Los Angeles what they were lacking."**

When Oye was on the air with music only, we had a full staff on the air with jingles and a clear image and, in my opinion, were better produced. I imagine their station will be fully staffed soon, but we will continue to focus on the community we've had in mind since the beginning. I think the Central American community will feel at home in La Sabrosa, and that will make the difference.

**R&R: Why are tropical music and the Tropical format going through such hard times right now?**



**MIAMI HEAT** Enjoying Miami's hot nights? Apparently so! Here's Carlos Sarií (l), one of Miami's top club DJs and a WRTO/Miami staff member, goofing around with WRTO air personality Orlando León.

**"From the first week the station went on the air, the phones haven't stopped ringing."**

**FP:** It's not due to lack of new talent, but because artists who are already successful are focusing on other genres. The Tropical stations are playing hits by people like Sin Bandera and Chayanne, who also record salsa versions of their hits. Most people would rather hear the original pop versions. There are very few artists dedicated exclusively to the Tropical format, and the genre needs more of them to grow.

**R&R: Is there room for more formats in Los Angeles?**

**FP:** A few years ago I didn't believe there was, but look at what we have now. I think there still is, although I don't know what format. I imagine it would have to be a niche of a niche.

**R&R: Would SBS consider introducing a Latin Rock station in Los Angeles, since that is also a large community that is not being addressed, or would that be too much of a risk?**

**FP:** I don't think it would be too much of a risk. It would be a matter of finding a signal, and I do think the market exists. I worked for the old Viva for a while, and I always wanted to focus that station toward Latin Rock, but the opportunity didn't present itself.

However, SBS's position is that the company is exactly where it should be. We have three strong stations in Los Angeles: La Raza, El Sol [KXOL] and La Sabrosa [KLAX]. To give birth to a new format like Latin Rock, there would have to be another signal to place it on, and I don't think SBS foresees buying another station right now.



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For More Information  
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# RADIO MÚSICA®

This Week In Spanish-Language Music

## Radio News

**Frank González "Pancho Pistolas"**  
PD, KHCK/Dallas

We just celebrated our ninth-birthday bash with David Lee Garza & Los Musicales and Stampede in two clubs, Desperado Night Club and New West in Dallas. Both clubs have a capacity of about 1,200-1,300, but we surpassed those numbers.



González

González, to two different clubs in the same night, with both performing at both clubs. How did we do that? Band A started at club A and band B at club B. They did their sets, and during intermission they switched clubs.

We always do a whole production: searchlights, red carpet and birthday cakes, and we buy a bunch of gifts to give away. It has been a very successful event for us, and this is our way of thanking our listeners for supporting Tejano music for nine years in Dallas.

We're already preparing for our 10th-year celebration, because we know it's going to be huge. We're looking for a huge place, because we want to make the celebration that much bigger.



We've been celebrating our birthday since the first year we were on the air. We used to do the event at one club, but it became impossible to accommodate everyone who showed up. The event has grown so much that last year we had to take the artists, Jaime Y Los Chamacos and Jimmy



**BISBAL IN GUADALAJARA** David Bisbal visited Guadalajara recently, where Universal Mexico provided him with a "Bismovil" so he could attend his many engagements at the city's radio and TV stations.



**EMI LATIN SIGNS DEAL WITH VENE** EMI Latin and Vene Music — a label recently created by Venevision International — have signed a distribution agreement. Vene Music joins the EMI Latin distribution family in what EMI Latin President/CEO Jorge A. Pino said is "the beginning of what is sure to be a fruitful relationship." The first releases under the joint venture are two tropical compilations, *Dúo Bachatero* and *Dúo Merengüero*, both due in stores April 8. Seen here (l-r) are EMI Latin VP/Strategic Marketing & Distributed Labels Guillermo Page, Venevision International President Luis Villanueva and Pino.

## News

• The Latin Alternative Music Conference is setting the stage for this year's event, scheduled to take place in Los Angeles on Aug. 14-16. Some of the highlights: two nights of free concerts at Grand Performances at the California Plaza, La Banda Elástica Awards at the Universal Amphitheatre, the LAMC Indie Night show-down at the Knitting Factory, the LAMC showcase at the Palace and the closing-night party.



Enrique Bunbury

The panels, featuring the hottest bands in the genre and some of the music industry's leading decisionmakers, will be held at Merv Griffin's Beverly Hilton Hotel. Past panelists have included Universal Music Publishing Sr. VP/Latin America Iván Alvarez, BMG Latin American Regional Office VP/Business & Legal Affairs Leslie Zigel, Tower Records world and Latin buyer John Coughlan and DLN Distribution President Gustavo Fernández. Past performers have included El Gran Silencio, Panteón Rococó, Enrique Bunbury, La Ley, Aterciopelados, Circo, Rabanes, Estopa and Ely Guerra.



La Ley



Olga Tanón

• ASCAP will hold its 11th annual Latin Awards dinner at the Beverly Hilton Hotel in Beverly Hills, CA on April 29. The invitation-only dinner will honor 2002's most performed ASCAP composers and publishers of Latin music. This year's recipient of the ASCAP Latin Heritage Award is Puerto Rican artist Olga Tañón, whom ASCAP says has been a force in Latin music since 1992, when she recorded her first solo album.

• Millennia Records has released two interesting productions by up-and-coming artists: Verónica's first album, the norteño-style *Te Daré La Espalda*, was produced by Luis Hernández. This artist's vocal style is said to be reminiscent of legendary Mexican ranchera artist and actress Lucha Villa.



Los Adorables

Los Adorables' second album, *Mi Ilusión*, was also produced by Hernández. Los Adorables are a young band from Sinaloa, Mexico. Their musical style is also norteño, and they've had the opportunity to share the stage with such Mexican mega-bands as Banda El Recodo, Los Humildes, Los Rieleros Del Norte and Banda Machos.



Verónica

• Pepe Aguilar has released his first album for Univision Records, *Y Tenerte Otra Vez*, and the single "Me Falta Valor" is already hitting hard on radio. This album marks the return of one of Mexico's most popular ranchera singers, who also produced the album. "There were 13 songwriters for 14 tracks," Aguilar says. "There are many propositions and different concepts within Mexican music." Aguilar is also credited with creating the romantic style of ranchera music known as balada ranchera.



Pepe Aguilar

## 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 Jackie Madrigal: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067**  
Email: [jmadrigal@radioandrecords.com](mailto:jmadrigal@radioandrecords.com)



April 4, 2003

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	SHAKIRA Que Me Quedes Tú (Sony Discos)	187
2	MILLIE CORRETTJER En Cuerpo Y Alma (BMG)	158
3	THALIA A Quién Le Importa (EMI Latin)	122
4	RICARDO ARJONA El Problema (Sony Discos)	119
5	ALEXANDRE PIRES Amame (BMG)	109
6	JUANES Mala Gente (Universal)	109
7	RICARDO ARJONA Dame (Sony Discos)	100
8	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	97
9	DAVID BISBAL Dígale (Universal)	81
10	JUANES Es Por Ti (Universal)	80
11	INDIA Sedúceme (Sony Discos)	79
12	TIZIANO FERRO Alucinado (EMI Latin)	77
13	THALIA No Me Enseñaste (EMI Latin)	75
14	SIN BANDERA Kilómetro (Sony Discos)	68
15	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	67
16	NOELIA Clávame Tu Amor (Fonovisa)	66
17	LIMITE Papacito (Universal)	65
18	SIN BANDERA Entra En Mi Vida (Sony Discos)	62
19	JDAN SEBASTIAN Barrio Viejo (Balboa)	58
20	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	54
21	RICKY MARTIN Tal Vez (Sony Discos)	53
22	SIN BANDERA Sirena (Sony Discos)	53
23	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	49
24	ENRIQUE IGLESIAS Quizás (Universal)	48
25	MANA Mariposa Traicionera (Warner M.L.)	47

Data is compiled from the airplay week of March 23-29, and based on a point system.  
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JULIO Los Demás (Warner M.L.)  
 OLGA TAÑÓN No Podrás (Warner M.L.)  
 ALEX BAHIA Beso En La Boca (Balboa)  
 BENNY Cielo (Warner M.L.)  
 BACILOS Sólo Un Segundo (Warner M.L.)  
 CASI Soraya (EMI)  
 KABAH Por Ti (Warner M.L.)  
 GUILLERMO PLATA Contigo Y Sin Ti (Balboa)  
 ALEX LUBAGO A Gritos De Esperanza (Warner M.L.)  
 CAROLINA La Herida De Un Adiós (Warner M.L.)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Ojeron (Sony Discos)	120
2	INDIA Sedúceme (Sony Discos)	108
3	JERRY RIVERA Herida Mortal (BMG)	104
4	JUANES Mala Gente (Universal)	84
5	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	83
6	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	70
7	NOELIA Clávame Tu Amor (Fonovisa)	69
8	MARC ANTHONY Barco A La Deriva (Sony Discos)	69
9	ALEXANDRE PIRES Amame (BMG)	68
10	BACILOS Mi Primer Millón (Warner M.L.)	67
11	DANIEL RENE No Me Tortures (Univision)	62
12	JOSEPH FONSECA Que Levanten La Mano (Karen)	60
13	TITO ROJAS Después De Dios, Las Mujeres (MP)	57
14	OSCAR D'LEON Cómo Olvidarte (Universal)	56
15	TITO NIEVES Dime Que Si (Warner M.L.)	55
16	NUEVA ERA Amor Eterno (J&N)	54
17	LIMI-T21 Perdóname (EMI Latin)	52
18	EDDY HERRERA El Idiota (Sony Discos)	52
19	DAVID BISBAL Dígale (Universal)	51
20	THALIA A Quién Le Importa (EMI Latin)	50
21	GRUPO MANIA Niña (Universal)	47
22	DOMINGO QUIÑÓNEZ A Que No Te Atrevas (Universal)	43
23	JENNIFER PEÑA Entre El delirio Y La Locura (Univision)	42
24	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	42
25	BANDA GORDA La Cura (MP)	37

Data is compiled from the airplay week of March 23-29, and based on a point system.  
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### Going For Adds

TOÑO ROSARIO Yerba Mala (Warner M.L.)  
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**REGIONAL MEXICAN TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	349
2	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	338
3	LIMITE Papacito (Universal)	318
4	PALOMO De Uno Y De Todo Los Modos (Disa)	314
5	TIGRES DEL NORTE Mi Soldado (Fonovisa)	297
6	INTOCABLE Muy A Tu Manera (EMI Latin)	243
7	INTOCABLE Sueña (EMI Latin)	173
8	JOAN SEBASTIAN Afortunado (Balboa)	172
9	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	161
10	LUPILLO RIVERA Sin Fortuna (Sony Discos)	136
11	CUISILLOS No Voy A Llorar (Balboa)	133
12	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	132
13	TRINI Y LA LEYENDA El Amor De Mi Vida (Universal)	131
14	GERMAN LIZARRAGA Donde Vayas (Disa)	125
15	JOEL HIGUERA El Baile De La Toallita (Disa)	120
16	TEMERARIOS Corner A Besos (Fonovisa)	109
17	TUCANES DE TIJUANA Quiero Que Seamos Novios (Universal)	101
18	PESADO No Valgo Nada (Warner M.L.)	101
19	BANDA EL RECODO Las Vias Del Amor (Fonovisa)	96
20	JOAN SEBASTIAN El General (Balboa)	95
21	ORIGINALES DE SAN JUAN Las Mujeres Más Bellas (EMI Latin)	95
22	BANDA EL RECODO Yo Quiero Ser (Fonovisa)	94
23	REHENES DE JAVIER Pobre Diablo (Fonovisa)	88
24	ADOLFO URIAS Corazón Chiquito (Fonovisa)	76
25	PEPE AGUILAR Me Falta Valor (Balboa)	74

Data is compiled from the airplay week of March 23-29, and based on a point system.  
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**Going For Adds**

- ADAN CUEN Las Mulass De Moreno (Balboa)
- BANDA MACHOS Por Encima De Todo (Warner M.L.)
- PAQUITA LA DEL BARRIO Ya Remodelé La Casa (Balboa)
- IVAN DIAZ Un Año Más Sin Ti (EMI Latin)
- PRESIZZO Entre Tu Corazón Y El Mio (Warner M.L.)
- CALIFORNIA SHOW Sirveme Un Tequila (Balboa)
- ZULY No Te Voy A Dividar (EMI Latin)
- BM3 El Chupetón (Warner M.L.)
- CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)

**TEJANO TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	247
2	INTOCABLE Muy A Tu Manera (EMI Latin)	207
3	JIMMY GONZALEZ Y GRUPO MAZZ Dame Un Minuto (Freddie)	176
4	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	171
5	LIMITE Papacito (Universal)	157
6	IMAN Qué Mala Onda (Univision)	130
7	SIGGNO Es Que Te Quiero (Crown)	109
8	PALOMO De Uno Y De Todos Los Modos (Disa)	105
9	MARCOS OROZCO El Parrandero (Catalina)	100
10	CONTROL Pequeña Y Frágil (EMI Latin)	63
11	DEYA Prueba Con Un Beso (Catalina)	60
12	BIG CIRCO La Maquinita (EMI Latin)	60
13	GARY HOBBS Ella Se Fue (AMMX)	59
14	DUELO Qué Hubiera Sido (Univision)	50
15	JAY PEREZ Quiero Ser Viejo (Sony Discos)	49
16	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	49
17	ZULY No Te Voy A Olvidar (EMI Latin)	49
18	JIMMY GONZALEZ Y GRUPO MAZZ Yo Te Voy A Amar (Freddie)	45
19	HOMETOWN BOYS Por Un Amor (Tejas)	44
20	DINORA Y LA JUVENTUD Quién Eres Tú (Fonovisa)	37
21	DESPERADOZ La Bailadora (Tejas)	36
22	CHENTE BARRERA Yo Te Desprecio (EMI Latin)	31
23	INTOCABLE Sueña (EMI Latin)	31
24	COSTUMBRE Como Olvidarte (Warner M.L.)	30
25	PESADO No Valgo Nada (Warner M.L.)	30

Data is compiled from the airplay week of March 23-29, and based on a point system.  
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**Going For Adds**

- CLAUDIA LOPEZ Abrázame (MP)
- ATRAPADO La Ladrona (Freddie)
- LOS CHAMACOS Rubén Vela Special (Freddie)

**Rock/Alternative**

TW	ARTIST Title Label(s)
1	MOLOTOV Frijolero (Universal)
2	INSPECTOR Amargo Adiós (Universal)
3	ENANITOS VERDES Amores Lejanos (Universal)
4	ATERCIOPELADOS Mi Vida Brilla (BMG)
5	CAFE TACUBA Déjate Caer (MCA)
6	RESORTE Alcohol (Warner M.L.)
7	JUANES Mala Gente (Universal)
8	VOLUMEN CERO Tortugas Y Sumos (Warner M.L.)
9	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
10	CATUPECU MACHU Drigen Extremo (EMI Latin)
11	MANA Mariposa Traicionera (Warner M.L.)
12	JUANES Es Por Ti (Universal)
13	JAGUARES Te Lo Pido Por Favor (BMG)
14	RABANES Acetona (Crescent Moon)
15	CARAMELDS DE CIANURO Sanitarios (Latin World Ent.)

Songs ranked by total number of points. 14 Rock/Alternative reporters.

**Record Pool**

TW	ARTIST Title Label(s)
1	VICTOR MANUELLE El Tonto Que No Te Dividí (Sony Discos)
2	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)
3	TITO RÓJAS Después De Dios, Las Mujeres (MP)
4	SON DE CALI Tan Buena (Univision)
5	MONCHY & ALEXANDRA Polo Opuesto (J&N)
6	CHARLIE VALENS Disco Malo (MP)
7	THALIA A Quién Le Importa (EMI Latin)
8	TITANES Dejaría Todo (Fuentes)
9	FRANKIE NEGRÓN Mi Mulata (Warner M.L.)
10	KUMBIA KINGS ¡JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
11	EL GRINGO DE LA BACHATA A Esos Hombres (Sony Discos)
12	DANIEL RENE No Me Tortures (Univision)
13	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)
14	RUBEN DEL RIO La Loca (J&N)
15	TIZIANO FERRO Alucinado (EMI Latin)

Songs ranked by total number of points. 21 Record Pool reporters.



## NATIONAL

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## EAST

### RETAIL SALES MANAGER - BOSTON

#### SPORTSRADIO WEEI

Here's the Qualities we are looking for in our Retail Sales Manager:

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4. **EDGE** – Do you make tough, solid **BUSINESS DECISIONS?**

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We've created a Retail Sales Manager position to take us from "good to GREAT." Ideal candidates should have at least 1-3 years Sales Management Experience or at least 4-7 years experience as an Account Executive and proven success in NTR, Business Development and Sports Sales, as well as, proven success in leading a team of highly motivated Account Executives thru coaching, motivating and training.

Interested candidates please contact in confidence Bob McQuin, General Sales Manager, SportsRadio WEEI at 617-779-3506 or [bmccuin@entercom.com](mailto:bmccuin@entercom.com). You can also fax your resume in confidence to 617-779-5483. Entercom Communications Boston is an Equal Opportunity Employer.

### Morning Show WQCD-FM New York

Smooth Jazz CD101.9 is looking for a Morning Show Host. You must know the music, NY lifestyle and culture, how to communicate with an adult audience and be outstanding in your on-air delivery. Send resume and tape to Charley Connolly, WQCD-FM, 395 Hudson Street, NY 10014. No phone calls please. EOE.

## EAST

**WTHE-Mineola, NY**-experienced Gospel host/board operator needed for weekends & fill-in. Fax resume to 516-742-2878. Immediate opening. (4/4)

**START-UP AM/FM COMBO NEEDS:** SPORTS PROGRAMMER/HOST & ROCK/CLASSIC ROCK TALENT. IF YOU CAN FILL EITHER POSITION, PLEASE RUSH YOUR T&R TO: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, # 1083, Los Angeles, CA 90067. EOE.

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**Classic Rocker, WRDQ, Greenville, SC** looking for Night Personality. Lots of public appearances. Females encouraged. Mark Hendrix, 225 S. Pleasantburg Dr. Ste B-3, Greenville, SC 29607. EOE. (4/4)

### MORNING SHOW PRODUCER-Nashville

Nashville's top radio station, Mix 92.9 is looking for an experienced morning show producer. If you have at least 3 years producer experience, understand the female target, are able to quarterback a morning team, have exceptional production skills, sharp wit and are a diplomatic problem solver, then this may be for you. South Central Communications is a privately held, stable, family owned company where you can concentrate on doing outstanding radio. Great compensation and creative, non-corporate work environment. EOE, M/F/H/V

Reply in confidence to:  
Barbara Bridges  
Mix 92.9 Program Director  
504 Rosedale Ave  
Nashville, TN 37211  
E-mail: [barbarabridges@aol.com](mailto:barbarabridges@aol.com)

## SOUTH

**Reporter needed.** Send T&R and writing samples to: Marshall Adams, WBT-AM, One Julian Price Place, Charlotte, N.C. 28208. (4/4)

### COUNTRY MORNING SHOW.

Rule the market with topical, funny lifestyle oriented content? Yes? Then we want you. Teams encouraged. Great market. All the tools. T & R's to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, # 1083, Los Angeles, CA 90067.

## MIDWEST

The legendary KMOX-St. Louis seeks professional journalist/morning co-anchor. Ideal Candidate: Network experience or 5 years in large market; able to provide in-depth-analysis as well as interact on a conversational morning show. Community involvement a must. KMOX, H/R-Prog-RR, One Memorial Dr., St. Louis, MO 63102. Infinity Broadcasting – Equal Opportunity Employer.

**Rockin' Hits Y-106** seeks afternoon host. Contact Chuck @ 812-372-4448 or [chuckwolfe@rockinhitsy106.com](mailto:chuckwolfe@rockinhitsy106.com). (4/4)

**Brothers Broadcasting**, 3 station Indiana group looking for motivated PD/Air talent/imaging. Motivated/talented. Females encouraged to apply.

Send materials to: Dan McKay Dir of Operations, 4002 State Road 25 North, Lafayette, IN 47905. EOE. (4/4)

## POSITIONS SOUGHT

This is no April fools joke! 13 yrs in radio (DJ, promotions, board op) Love to be an asst. PD or music Dir. Small market to start! E-mail me now! [djmartin88@hotmail.com](mailto:djmartin88@hotmail.com). (4/4)

**Bill Elliott Hot new format available.** 3DSJ Request & Dedication Radio. Listen: [www.3DSJ.com](http://www.3DSJ.com). BILL ELLIOTT: (813) 920-7102, [billelliott@3DSJ.com](mailto:billelliott@3DSJ.com). (4/4)

**Sean Hannity did this.** I can do it too. KLSX fill-in and looking for more! Mike Skibba. 323.658.8239. [NotoriousTHIN@webtv.net](mailto:NotoriousTHIN@webtv.net). (4/4)

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [Wlaires@radioandrecords.com](mailto:Wlaires@radioandrecords.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

## RADIO & RECORDS

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R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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## CHR/POP

LW	TW	
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)
2	3	3 DOORS DOWN When I'm Gone (Republic/Universal)
5	2	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
7	4	AMANDA PEREZ Angel (Powerhouse/Virgin)
3	5	JA RULE FASHANTI Mesmerize (Murder Inc./DJJMG)
6	6	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
4	7	AVRIL LAVIGNE I'm With You (Arista)
11	8	JUSTIN TIMBERLAKE Rock Your Body (Jive)
12	9	R. KELLY Ignition (Jive)
8	10	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
13	11	AALIYAH Miss You (BlackGround/Universal)
18	12	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)
9	13	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
10	14	CHRISTINA AGUILERA Beautiful (RCA)
15	15	EMINEM Superman (Shady/Aftermath/Interscope)
14	16	T.A.T.U. All The Things She Said (Interscope)
16	17	NIVEA Don't Mess With My Man (Live)
29	18	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
20	19	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)
25	20	CHRISTINA AGUILERA Fighter (RCA)
19	21	TLC Damaged (Arista)
22	22	JUSTIN TIMBERLAKE Cry Me A River (Jive)
27	23	GOOD CHARLOTTE The Anthem (Epic)
21	24	NO DOUBT Running (Interscope)
24	25	STACIE ORRICO Stuck (Forefront/Virgin)
30	26	GINUWINE Hell Yeah (Epic)
31	27	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
22	28	SIMPLE PLAN I'd Do Anything (Lava)
28	29	CELINE DION I Drove All Night (Epic)
23	30	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)

### #1 MOST ADDED

AUDIOSLAVE Like A Stone (Interscope/Epic)

### #1 MOST INCREASED PLAYS

MADONNA American Life (Maverick/WB)

### TOP 5 NEW & ACTIVE

NAS I Can (Columbia)  
 NELLY Pump Juice (Fo' Reel/Universal)  
 B2K Girlfriend (Epic)  
 FRANKIE J. Don't Wanna Try (Columbia)  
 JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)

CHR/POP begins on Page 30.

## CHR/RHYTHMIC

LW	TW	
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)
2	2	R. KELLY Ignition (Jive)
3	3	SEAN PAUL Get Busy (40/40/VP/Atlantic)
4	4	FABLOUDS FILIL' MD Can't Let You Go (Elektra/EEG)
12	5	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
10	6	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
6	7	JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)
5	8	TYRESE How You Gonna Act Like That (J)
14	9	NAS I Can (Columbia)
8	10	AALIYAH Miss You (BlackGround/Universal)
15	11	GINUWINE Hell Yeah (Epic)
15	12	LIL' KIM The Jump Off (Queen Bee/Atlantic)
9	13	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
21	14	50 CENT 21 Questions (Shady/Aftermath/Interscope)
7	15	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
11	16	JA RULE FASHANTI Mesmerize (Murder Inc./DJJMG)
13	17	50 CENT Wanksta (Shady/Interscope)
18	18	B2K Girlfriend (Epic)
20	19	FRANKIE J. Don't Wanna Try (Columbia)
17	20	EMINEM Superman (Shady/Aftermath/Interscope)
22	21	2PAC FTTRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)
25	22	NELLY Pump Juice (Fo' Reel/Universal)
24	23	DMX X Gon Give It To Ya (Ruff Ryders/DJMG)
30	24	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)
23	25	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
33	26	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
26	27	MARQUES HUSTON That Girl (Interscope)
28	28	2PAC Thugz Mansion (Amaru/Death Row/Interscope)
37	29	JUSTIN TIMBERLAKE Rock Your Body (Jive)
27	30	JUSTIN TIMBERLAKE Cry Me A River (Jive)

### #1 MOST ADDED

MONICA So Gone (J)

### #1 MOST INCREASED PLAYS

50 CENT 21 Questions (Shady/Aftermath/Interscope)

### TOP 5 NEW & ACTIVE

JOE BUDDER Pump It Up (Def. Jam/DJMG)  
 DRU HILL I Love You (Def Soul/DJMG)  
 LYRIC Hot & Tippy (J)  
 702 I Still Love You (Motown)  
 RATED R In Here Ta Nita (2-4-1/Universal)

CHR/RHYTHMIC begins on Page 39.

## URBAN

LW	TW	
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)
2	2	JAY-Z Excuse Me Miss (Roc-A-Fella/DJMG)
3	3	R. KELLY Ignition (Jive)
4	4	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)
5	5	TYRESE How You Gonna Act Like That (J)
7	6	LIL' KIM The Jump Off (Queen Bee/Atlantic)
8	7	SEAN PAUL Get Busy (40/40/VP/Atlantic)
8	8	AALIYAH Miss You (BlackGround/Universal)
10	9	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
11	10	NAS I Can (Columbia)
13	11	GINUWINE Hell Yeah (Epic)
23	12	50 CENT 21 Questions (Shady/Aftermath/Interscope)
16	13	WAYNE WONDER No Letting Go (VP/Atlantic)
9	14	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
18	15	FABLOUDS FILIL' MD Can't Let You Go (Elektra/EEG)
17	16	B2K Girlfriend (Epic)
12	17	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
14	18	JUSTIN TIMBERLAKE Cry Me A River (Jive)
20	19	FLOETRY Say Yes (DreamWorks)
15	20	BABY FICLIPSE What Happened To That Boy? (Cash Money/Universal)
21	21	2PAC FTTRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)
22	22	VIVIAN GREEN Emotional Rollercoaster (Columbia)
19	23	NIVEA Laundromat (Jive)
26	24	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)
25	25	JA RULE FASHANTI Mesmerize (Murder Inc./DJJMG)
24	26	MARQUES HUSTON That Girl (Interscope)
29	27	BONECRUSHER Never Scared (Arista)
27	28	KILLER MIKE A.D.I.D.A.S. (Aquemine/Columbia)
31	29	LIL' MD FIFABLOUS 4 Ever (Elektra/EEG)
33	30	2PAC FTTRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)

### #1 MOST ADDED

MONICA So Gone (J)

### #1 MOST INCREASED PLAYS

50 CENT 21 Questions (Shady/Aftermath/Interscope)

### TOP 5 NEW & ACTIVE

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)  
 PAYBACK Things U Do (Innovative)  
 CHINGY Right Thurr (Priority)  
 HITMAN SAMMY SAM Step Daddy (Universal)  
 DJ KAY SLAY Too Much For Me (Columbia)

URBAN begins on Page 45.

## AC

LW	TW	
1	1	CHRISTINA AGUILERA Beautiful (RCA)
2	2	SANTANA FIMICHELLE BRANCH The Game Of Love (Arista)
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)
4	4	FAITH HILL Cry (Warner Bros.)
5	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
7	6	NORAH JONES Don't Know Why (Blue Note/Virgin)
8	7	CELINE DION I Drove All Night (Epic)
6	8	DARYL HALL & JOHN OATES Forever For You (U-Watch)
11	9	JOSH GROBAN You're Still Young (143/Reprise)
10	10	SHERYL CROW Soak Up The Sun (A&M/Interscope)
13	11	WHITNEY HOUSTON Try It On My Own (Arista)
12	12	KELLY CLARKSON A Moment Like This (RCA)
14	13	SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)
15	14	FLEETWOOD MAC Peacekeeper (Reprise)
9	15	DIXIE CHICKS Landslide (Monument/Columbia)
21	16	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)
16	17	ROD STEWART These Foolish Things (J)
20	18	JOHN MAYER Your Body Is A Wonderland (Awarra/Columbia)
19	19	REGIE HAMM Babies (Refugee/Universal South)
18	20	DANA GLOVER Thinking Over (DreamWorks)
22	21	AVRIL LAVIGNE I'm With You (Arista)
17	22	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/DJMG)
23	23	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
24	24	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
26	25	HOOTIE & THE BLOWFISH Innocence (Atlantic)
25	26	JAMES TAYLOR September Grass (Columbia)
27	27	BONNIE RAITT Time Of Our Lives (Capitol)
28	28	NATALIE GRANT No Sign Of It (Curb)
30	29	BRIAN MCKNIGHT Shoula, Woula, Coula (Motown/Universal)
29	30	VONDA SHEPARD Rainy Days (Jacket)

### #1 MOST ADDED

ROD STEWART They Can't Take That Away... (J)

### #1 MOST INCREASED PLAYS

JOSH GROBAN You're Still Young (143/Reprise)

### TOP NEW & ACTIVE

CHRIS EMERSON Broken Heart (Monomoy)  
 DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)  
 BEN GREEN Without You (ASRC)  
 FAITH HILL One (Warner Bros.)  
 RIC SANDLER I'll Let Ya Know (Rich ID)

AC begins on Page 57.

## HOT AC

LW	TW	
1	1	AVRIL LAVIGNE I'm With You (Arista)
2	2	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)
3	3	3 DOORS DOWN When I'm Gone (Republic/Universal)
4	4	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
6	5	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
5	6	JOHN MAYER Your Body Is A Wonderland (Awarra/Columbia)
8	7	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
7	8	SANTANA FIMICHELLE BRANCH The Game Of Love (Arista)
12	9	COLDPLAY Clocks (Capitol)
10	10	NORAH JONES Don't Know Why (Blue Note/Virgin)
11	11	NO DOUBT F.I.R.O. SAW Underneath It All (Interscope)
14	12	CHRISTINA AGUILERA Beautiful (RCA)
13	13	SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)
17	14	JASON MRAZ The Remedy II Won't Worry (Elektra/EEG)
16	15	BON JOVI Misunderstood (Island/DJMG)
18	16	JOHN MAYER Why Georgia (Awarra/Columbia)
19	17	GOO GOO DOLLS Sympathy (Warner Bros.)
22	18	FLEETWOOD MAC Peacekeeper (Reprise)
20	19	NO DOUBT Running (Interscope)
24	20	LISA MARIE PRESLEY Lights Out (Capitol)
28	21	EVANESCENCE Bring Me To Life (Wind-up)
26	22	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/DJMG)
25	23	CELINE DION I Drove All Night (Epic)
21	24	MACY GRAY When I See You (Epic)
27	25	NORAH JONES Come Away With Me (Blue Note/Virgin)
29	26	HOOTIE & THE BLOWFISH Innocence (Atlantic)
23	27	LUCY WOODWARD Dumb Girls (Atlantic)
30	28	SISTER HAZEL Your Mistake (Sixth Man)
32	29	MAROON 5 Harder To Breathe (Octone/J)
31	30	ROBBIE WILLIAMS Feel (Virgin)

### #1 MOST ADDED

TRAIN Calling All Angels (Columbia)

### #1 MOST INCREASED PLAYS

FLEETWOOD MAC Peacekeeper (Reprise)

### TOP 5 NEW & ACTIVE

JOSH KELLEY Amazing (Hollywood)  
 TLC Damaged (Arista)  
 BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)  
 THIRD EYE BLIND Blind (When I See You) (Elektra/EEG)  
 MADONNA American Life (Maverick/WB)

AC begins on Page 57.

## ROCK

LW	TW	
1	1	AUDIOSLAVE Like A Stone (Interscope/Epic)
2	2	3 DOORS DOWN When I'm Gone (Republic/Universal)
4	3	FDO FIGHTERS Times Like These (Roswell/RCA)
3	4	SALIVA Always (Island/DJMG)
6	5	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/DJMG)
5	6	GODSMACK Straight Out Of Line (Republic/Universal)
8	7	LINKIN PARK Somewhere I Belong (Warner Bros.)
7	8	SEETHER Fine Again (Wind-up)
9	9	QUEENS OF THE STONE AGE No One Knows (Interscope)
10	10	CREED Weathered (Wind-up)
13	11	TRAPT Headstrong (Warner Bros.)
11	12	SOCIALBURN Down (Elektra/EEG)
14	13	DISTURBED Remember (Reprise)
12	14	CHEVELLE Send The Pain Below (Epic)
19	15	3 DOORS DOWN The Road I'm On (Republic/Universal)
16	16	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
17	17	MUDVAYNE Not Falling (Epic)
22	18	SALIVA Rest In Pieces (Island/DJMG)
18	19	REVIS Caught In The Rain (Epic)
21	20	STONE SOUR Inhale (Roadrunner/DJMG)
20	21	ALLMAN BROTHERS Fring Line (Sanctuary/SRG)
26	22	SEETHER Drive Under (Wind-up)
—	23	BLACK LABEL SOCIETY Stillborn (Spitfire)
23	24	OLEANDER HANDS Off The Wheel (Sanctuary/SRG)
—	25	POWERMAN 5000 Free (DreamWorks)
27	26	DOUBLEDRIVE Imprint (Roadrunner/DJMG)
24	27	2010POKNE Farther (Lava)
—	28	UNLCO Failure (Maverick/Reprise)
—	29	COLD Stupid Girl (Ffo/Def/Interscope)
25	30	STYX Waiting For Our Time (CMC/SRG)

### #1 MOST ADDED

LYNYRD SKYNYRD Red White And Blue (CMC/SRG)

### #1 MOST INCREASED PLAYS

BLACK LABEL SOCIETY Stillborn (Spitfire)

### TOP 5 NEW & ACTIVE

AFI Girl's Not Grey (DreamWorks)  
 BREAKING BENJAMIN Skin (Hollywood)  
 (IHD) PLANET EARTH Blackout (Volcano/Jive)  
 TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (Warner Bros.)  
 EVANESCENCE Bring Me To Life (Wind-up)

ROCK begins on Page 67.



**URBAN AC**

LW	TW	ARTIST	SON	LABEL
1	1	SYLEENA JOHNSON	Guess What (Live)	
2	2	TYRESE	How You Gonna Act Like That (J)	
3	3	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
4	5	FLOETRY	Say Yes (DreamWorks)	
5	4	JANEIM	Fabulous (Divine Mill/WB)	
6	6	RON ISLEY F.R. KELLY	What Would You Do? (DreamWorks)	
7	7	MUSIQ	Ontchange (Def Soul/IDJMG)	
8	8	GERALD LEVERT	Closure (Elektra/EEG)	
10	9	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
9	10	ERYKAH BADU FICOMMON	Love Of My Life (Magic Johnson/MCA)	
11	11	WHITNEY HOUSTON	One Of Those Days (Arista)	
14	12	GERALD LEVERT	Funny (Elektra/EEG)	
18	13	HEATHER HEADLEY	I Wish I Wasn't (J)	
12	14	HEATHER HEADLEY	He Is (RCA)	
15	15	KEM	Love Calls (Motown/Universal)	
20	16	JAHEIM	Put That Woman First (Divine Mill/WB)	
16	17	AALIYAH	Miss You (Blackground/Universal)	
21	18	KINDRED THE FAMILY SOUL	Far Away (Hidden Beach/Epic)	
13	19	K-CI & JOJO	This Very Moment (MCA)	
23	20	R. KELLY	Ignition (Jive)	
22	21	JOE FMR. CHEEKS	That Girl (Motown/Universal)	
26	22	KELLY PRICE	He Proposed (Def Soul/IDJMG)	
25	23	CHICO DEBARGE	Not Together (In The Paint/Koch)	
24	24	TONY TERRY	In My Heart (Golden Boy)	
27	25	INDIA.ARIE	The Truth (Motown)	
28	26	JEFF MAJORS	Somebody Bigger (Music One)	
30	27	KIM WATERS	You Know That I Love You (Shanachie)	
29	28	BLACKSTREET	Deep (DreamWorks)	
-	29	TOM SCOTT FIANN NESBY	You Are My Everything (Higher Octave)	
-	30	KENNY LATTIMORE/CHANTE' MOORE	You Don't Have To Cry (Arista)	

**#1 MOST ADDED**

GEORGE DUKE Guess You're Not The One (BPM)

**#1 MOST INCREASED PLAYS**

JAHEIM Put That Woman First (Divine Mill/WB)

**TOP 5 NEW & ACTIVE**

DAVE HOLLISTER Tell Me Why (Motown/Universal)

SMOKIE NORFUL I Need You Now (Priority)

DONNIE MCCLURKIN F.Y. ADAMS The Prayer (Verity)

MUL-TY Looking For Love (Universal)

DEBORAH COX Play Your Part (J)

URBAN begins on Page 45.

**ACTIVE ROCK**

LW	TW	ARTIST	SON	LABEL
1	1	GODSMACK	Straight Out Of Line (Republic/Universal)	
2	2	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
3	3	TRAPT	Headstrong (Warner Bros.)	
4	4	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
6	5	DISTURBED	Remember (Reprise)	
5	6	SEETHER	Fine Again (Wind-up)	
7	7	MUDVAYNE	Not Falling (Epic)	
9	8	FOO FIGHTERS	Times Like These (Roswell/RCA)	
8	9	SOCIALBURN	Down (Elektra/EEG)	
10	10	SALIVA	Always (Island/IDJMG)	
11	11	CHEVELLE	The Red (Epic)	
12	12	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
14	13	CHEVELLE	Send The Pain Below (Epic)	
13	14	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
15	15	DISTURBED	Prayer (Reprise)	
21	16	SALIVA	Rest In Pieces (Island/IDJMG)	
20	17	STONE SOUR	Inhale (Roadrunner/IDJMG)	
19	18	(HED) PLANET EARTH	Blackout (Volcano/Jive)	
22	19	REVIS	Caught In The Rain (Epic)	
16	20	TAPROOT	Poem (Velvet Hammer/Atlantic)	
24	21	EVANESCENCE	Bring Me To Life (Wind-up)	
17	22	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
29	23	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
25	24	COLD Stupid Girl	(Flip/Geffen/Interscope)	
23	25	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
28	26	BREAKING BENJAMIN	Skin (Hollywood)	
30	27	SEETHER	Driven Under (Wind-up)	
32	28	TAPROOT	Mine (Velvet Hammer/Atlantic)	
26	29	BLINDSIDE	Sleepwalking (Elektra/EEG)	
37	30	POWERMAN 5000	Free (DreamWorks)	

**#1 MOST ADDED**

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

**#1 MOST INCREASED PLAYS**

3 DOORS DOWN The Road I'm On (Republic/Universal)

**TOP 5 NEW & ACTIVE**

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

FORTY FOOT ECHD Save Me (Hollywood)

ACROMA Sun Rises Down (Republic/Universal)

LIVE Heaven (Radioactive/MCA)

CLOSURE Look Out Below (TV77)

ROCK begins on Page 67.

**COUNTRY**

LW	TW	ARTIST	SON	LABEL
1	1	DARRYL WORLEY	Have You Forgotten (DreamWorks)	
2	2	JOE NICHOLS	Brokenheartsville (Universal South)	
3	3	KENNY CHESNEY	Big Star (BNA)	
4	4	ALAN JACKSON	That'd Be Alright (Arista)	
5	5	TIM MCGRAW	She's My Kind Of Rain (Curb)	
6	6	MARTINA MCBRIDE	Concrete Angel (RCA)	
7	7	KEITH URBAN	Raining On Sunday (Capitol)	
8	8	DIAMOND RIO	I Believe (Arista)	
9	9	CHRIS CAGLE	What A Beautiful Day (Capitol)	
10	10	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
12	11	RANDY TRAVIS	Three Wooden Crosses (World/Curb/Warner Christian)	
11	12	DEANA CARTER	There's No Limit (Arista)	
15	13	JEFF BATES	The Love Song (RCA)	
14	14	PHIL VASSAR	This Is God (Arista)	
22	15	LONESTAR	My Front Porch Looking In (BNA)	
18	16	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
17	17	MONTGOMERY GENTRY	Speed (Columbia)	
19	18	JIMMY WAYNE	Stay Gone (DreamWorks)	
20	19	JO DEE MESSINA	Was That My Life (Curb)	
21	20	CRAIG MORGAN	Almost Home (Broken Bow)	
13	21	TDBY KEITH	Rock You Baby (DreamWorks)	
23	22	TRAVIS TRITT	Country Ain't Country (Columbia)	
24	23	KID ROCK WISHERYL CROW	Picture (Lava/Atlantic)	
25	24	GARTH BROOKS	Why Ain't I Running (Capitol)	
26	25	TRACY BYRD	The Truth About Men (RCA)	
38	26	TOBY KEITH	Beer For My Horses (DreamWorks)	
27	27	TAMMY COCHRAN	Love Won't Let Me (Epic)	
30	28	BRIAN MCCOMAS	99.9% Sure (Never...) (Lyric Street)	
28	29	SAMMY KERSHAW	I Want My Money Back (Audiom)	
41	30	WARREN BROTHERS	Hey, Mr. President (BNA)	

**#1 MOST ADDED**

GEORGE STRAIT Tell Me Something Bad About...Tell Me Something...Tulsa (MCA)

**#1 MOST INCREASED PLAYS**

TOBY KEITH Beer For My Horses (DreamWorks)

**TOP 5 NEW & ACTIVE**

RADNEY FOSTER Scary Old World (Dualtone)

TRICK PONY A Boy Like You (H2E/WB)

BRAD MARTIN One Of Those Days (Epic)

MCHAYES It Doesn't Mean I Don't... (Universal South)

JENNIFER HANSON This Far Gone (Capitol)

COUNTRY begins on Page 50.

**ALTERNATIVE**

LW	TW	ARTIST	SON	LABEL
1	1	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
2	2	EVANESCENCE	Bring Me To Life (Wind-up)	
4	3	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
3	4	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
5	5	FOO FIGHTERS	Times Like These (Roswell/RCA)	
6	6	TRAPT	Headstrong (Warner Bros.)	
7	7	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
13	8	AFI	Girl's Not Grey (DreamWorks)	
10	9	GODSMACK	Straight Out Of Line (Republic/Universal)	
12	10	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
14	11	CHEVELLE	Send The Pain Below (Epic)	
9	12	GOOD CHARLOTTE	The Anthem (Epic)	
8	13	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
11	14	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
20	15	USED	Buried Myself Alive (Reprise)	
15	16	SEETHER	Fine Again (Wind-up)	
17	17	CHEVELLE	The Red (Epic)	
16	18	COLDPLAY	Clocks (Capitol)	
18	19	SALIVA	Always (Island/IDJMG)	
19	20	FOO FIGHTERS	All My Life (Roswell/RCA)	
24	21	ATARIS	In This Diary (Columbia)	
21	22	FINCH	What It Is To Burn (Drive-Thru/MCA)	
23	23	DISTURBED	Remember (Reprise)	
27	24	SUM 41	The Hell Song (Island/IDJMG)	
25	25	SALIVA	Rest In Pieces (Island/IDJMG)	
29	26	BLUR	Crazy Beat (Virgin)	
28	27	SEETHER	Driven Under (Wind-up)	
22	28	SOCIALBURN	Down (Elektra/EEG)	
32	29	COLD Stupid Girl	(Flip/Geffen/Interscope)	
31	30	REVIS	Caught In The Rain (Epic)	

**#1 MOST ADDED**

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

**#1 MOST INCREASED PLAYS**

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

**TOP 5 NEW & ACTIVE**

POWERMAN 5000 Free (DreamWorks)

DONNAS Who Invited You (Atlantic)

ZWAN Lyric (Reprise)

UNLOCO Failure (Maverick/Reprise)

THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)

ALTERNATIVE begins on Page 73.

**SMOOTH JAZZ**

LW	TW	ARTIST	SON	LABEL
1	1	MINDI ABAIR	Lucy's (GRP/VMG)	
3	2	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
2	3	BONEY JAMES	Grand Central (Warner Bros.)	
5	4	KENNY G	Paradise (Arista)	
6	5	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
8	6	KIM WATERS	Waterfall (Shanachie)	
7	7	BOB BALDWIN	The Way She Looked At Me (Narada)	
4	8	STEVE COLE	Off Broadway (Warner Bros.)	
9	9	JOAN OSBORNE	I'll Be Around (Compendial)	
11	10	SPYRD GYRA	Getaway (Heads Up)	
12	11	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
15	12	EUGE GROOVE	Rewind (Warner Bros.)	
17	13	CRUSADERS	Viva De Funk (Verve/VMG)	
16	14	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
10	15	DIANA KRALL	Just The Way You Are (Verve/VMG)	
19	16	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
18	17	NATALIE COLE	FI DIANA KRALL Better Than Anything (GRP/VMG)	
20	18	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
21	19	PIECES OF A DREAM	Loves Silhouette (Heads Up)	
25	20	JEFF LORBER	Gigabyte (Narada)	
22	21	NESTOR TORRES	Watermelon Man (Shanachie)	
24	22	J. THOMPSON	Tell Me The Truth (AMH)	
26	23	PAUL HARCASLE	Desire (Trippin' 'n Rhythm)	
27	24	JONATHAN BUTLER	Pata Pata (Warner Bros.)	
30	25	FOURPLAY	Ju-Ju (Bluebird/RCA Victor)	
-	26	DAVID LANZ	Romantica (Decca)	
-	27	RICK DERRINGER	Hot And Cool (Big3)	
28	28	CRAIG CHAQUICO	Afterglow (Higher Octave)	
29	29	AL JARREAU	Random Act Of Love (GRP/VMG)	
-	30	NELSON RANGELL	Look Again (A440 Music Group)	

**#1 MOST ADDED**

RICHARD ELLIOT Corner Pocket (GRP/VMG)

**#1 MOST INCREASED PLAYS**

KIM WATERS Waterfall (Shanachie)

**TOP 5 NEW & ACTIVE**

GERALD ALBRIGHT Old School Jam (GRP/VMG)

WALTER BEASLEY Precious Moments (N-Coded)

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)

LARRY CARLTON Put It Where You Want It (Warner Bros.)

NORMAN BROWN The Feeling I Get (Warner Bros.)

Smooth Jazz begins on Page 64.

**TRIPLE A**

LW	TW	ARTIST	SON	LABEL
1	1	COLDPLAY	Clocks (Capitol)	
3	2	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
4	3	JOHN MAYER	Why Georgia (Aware/Columbia)	
5	4	WALLFLOWERS	How Good It Can Get (Interscope)	
2	5	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
8	6	JACK JOHNSON	The Horizon... (Moonshine Conspiracy/Universal)	
6	7	DAVE MATTHEWS BAND	Grey Street (RCA)	
7	8	DAVID GRAY	Be Mine (ATD/RCA)	
10	9	FLEETWOOD MAC	Peacekeeper (Reprise)	
9	10	RHETT MILLER	Come Around (Elektra/EEG)	
12	11	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
15	12	JAYHAWKS	Save It For A Rainy Day (American/Lost Highway/IDJMG)	
13	13	BEN HARPER	With My Own Two Hands (Virgin)	
16	14	LUCINDA WILLIAMS	Righteously (Lost Highway)	
11	15	PAUL SIMON	Father And Daughter (Nick/Jive)	
23	16	PETE YORN	Come Back Home (Columbia)	
18	17	TORI AMOS	Taxi Ride (Epic)	
22	18	JOHNNY MARR	Down On The Corner (iMusic)	
26	19	KATHLEEN EDWARDS	Six O'Clock News (Zoe/Rounder)	
-	20	ZIGGY MARLEY	..... True To Myself (Private Music/RCA Victor)	
17	21	BECK	Lost Cause (Geffen/Interscope)	
19	22	MATCHBOX TWENTY	Unwell (Mefisma/Atlantic)	
21	23	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
20	24	SOUNDTRACK OF OUR LIVES	Sister Surround (Republic/Universal)	
24	25	FEEL	Got Your Name On It (Curb)	
27	26	BLUR	Crazy Beat (Virgin)	
25	27	MARDON 5	Harder To Breathe (Dctone/J)	
-	28	BRUCE WILLIAMS	I Saw A Bird Fly Away (Razor & Tie)	
29	29	DAR SPRINGSTEEN	Waitin' On A Sunny Day (Columbia)	
30	30	TOM PETTY & THE HEARTBREAKERS	Have Love Will Travel (Warner Bros.)	

**#1 MOST ADDED**

JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)

**#1 MOST INCREASED PLAYS**

ZIGGY MARLEY & THE MELODY... True To Myself (Private Music/RCA Victor)

**TOP 5 NEW & ACTIVE**

THORNS I Can't Remember (Aware/Columbia)

SISTER HAZEL Your Mistake (Sixth Man)

3 DOORS DOWN When I'm Gone (Republic/Universal)

NICKEL CREEK Spit On A Stranger (Sugar Hill)

WILL HOGE Be The One (Atlantic)

TRIPLE A begins on Page 78.



# Publisher's Profile

By Erica Farber



## BILL HEARN

President/CEO, EMI Christian Music Group

**B**ill Hearn was literally born into the business. His father, Billy Ray Hearn, founded Sparrow Records and continues to work as Chairman of EMI Christian Music Group. Bill Hearn, a 25-year industry veteran himself, has climbed the ladder practically rung by rung and is now President/CEO of EMI CMG, overseeing the Sparrow Label Group, ForeFront Records, Chordant Distribution Group and EMI Christian Music Publishing.

**Getting into the business:** "My father was a minister of music at Southern Baptist churches throughout Texas and Georgia as I was growing up. He started working for Word Records in Waco, TX and created its Myrrh Records label when I was in high school. I was always around the artists. They were always in our home. My mother was kind of a second mother to most of the artists my dad signed.

"In early 1976 he moved the family to L.A. from Waco and founded Sparrow Records. As soon as I got old enough to work in the warehouse, that's when I started. I've done pretty much everything in the business except program the computer. I became President of Sparrow in 1991 when we moved the label from Los Angeles to Nashville. That's when my dad became the Chairman of the company and headed up our distribution, publishing and labels."

**On EMI CMG as a family-run company:** "My family sold Sparrow Records to EMI in October of 1992, after we'd been in Nashville for 18 months. We came to the attention of Jimmy Bowen, who was at Liberty at the time. He felt Christian music was going to have a similar explosion in the '90s as country had in the '80s; he felt it was the next thing, given the culture and the family values of the American population. After about 11 months of them courting us and us getting to know them, we sold them the company.

"We had a distribution company, publishing and label. Sparrow was the first acquisition. Two years later EMI acquired StarSong Records. In '96 we acquired ForeFront Records. When we did that, we decided to form EMI Christian Music Group, which is just an umbrella management company over these three labels.

"The distribution company we renamed Chordant, then we took the publishing from all those companies and formed EMI Christian Music Publishing. Our senior leadership team averages more than 15 years with the company. We offer a lot of stability, longevity and experience when it comes to managing and operating the company. That's been a big part of our success. In addition, we obviously have great artists."

**His vision for the company:** "When I was named CEO, we created a vision that is, very simply, to create impact and lead. We want to create a challenging and rewarding environment for each other and those we serve. We want to impact popular culture and resource the church with music and related content and services consistent with a biblical worldview.

"We want to have a rewarding environment for our people, our artists and our customers. We want to make a difference in people's lives with the music we create and

the content and services we offer. We also want to do it really well, to be leaders and to be profitable. That's a responsibility we have to EMI and its shareholders."

**Biggest challenge:** "Growing sales. The Christian-music industry and EMI CMG have reached close to 50 million units a year, and sales growth becomes more difficult the more volume you get. What we need more than anything is a better channel of communication that reaches more people in order to break more artists prolifically. We are still very reliant on the same major artists we were 10 years ago — Steven Curtis Chapman, Michael W. Smith, Kirk Franklin. Very few new artists have broken into that gold-to-platinum level of sales in the last five years — though there are a few examples, Third Day being the most significant.

"We need Christian radio to be reaching more ears. We need to make better music to get beyond just Christian radio, television and the mainstream. We're very excited about the success of Stacy Orrico, one of our artists on ForeFront we're partnered on with Virgin. We need more of that, just to grow the base. That's going to take more exposure via television and more people listening to Christian radio and our artists continuing to tour heavily, like they always have. That's been one of our main marketing elements."

**On crossing over artists:** "About 95% of our artists are called to create Christian music for the body, the church — the Christian community throughout the world. They would love it if their music were played on mainstream radio, but it's not really their focus.

"Mainstream radio is the goal with about 5% of our artists. They're intentionally trying to create music that has the ability to be played on mainstream radio and television without compromising who they are as artists. Our main focus is serving our artists. I don't see it as a priority, but certainly those we feel have the talent and the calling to do that, we're going to do everything we can to help them succeed."

**State of the music industry:** "We are definitely in a difficult season. We have issues outside our control — the war, terrorism, the economy — which are all impacting us. We have issues within our control, like making better music and marketing it more effectively.

"What are we going to do about the Internet, illegal file-sharing and illegal burning? This will be the first year we've not grown our bottom line in seven years. We're still profitable, but we have not increased profit this year. CD-burning has definitely impacted us, in addition to the economic challenges we're facing.

"Kids — youth groups — are constantly buying one CD and burning it for the rest of them. Every single night at concerts our artists are being asked to autograph burned CDs. There is just as much ignorance of the law and lack of awareness of the moral and ethical issues to CD-burning and illegal-file sharing in our market as there is in the pop world."

**The turning point for the success of Christian music:** "I give some credit to SoundScan. We implemented SoundScan in Christian bookstores in 1995. Up until '96, the mass media, retailers, radio, TV producers, broadcast media thought all Christian music was sold through Tower Records, Wal-Mart, Kmart, Target, etc. They didn't realize the massive numbers of units being sold through Christian bookstores every year.

"Then all of a sudden six titles a week are showing up on the *Billboard* 200. That created a lot of attention from the mainstream labels, not only to look at buying companies, but also looking at artists. Yolanda Adams is a great example, and Sylvia Rhone and her success at Elektra. Lifehouse at DreamWorks. Those guys were going every Friday night to a church to see Lifehouse perform when they signed them. It raised the awareness of the significant level of sales and that consumers really do have an appetite for this music. Then that gave us more space at mainstream retail. They said there's a lot of business here, and we need to be competing for it."

**His thoughts on Christian radio:** "They need to be playing more of my music! We would certainly like to see Christian radio progress just a little faster formatically. We

feel the taste of the consumer, based on what's selling, is moving a little faster than Christian radio is moving. That really gets to the core of the issue. We're here to sell records, and radio is there to sell advertising, and the two don't always mix.

"They use our music in order to support their business model, and we're trying to use radio to support our model. We understand the realities of the business. We're trying to push to have the formats musically become a little more progressive faster than they tend to want to."

**Something about his company that might surprise R&R readers:** "The longevity and stability of our management team. The fact we're a professional record company, not a farm team. We have successful, talented, innovative and creative record executives, from A&R through promotion on down. I would put my team up against any other label team, Christian or mainstream. They have a passion for music and making the world a better place through it."

**Career highlight:** "I'm proud of playing a small part in creating a greater awareness across the country for Christian music. Now you can walk into any Target or Wal-Mart in America and you're going to find four to eight feet of Christian music. I'm excited Christian music is more prevalent in just about any retail establishment in America that sells it. I'm very proud of this company and EMI and their investment. They were really the first to invest in a significant way."

**Career disappointment:** "I'm only disappointed that we still have a long way to go to bring Christian music to the level of awareness I would like to see it at. Perhaps I'm disappointed we haven't worked hard enough to partner with Christian radio and Christian retail and the suppliers to make a bigger difference in the core market. It's not that we've done a bad job, but we might have been a little more aggressive in that area. I think we're doing a good job given the resources we've had. I don't have too many regrets."

**Most influential individual:** "Without question, my father. He taught me how to support and believe in and establish your company around the needs of the artists, supporting the artists and developing the artists. My mother taught me how to be the person I am today."

**Favorite radio format:** "I'm a classic pop music fan, and then, obviously, I'm a Christian listener."

**Favorite television show:** "I have been watching *American Idol*, but out of research on what's happening out there."

**Favorite artist:** "Right now I am a huge Norah Jones and John Mayer fan. I love the fact those two records have been so successful and are now having huge pop success when not many would have categorized them as pop a year ago. I love those artists because they've accomplished so much in a difficult market."

**Favorite book:** "The Bible. You don't really need a whole lot of others if you're looking for an instruction manual. It's all in there, good, bad or indifferent."

**Favorite movie:** "*One Flew Over the Cuckoo's Nest*."  
**Favorite restaurant:** "My new favorite is L'Impero, in Manhattan, in Tudor City. Very difficult to find, kind of out of the way. In Nashville my favorite is F. Scott's."

**Beverage of choice:** "Water. I drink about four or five liters a day."

**Hobbies:** "Golf. I've played since I was 8 years old. I'm a three handicap. I hang out with my wife, I work, and I play golf."

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**Advice for record industry:** "Make better music. Work hard every day to make every record you release the best it can possibly be. Make better music, and I think a lot of the problems we're facing as an industry will slowly disappear."

**Advice for radio:** "Other than playing more of my music, stay passionate about the music. Don't let it turn into an overly researched, overly thought-out, overly strategized business. At the end of the day, we're all in it for great music and what it can do for people's lives. Stay passionate about it and its ability to impact people."



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