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Z100 Celebrates 20 Years!

This week R&R pays tribute to CHR/Pop WHTZ (Z100)/ New York as it celebrates its 20th anniversary. R&R's

Tony Novia interviews all three Z100 PDs, as well as other key players in the legendary station's history. It all begins on the next page.



APRIL 25, 2003

Industry Achievement Award Nominees

In this week's issue is the ballot for the 2003 R&R Industry Achievement Awards, which will be presented at R&R Convention 2003, June 19-21 at the Beverly Hilton Hotel in Beverly Hills, CA. Check out the nominees throughout this week's issue, and be sure to return your ballot by May 9!



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KPRS - Kansas City

WIZF - Cincinnati

WKKV - Milwaukee

WBHH - Norfolk

WLBT - Nashville

WFLM - Palm Beach

WJBT - Jacksonville

WBTJ - Richmond

KJMM - Tulsa

KBOS - Fresno

WPHR - Syracuse

KIPR - Little Rock

WMGL - Charleston

WVBE - Roanoke

KDSS - Shreveport

WEAS - Savannah

WBTF - Lexington

WHXT - Columbia

WEUP - Huntsville

WJWZ - Montgomery

WJTT - Chattanooga

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4/18 - Performed on Today Show

4/23-4/24 - Tonight Show with Jay Leno
(one song each night)

5/7 - 50 city US tour kicks off!

5/15 - National TV Entertainment News Features:
Access, ET, E!, CNN, VH1 News

Hot/Modern: 19 - 18 1360 Spins (+180)
Mainstream AC: 13 - 10 1171 Spins (+94)
AAA: TOP 5

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R&R SALUTES AWARD NOMINEES

The nominations are in, and we're pleased to present the 2003 crop of R&R Achievement Award nominees in several categories. In addition to the Group Executive of the Year nominees on this page, you'll see the finalists for Station of the Year and Market Manager/GM of the Year, representing excellence in markets ranked 1-25, 26-100 and 101+, along with the national nominees for top syndicated air personality, station marketing/promotion director, label, label promotion executive and independent promotion firm. There's also a host of nominees by format. Be sure to vote and mail in your official ballot today!

Throughout this issue

JOHN HIATT REVEALED

Triple A Editor **John Schoenberger** gets *Beneath This Gruff Exterior* as recording artist John Hiatt talks about his 30-year career and 18th album.

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R&R NUMBER ONES

CHR/POP
• 3 DOORS DOWN When I'm Gone (Republic/Universal)

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

URBAN
• SEAN PAUL Get Busy (40/VP/Atlantic)

URBAN AC
• TYRESE How You Gonna Act Like That (J)

COUNTRY
• DARRYL WORLEY Have You Forgotten (DreamWorks)

AC
• CHRISTINA AGUILERA Beautiful (RCA)

HOT AC
• MATCHBOX TWENTY Unwell (Atlantic)

SMOOTH JAZZ
• MINDI ABAIR Lucy's (GRP/VMG)

ROCK
• AUDIOSLAVE Like A Stone (Interscope/Epic)

ACTIVE ROCK
• TRAPT Headstrong (Warner Bros.)

ALTERNATIVE
• LINKIN PARK Somewhere I Belong (Warner Bros.)

TRIPLE A
• JASON MRAZ The Remedy (I Won't...) (Elektra/EEG)

CHRISTIAN AC
• NEWSBOYS He Reigns (Sparrow)

CHRISTIAN CHR
• SWITCHFOOT More Than Fine (Sparrow)

CHRISTIAN ROCK
• 12 STONES Crash (Wind-up)

CHRISTIAN INSPO
• AVALON Everything To Me (Sparrow)

SPANISH CONTEMPORARY
• MILLIE CORRETJER En Cuerpo Y Alma (BMG)

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

REGIONAL MEXICAN
• TIGRES DEL NORTE Mi Soldado (Fonovisa)

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



News/Talk's Wins Of War

Just two days into the release of the winter 2003 Arbitrons, it was made clear just how much of an impact the war in Iraq

will have on the season's ratings results. Information stations surged in several markets, **RATINGS ▶ See Page 19**

New York			Los Angeles		
Station (Format)	Fa '02	Wi '03	Station (Format)	Fa '02	Wi '03
WLTW-FM (AC)	6.5	6.8	KPWR-FM (CHR/Rhy)	5.4	5.0
WQHT-FM (CHR/Rhy)	4.8	5.1	KROQ-FM (Alt.)	4.4	4.4
WHTZ-FM (CHR/Pop)	4.4	4.2	KIIS/KVVS (CHR/Pop)	4.1	4.1
WINS-AM (News)	4.2	4.2	KFI-AM (Talk)	3.6	3.7
WSKQ-FM (Trop.)	4.0	4.2	KSCA-FM (Reg. Mex.)	3.9	3.7

Continuously updated ratings results:
www.radioandrecords.com



Broadcasting live from the top of the Empire State Building, "Hot-Rockin' Flame-Throwin'" Z100 became the King Kong of radio stations, going from worst to first in 74 days.

Z100 At 20: Still A Knockout

How WHTZ/New York made radio history

By **Tony Novia**
R&R Sr. VP/CHR Editor
tnovia@radioandrecords.com



Poleman Shannon Kingston

The date was Aug. 2, 1983. It was just after 6am, and radio history was about to be made. A disc jockey from Tampa. A band from Chicago. A song made famous by a movie character from Philadelphia. Somehow, it all added up to

nowhere to beat up the big boys and win the heavy-weight championship, and WHTZ will always be radio's ultimate Rocky, a scrappy fighter that rose from obscurity to celebrity with one knockout punch and then took on all comers — and, yes, the Z100 team did it with the "eye of the tiger."



something uniquely New York.

In retrospect, Scott Shannon's choice of a first song couldn't have been more fitting. The movie series that spawned it was about an underdog who came out of

For months prior to sign-on, the major players had been secretly working from the Presidential Suite of the **See Page 29**

Q1 EARNINGS

Karmazin Views Infinity Revenue As 'Biggest Issue'

By **Joe Howard**
R&R Washington Bureau
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Lamenting how Infinity Radio was the only segment of Viacom's business to post a revenue decline in Q1 2003, Viacom President/COO Mel Karmazin said Tuesday that improving the division's performance is the "single biggest issue" for him right now. "Any things that need to be done to get us back there will be done," he told investors.

And he believes the Infinity radio division — which posted a 2% drop in revenue for Q1 — is fully capable of turning things around. "If the advertising business is as strong as it is today, there is no reason — other than reasons related to our sales organization — as to why our revenue is not higher,"

EARNINGS ▶ See Page 6

KROQ, Epic Lead R&R Award Nominees

Infinity/Los Angeles Alternative station ties record with eight categories

By **Jeff Green**
R&R Executive Editor
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Perennial giant KROQ/Los Angeles matched last year's record of eight nominations with another eight for R&R's 2003 Industry Achievement Awards. The Infinity Alternative station earned nods in national categories for Station of the Year, Market Manager/GM of the Year and Marketing/Promotion Director of the Year, as well as Alternative Station, PD and MD and two air personality nominations.

Next in line is Emmis' crosstown CHR/Rhythmic KPWR — the market leader — with seven nominations, including those in the national Market Manager/GM, Station and Marketing/Promotion Director categories.



Christian Cummings Dickey



Hogan Kennedy Neil

Clear Channel/New York's WHTZ and WLTW secured six and five nods, respectively.

Several other stations, including KFMB-FM/San Diego, KMJQ/Houston, WBMX/Boston, WEBN/Cincinnati,

NOMINEES ▶ See Page 10

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World Without Tears



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important record.”

— Vanity Fair

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Executive Producer: Gary Briggs

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Stalemate Ends: CC, AFTRA Agree On N.Y. Talent Deal

Voicetracking use a sticking point in negotiations

By Adam Jacobson
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After more than two years of wrangling between Clear Channel and the American Federation of Radio and Television Artists' New York local, the parties on Monday reached a tentative agreement on new employment contracts for union-represented air talent at Big Apple-based WAXQ, WKTU, WLTW & WWPR.

Details of the agreement between Clear Channel and AFTRA were not released. Therefore, it is not known if voicetracking will be used by WKTU and WLTW. The prospect of voicetracking had raised considerable concern among CC/New York's AFTRA-represented staffers. A Clear Channel spokesperson would not comment on the matter, and an AFTRA/New York

spokesperson referred all calls on the issue to Clear Channel.

AFTRA had been in contract negotiations with WKTU since December 2000, with WWPR since June 2001, with WLTW since March 2002 and with WAXQ since November 2002.

The use of voicetracking at WAXQ, WKTU, WLTW & WWPR was one of the main sticking points in negotiations between the AFTRA-represented air talent and Clear Channel. In fact, Clear Channel's insistence on using the technology at the four stations led the air personalities to seek a strike authorization from AFTRA's national board, which granted its approval on April 13 in a unanimous vote.

AFTRA ▶ See Page 19

Cars' Ocasek Drives Elektra A&R

Noted producer and former Cars frontman Ric Ocasek has joined the Elektra Entertainment Group as Sr. VP/A&R.



Ocasek

"This announcement is a special homecoming for both Ric and Elektra," Elektra Chairman/CEO Sylvia Rhone said. "The breadth and scope of Ric's legendary musical and production career are unparalleled in this industry. His ear for discovering and nurturing talent and his incredible rapport with artists has resulted in a host of

career-making records. His keen insight and his endless devotion to finding great music make him a once-in-a-lifetime addition to all of Elektra. The entire company joins me in welcoming Ric back to the label that launched his great career."

Ocasek said, "I'm elated about becoming part of Elektra again. In 1970 Elektra was the first record company I ever visited. I was just a

OCASEK ▶ See Page 19

Dollinger To CC Corporate Post

Clear Channel Communications has promoted Lisa Dollinger to Sr. VP/Worldwide Corporate Communications. Dollinger was previously Sr. VP/Marketing & Communications at the company's radio division.

"In her brief time with the company, Lisa has demonstrated a deep understanding of the responsibilities of leadership and complete comfort with the nuances of the radio industry," Clear Channel President/COO Mark Mays said. "It is

clear that all Clear Channel divisions will be well served with Lisa in this newly created position.

"She will work with our communications team to ensure the company effectively communicates its mission, values and successes to all of our audiences."

In her new role Dollinger will lead corporate communications programs across all Clear Channel divisions. She will also serve as

DOLLINGER ▶ See Page 12

Nachlis Now WBBB/Raleigh PD

Radio vet Jay Nachlis has been hired as PD of Curtis Media's Active Rock WBBB/Raleigh. He previously spent three years as PD of Classic Hits WDTW/Detroit. Nachlis starts on April 28 and replaces Andy Meyer, who transfers to an IT/engineering position for Curtis.

"This is big news," WBBB GM

Mike Hartel said. "We're extremely fortunate to catch Jay at a time in his career when he wants to apply his considerable talents to growing a smaller, independent company like ours in a great market like Raleigh-Durham. Once and for all, this should convince the radio, records and advertising communities of

NACHLIS ▶ See Page 12



IT'S SHANNON'S WORLD Veteran programmer and air personality Scott Shannon recently became the newest inductee into the NAB Radio Hall of Fame. Shannon, currently PD/morning host at WPLJ/New York, is legendary for taking heritage CHR/Pop WHTZ (Z100)/New York from "worst to first" in only 74 days and was honored in a ceremony earlier this month in Las Vegas during NAB2003. Seen here are (l-r) WPLJ morning show reporter Brad Ennals and traffic reporter Joe Nolan; Shannon; WPLJ morning news anchor Patty Steele, morning show producer Bruce Goldberg and associate producer Joe Pardavila; and ABC VP/FM Programming Tom Cuddy and Radio Station Group President Mitch Dolan.

Jones Radio Networks COO Hilliard To Exit Next Month

Her next project 'will generate new radio revenue'

Jones Radio Networks VP/COO Edie Hilliard will leave the company May 16. Hilliard has been with JRN since Jones acquired Seattle-based Broadcast Programming in mid-1999.



Hilliard

"I'm going to take some time off to play and to pursue a couple of exciting projects I can't fit into a 50-to-60-hour workweek," Hilliard said. "I love the radio business, and I'm not through with it. In fact, one of those projects will generate new radio revenue. I just want to change the pace of my life for a while."

Jeff Wayne, President of JRN parent Jones Media Networks, said, "Edie is a terrific executive and has made numerous contributions to Jones Radio Networks. She is a real pro, and her leadership will be sorely missed."

As President/GM of BP, Hilliard managed the merger into BP of nine other companies that also provided music format services to radio stations, growing the company from 70 to more than 1,000 format affiliates. She also

HILLIARD ▶ See Page 19

Freund Rises To KKBT/L.A. GM

Sue Freund, a radio sales veteran who joined KKBT (The Beat)/Los Angeles in 1999 and most recently served as the Radio One Urban station's GSM, has been promoted to GM. She succeeds Nancy Leichter, who resigned in February to move to California's Central Coast but stayed on until her replacement was named.



Freund

Freund now finds herself run-

ning a radio station for the first time. However, she said her experience at The Beat has prepared her well for her new role. "I think I've been a real integral part of the station, and I'm really excited just to be involved in the everyday needs of the station," she told R&R. "I think it will be a challenge for me, but I know

FREUND ▶ See Page 19

Resler Returns To WBRU, As PD

Seth Resler, who was MD of Entercom's KNDD/Seattle until early March and started his career at Brown University's Alternative WBRU/Providence, has returned to WBRU as PD.

Resler succeeds Tim Schiavelli, who said, "Seth will be starting sometime around the first week in June, and I'll be sticking around to

hand off the baton and help make it a smooth transition. In the meantime, you're stuck with me, and I'll be horribly depressed if I don't sense an outpouring of grief and emotion — or at least a few goodbye dinners — as a result of this news."

Schiavelli added that, after 11

RESLER ▶ See Page 19

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HBC Appoints McCoy VP/GM At KINV/Austin

Tim McCoy has been transferred to Hispanic Broadcasting's newly acquired KINV-FM (La Invasora)/Austin, where he will serve as VP/GM. McCoy, who was previously Market Station Manager for HBC/Houston, will now manage the Regional Mexican station programmed by Oscar Rios.

A 27-year radio veteran, McCoy previously managed the sales department and day-to-day operations of HBC's Houston cluster. He joined HBC in 2000 as Director/Sales and was promoted to Market Manager in 2001.

McCoy began his career in 1975 as an on-air personality and later moved into sales and station management at radio stations in the Midwest and Phoenix. In 1995 he joined KRBE/Houston as Sales Manager.

"I am proud to appoint Tim to the VP/GM position at our HBC/Austin property," HBC Sr. VP/Texas Regional Manager Mark Masepohl said. "Tim's dedication, determination and leadership are the perfect formula to elevate KINV to success."

KINV was launched on April 15 with a Regional Mexican format

MCCOY ▶ See Page 19

Analyst: Don't Blame War If Ad Dip Persists

By Joe Howard

R&R Washington Bureau
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Nervous investors are wondering if the recent downturn in radio advertising is tied to more than just the war in Iraq, and Credit Suisse First Boston analyst Paul Sweeney said in a conference call last week that he expects radio to bounce back as war jitters subside — and radio companies won't be able to use the war as an excuse if advertising doesn't take a turn for the better in Q2.

In the April 17 call Sweeney said, "There's a little bit of work to be done on the second quarter, given how April and May are looking." He noted that the market still expects radio to deliver revenue growth of 4%-5% in Q2 and said, "I think that's doable, but clearly we need the business to build in the second quarter.

"To the extent that it does not, then I think these companies can no longer talk about the war being the driver. It would be something more profound than that."

Focusing on recent trends,

Sweeney said ad spending has stabilized since early April as the effect of the war has become more "benign" but cautioned that advertisers aren't rushing back to radio just yet: "We have not yet seen a big snapback, but that's not to say it won't happen over the next several weeks."

He said March will probably end up down 2%-3% and that — despite his awareness of radio companies that were still selling April inventory well into the month — April could end up "flattish" overall.

Sweeney also noted that while most companies are saying May is flat so far compared to last year, pacsings have picked up for mid-May, and there's hope that the month might ultimately be up 4%-5% from 2002. For June, Sweeney noted that only 30% of ad inventory is sold out so far but said he's hearing growth predictions in the high-single-digit range.

Turning his attention to the FCC's hotly debated review of its media-ownership rules, Sweeney said a recent conversation he had with FCC Commissioner Kathleen Abernathy bolstered his confidence that the agency will meet its June 2 target date for completion of the review. He also said he's hearing broad support for relaxation of the broadcast-newspaper cross-ownership ban.

FCC Won't Extend Deadline On Ownership Review

Responding to letters from members of the House and the Senate, FCC Chairman Michael Powell wrote last week that, based on the FCC's congressionally mandated responsibilities and the depth of the information it has already gathered, the agency will not extend its self-imposed June 2 deadline for final action in its media-ownership rules review.

While six of the letters Powell received urged the FCC to adhere to the deadline, two — one of which was signed by, among others, Sens. Trent Lott, Ernest Hollings and Barbara Boxer — urged further study.

Powell pointed out in his response that it was Congress' own action, in the Telecom Act of 1996, that obliged the FCC to review the ownership rules every two years. He also noted that the FCC is already late in

completing the review, which was supposed to be finished by the end of 2002.

Despite that, Powell said he would delay a vote if he thought it was necessary, but he believes the record before the commission is sufficient to inform a final decision by June. "I have personally spent hours with the records and probably have the fullest understanding of the possible actions that might be taken in this

FCC ▶ See Page 6

BUSINESS BRIEFS

Smulyan: Emmis 'Can't Get Smug'

After describing Emmis' just-finished fiscal 2003 as "an incredible year," Chairman/CEO Jeff Smulyan said this week that the company cannot rest on its laurels. "We can't get smug," he said, noting that the economy remains "very uncertain." In a Q&A on the Emmis website (www.emmis.com) Smulyan said, "We have to keep pushing ourselves if we're going to continue to deliver results like we did last year. We can't relax." But he also praised Emmis staffers for fending off recent challenges, including a direct format attack against Rhythmic WQHT/New York, and he credited the New York staff with improving ratings at the company's two other stations in the market.

Smulyan said he believes Emmis can do the same with the Austin cluster in which it recently acquired a minority stake — despite criticism of the additional debt it took on with the deal. "This is a good station group in which some stations are performing well and some are having challenges," he said, "but in each case we see areas where we think we can help operations and improve them. We see a lot of opportunity for growth there."

About Emmis' possible deal to acquire some of News Corp.'s TV stations and a minority stake in the Los Angeles Dodgers, Smulyan said, "These kinds of things can move along quickly or go nowhere at all, but it's no secret that we've had discussions with them for years about TV stations. We like a number of their stations, because we think they fit perfectly for us, and we believe they probably aren't as strategic for News Corp."

Entravision Closes Big City/Los Angeles Purchase

Entravision last week closed on its acquisition of KSSC, KSSD & KSSE/Los Angeles from Big City Radio for \$100 million in cash and 3.77 million shares of Entravision class A common stock. The deal brings Entravision's L.A.-area stable to six stations: It already owns CHR/Rhythmic KDLD & KDLE/Los Angeles and Tropical KLYY/Riverside-Los Angeles. KSSC, KSSD & KSSE are a trimulcast that is already airing Entravision's Spanish Contemporary "Super Estrella" format. Big City said it will use the money from the sale to pay part of the \$174 million in debt it has defaulted on.

In other news, Entravision Chairman/CEO Walter Ulloa and President/COO Philip Wilkinson decided to forgo cash payouts for their annual bonuses in 2002. Though both earned full bonuses based on the company's performance, they opted instead for stock options in the amount of 250,000 shares each. Each man earned \$692,167 in salary

Continued on Page 12

R&R Stock Index

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

	4/17/02	4/11/03	4/17/03	Change Since	
				4/17/02	4/11/03-4/18/03
R&R Index	267.49	196.37	204.62	-24%	+4%
Dow Industrials	10,220.78	8,203.41	8,337.65	-18%	+1.6%
S&P 500	1,126.07	868.30	893.58	-21%	+3%

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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-WYLY/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
WOURL/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



Nominated For 2 R&R Awards!

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



Call 317.972.7395

Earnings

Continued from Page 1

Karmazin said. "There's nothing fundamentally wrong with radio. It is a fabulous business."

However, Karmazin made some surprising comments about how consolidation has affected the industry and actually blasted the trend for slowing revenue growth in the radio business.

"I see no evidence that by combining eight radio stations under a market manager and having that market manager walk into an advertising agency it has generated top-line revenue growth," he said. "In fact, I can show you that it hasn't generated top-line revenue growth. So, we need to take a look at the way we're structured. The radio industry has done a horrible job of providing leadership in selling advertising."

Karmazin believes the industry must return to the form it enjoyed before the dot-com boom (and subsequent bust) to accomplish that. "We need to get back to that normal radio performance that went through the four recessions and the Gulf War," he said.

The 2% dip brought Infinity Radio's revenue down to \$444 million for the quarter, while operating income increased marginally, to \$191 million. Radio EBITDA was flat at \$198 million. The radio division's revenue was negatively impacted by weakness in Infinity's top 10 markets, where revenue was flat; revenue improved 6% in the company's 30 other radio markets.

Overall company net revenue increased 7%, to \$6 billion, and EBITDA rose 12%, to \$1.2 billion, driving net income to improve from a loss of \$1.1 billion (63 cents per share) to a profit of \$443 million (25 cents). Subtracting the effect of an accounting change, the per-share result was 26 cents, beating by a penny the consensus estimate of analysts polled by Thomson First Call.

Reacting to the results, Merrill Lynch analyst Jessica Reif Cohen said radio was "by far the weakest" of all of Viacom's advertising-related businesses but that she has confidence in Karmazin's ability to turn things around and still expects top-line improvement in radio as the year progresses.

She noted, however, that there appears to be a disconnect between weakness in radio advertising and the robust advertising trends for other broadcast and cable mediums and expressed specific concern over the fact that Viacom's top 10-market radio stations — which comprise the bulk of the company's radio portfolio — struggled most. Still, given the company's overall strength, Cohen reiterated her "buy" rating on Viacom's stock at a target price of \$50 per share.

Arbitron Gives PPM Update

Investors were likely pleased

with Arbitron's Q1 results, as net income improved from \$14.2 million (48 cents per share) to \$16.1 million (53 cents), matching the per-share estimate of analysts polled by Thomson First Call. Revenue rose 8%, to \$71.4 million, and EBITDA improved 9%, to \$31 million.

Arbitron President/CEO Steve Morris faced a good deal of questioning last week from investors about the Portable People Meter and Arbitron's fledgling partnership with TV-measurement company Nielsen to develop the technology. While Morris said the partnership is still active, he said the PPM will go on, with or without Nielsen.

"We are not entirely relying on Nielsen to move the PPM ahead in the United States," Morris said. "If the joint venture does not form, our intention would be to focus on developing a radio-only PPM plan."

Morris pointed out that both sides have always had their own agendas: "The nature of this option agreement with Nielsen has always been based on mutual self-interest. We've even built clauses like that into some of the agreement. Realistically, our interest and theirs is the same."

While he hasn't given up on Arbitron's relationship with the TV-measurement service, Morris noted that the time for Nielsen to make a commitment is fast approaching if it hopes to meet its stated goals for audience measurement in the nation's top markets.

"There is a timetable on their end, because they are committed to replacing the diary system in the top 10 markets with something better, and they have told the market that they will roll out local people meters in the next three or four years," he said.

Based on that, Morris forecast that Nielsen is working under a "pragmatic time frame" of the next 12-18 months to decide how it wants to proceed. But he believes Nielsen is still on board: "I don't think they would have spent as much time, money and effort with us on PPM if they didn't see an economic advantage in it."

Morris also believes the PPM could expand beyond audience measurement and discussed how the devices could be used in conjunction with nationwide product-usage panels. He said he'd like to place about 50,000 PPMs with consumers who also participate in panels that measure consumption of everyday consumer products, including media outlets like Internet and print media, and explained that if participants in product-usage panels — which require participants to scan all household purchases across bar-code scanners — could also wear PPM devices while participating in the product-usage review, the resulting data could provide an in-depth look at their product and media consumption levels.

"Our idea is to get as much me-

dia as we can tied back to a single respondent, and then tie that respondent back against product usage," Morris said. "That would let you both target your spending against usage levels — which is something product managers around the world like to do — and give you a chance to measure the advertising effectiveness of your spending."

Language-Weighting Issues

Morris also said that Nielsen is compiling Hispanic TV-audience information that will help inform Arbitron on how it should go forward with language-weighting in radio measurement.

"They're working on it," Morris said of the research. "When we get it, we will then do an analysis that says, 'Had we had that information, and had we weighted against it, how much difference would that have made in the audience numbers in major Hispanic markets?' That will give people more sense of the size of the issue, and I think it will get everybody focused on the next step."

Though he forecasts the data probably won't be ready until early June, Morris said Arbitron currently has some proposals on the table that are being reviewed by both Spanish- and English-language broadcasters.

"There are legitimate issues on both sides of the question," Morris said. "We have had an ongoing discussion with each of the customers in the [Hispanic] segment — as well as the Anglo broadcasters, who also have some strong views about how this should be done. A lot will happen in the next 45 days in terms of offers from us."

More Earnings

- Operating revenue in Tribune's radio/entertainment division — whose sole radio property is now WGN-AM/Chicago — was flat at about \$27.2 million for Q1, while operating loss before restructuring charges widened 113%, to \$3.8 million. In the company's broadcasting and entertainment segment, which also includes TV, operating cash flow rose 20%, to \$101 million.

Overall, Tribune reported Q1 net income of \$135 million (41 cents per share), compared to a loss of \$101.6 million (33 cents). Excluding a 2 cent-per-share non-operating gain, the company's Q1 2003 EPS came in at 39 cents, which matched the forecast of analysts polled by Thomson First Call.

- Profits for communications-equipment maker Harris Corp. in its fiscal Q3 were flat, as the company earned \$22.6 million (34 cents per share), compared to \$22.5 million (34 cents) a year earlier. Thomson First Call analysts had predicted Harris would earn 33 cents per share. Sales in the company's broadcast communications segment fell 19%, to \$75.9 million,

TRANSACTIONS AT A GLANCE

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

- **KSZL-AM, KDUC-FM & KXXZ-FM/Barstow and KDUQ-FM/Ludlow (Victor Valley), CA** \$1.08 million
- **FM CP/Grass Valley, CA** \$960,000
- **KHJR-FM/Gooding and KMHI-AM & KTPZ-FM/Mountain Home, ID** \$3.8 million
- **WDQN-AM/Duquoin, IL** \$600,000
- **KABI-AM & KSAJ-FM/Abilene, KBLS-FM/North Ft. Riley and KSAL-AM, KYEZ-FM & KZBZ-FM/Salina, KS** \$9.2 million
- **WAHL-FM/Athol and WCAT-AM/Orange-Athol, MA** Undisclosed
- **WJER-FM/Dover and WJER-AM/Dover-New Philadelphia, OH** \$3.6 million
- **KNOR-FM/Heldton, OK** \$380,000
- **KBDN-FM/Bandon, KWRO-AM & KSHR-FM/Coquille and KJMX-FM/Reedsport, OR** \$1.5 million
- **KMUZ-AM/Gresham (Portland), OR** \$1.13 million
- **KBBR-AM, KACW-FM & KOOS-FM/North Bend, OR** \$1 million
- **WZMJ-FM/Batesburg and WHXT-FM/Orangeburg (Columbia), SC** \$11.1 million

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

DEAL OF THE WEEK

- **WXPB-FM/Briarcliff Manor (Westchester), NY**
PRICE: \$20.3 million
TERMS: Asset sale for cash
BUYER: Pamal Broadcasting Ltd., headed by Chairman/CEO Jim Morrell. It owns 29 other stations, including WHUD-FM/Westchester.
SELLER: Nassau Broadcasting Partners LP, headed by President/Chairman Louis Mercatanti Jr.
BROKER: Glenn Serafin of Serafin Brothers Inc.

2003 DEALS TO DATE

Dollars to Date:	\$899,131,903 <i>(Last Year: \$5,400,563,106)</i>
Dollars This Quarter:	\$142,512,500 <i>(Last Year: \$371,579,811)</i>
Stations Traded This Year:	279 <i>(Last Year: 817)</i>
Stations Traded This Quarter:	66 <i>(Last Year: 143)</i>

while operating income was \$2.5 million. President/CEO Howard Lance said Harris is seeing a gradual resumption of spending as broadcaster ad revenue improves,

prompted by the end of the war of Iraq and general economic improvement.

Additional reporting by Julie Gidlow.

FCC

Continued from Page 4

proceeding," he wrote. "I firmly believe, based on where the commission is today, that further and more specific notice is unwarranted."

Has The 'Diversity Index' Been Scrapped?

One of the methods the FCC has been considering to determine whether a proposed media merger meets its public-interest guidelines has been a "diversity index" to measure the number of different voices in a market. A proposed merger that didn't leave enough separate voices, based on the index, would be denied.

While the idea has been kicked around for months and received a good deal of attention at the recent NAB convention in Las Vegas, Mon-

day's *USA Today* suggested that the agency may ultimately stick with setting old-fashioned ownership limits. Sources within the FCC said the experimental index is proving difficult to apply and that an index was never more than one of the options considered by the FCC as its deadline to issue an order on the media-ownership review approaches.

The FCC may still, however, use a diversity index as a basis for new ownership limits, and FCC staffers noted that an index could demonstrate that some of the FCC's bans and limits — such as the broadcast-newspaper cross-ownership ban — are unnecessary.

An FCC spokesperson contacted by R&R said the agency doesn't comment on matters it is still working on.

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28th Annual Humanitarian Award Gala at the Hilton New York
Honoring Judy McGrath, President, MTV Networks Music Group**

Featuring a special musical performance

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www.tjmartellfoundation.org**


JEFF GREEN

jgreen@radioandrecords.com

MANAGEMENT · MARKETING · SALES

R&R April 25, 2003

R&R Presents The 2003 Achievement Award Nominees

No matter how many years you've been in the business, there's nothing like being recognized by your peers for professional excellence. And there's no question that every one of the station and individual nominees for the 2003 R&R Achievement Awards has performed at an exceptional level. These finalists are based on the nominations we've received from R&R's thousands of readers over the past several weeks.

At a special ceremony during the R&R Convention at the Beverly Hilton Hotel in Beverly Hills, CA, the recipients of the 2003 R&R Industry Achievement Awards will be presented with plaques for their distinguished performance over the past year. Please be sure to complete and return your ballot by May 9. Ballots will be tabulated by the accounting firm of Miller, Kaplan, Arase & Co. We promise, no hanging chads, no recounts and no Supreme Court appeals!

How To Get Free Ink In R&R

The Management/Marketing/Sales section is always looking for photos and stories of great station promotions, marketing campaigns, community service initiatives, NTR events and related business development and imaging activities. E-mail all details, photos and art to Jeff Green at jgreen@radioandrecords.com. We'll see you in R&R!

MARKET MANAGER/GM OF THE YEAR (MARKETS 1-25)



Wayne Brown
Radio One/Atlanta



Val Maki
Emmis/Los Angeles



Mark Masepohl
Hispanic Broadcasting/
Houston



Matt Mills
Greater Media/Boston



Trip Reeb
Infinity/Los Angeles



Andy Rosen
Clear Channel/New York

MARKET MANAGER/GM OF THE YEAR (MARKETS 26-100)



Vance Harrison
Renda/Oklahoma City



Phil Hoover
Entercom/New Orleans



Reggie Jordan
Citadel/Syracuse



Charlie Morgan
Susquehanna/Indianapolis



Robin Smith
Infinity/Orlando



Bill Wells
Saga/Des Moines

MARKET MANAGER/GM OF THE YEAR (MARKETS 101+)



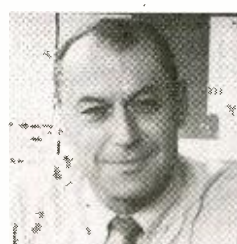
Judy Bailey
Clear Channel/
Tallahassee, FL



Trace Michaels
Cumulus/Abilene, TX



Cary Pahigian
Saga/Portland, ME



John Ryan
Cox/Connecticut



Mark Thomas
Regent/Flint, MI



Duke Wright
Midwest Communications/
Appleton-Oshkosh, WI

MARKETING/PROMOTION DIRECTOR OF THE YEAR



Drew Fleming
WLLD/Tampa (Infinity)



Jennifer McElroy, WEBN/
Cincinnati (Clear Channel)



Paul Miraldi, WAXQ & WHTZ/
New York (Clear Channel)



Dianna Obermeyer
Emmis/Los Angeles



Amy Stevens
KROQ/Los Angeles (Infinity)



Bev Tilden
Entercom/Boston

Weekly Motivator

Tell Your Great Players They're Great

By Tim Moore

Late one night his wife heard conversation filtering from the study. Upon approaching the room, she saw that it was only him. Mike Krzyzewski stood in front of a mirror, berating himself for not doing enough, for not thinking or saying the right thing at the right time. Duke University had just suffered a rare regular-season loss, and Coach K was playing it all over again, blaming his coaching for the night's defeat, telling himself that he blew it and let his team down.

Regardless of your affinity for sports (or lack of it), it's almost impossible to miss the annual story out of Durham, NC. The players change and boys become men, moving through Coach K's Duke basketball program just as officer candidates move through Annapolis or West Point.

Assistant coaches come and go, taking their places as head coaches whose credentials come mostly from their days as understudies at Duke. What is it about this enigmatic man who long ago made a commitment to a university in North Carolina, forsaking millions of dollars and annual contract offers from NBA teams?

Sharing The Gifts

A long time ago, lost in faded seasons only basketball people remember, Coach K was an understudy himself, as an assistant to the flamboyant Bobby Knight at West Point. If you know anything about Krzyzewski and Knight, you know that there are no less compatible styles in all of coaching; they're polar opposites in almost every sense. Yet Krzyzewski looks back and credits his time with "The General" as formative. At West Point Coach K found his passion for winning and, more important, an understanding of how to move people to become something more than they ever dreamed of becoming.

Over the past 15 years, Duke's basketball program has emerged as a modern version of John Wooden's legendary term at UCLA. As coaches are fond of saying, "Krzyzewski doesn't rebuild, he just reloads." His caring, evenhanded personal style, commitment to values on and off the court and intrepid appetite for playing the best competition he can schedule attract the cream of the college-bound crop to Durham year after year. Like a generous monarch who sprinkles treasure on his subjects, Coach K shares his gift for the game with young men from every corner of the country.

As Gracious In Defeat....

It was said of Lincoln following his death that "A tree is best measured after it has been cut down." That thought has application for coaches in the rare air of national-championship college basketball, and also for every leader hoping to achieve something. After Duke suffered its stunning last-minute loss to Indiana in the 2001 NCAA Tournament, there was, as always following an important game, some controversy over the officiating and the ifs, ands and buts of the game's frenetic, high-pressure finish.

But at the post-game press conference, Coach K was a model of class. He was asked about one of the controversial calls and replied, "The game of basketball is such a great game, and it deserves to be treated that way. I'm not going to criticize officiating. This was a game for all time, and Indiana deserves this win. I'm just really proud of our kids."

Coach K regularly tells his players how good they are. Time and again in the team huddle, in that cacophonous environment, he looks into each player's eyes. "You're great, and you're great, and you're great," he affirms. If you've seen one of the several television features devoted to Coach K, you've heard him explain it this way: "These kids have been so good for so long, often no one tells them. I need to do that, because everyone needs to know they're appreciated."

Make a note to watch a Duke game, even if you hate basketball, to see motivational wizardry unfolding in a gym in Durham.

Tim Moore is Managing Partner of Audience Development Group, programming consultants to radio stations in multiple formats. Reach him at 100 Grandville SW, Suite 602, Grand Rapids, MI 49503; 616-940-8309; or tim@goodratings.com.

Pros On The Move

• **Lisa Acchione** is named Marketing Director for Clear Channel's Philadelphia cluster (WDAS-AM & FM, WIOQ, WJJZ, WSNI & WUSL). Concurrently, **Shelvia Williams** becomes Promotion Director for WJJZ & WSNI, while **Faith Megna** is the new Promotion Coordinator for the two stations.

• **Andy Anderson** is appointed Sr. Director/Partnership Marketing for American Urban Radio Networks. Anderson joins AURN from *Billboard*, where he was Advertising Director for the Urban and Canadian markets. He previously ran Peck & Anderson, a record- and corporate-sponsorship promotion company, and has also been VP/Advertising & Sales for *Black Radio Exclusive*.

• **Kim Brown** is named Market Controller and **Joe Restifo** is tapped as Marketing & Promotion Manager for the Infinity Cleveland Radio Group (WDOK, WQAL, WNCX & WXTM). Brown has more than 20 years of experience in broadcasting and has been Business Manager at

WDOK since 1989. Restifo has almost 30 years of radio experience and has been Marketing & Promotions Manager at WDOK since 1996. Before that he was Exec. VP of the Music of Your Life Network.

• **Suzanne Christiana** is named Promotion Manager at Curtis Media Group/Raleigh-Durham (WBBB, WPTF, WQDR & WWMY). She was most recently Marketing Coordinator for the Streets at Southpoint Mall in Durham and earlier worked in promotions at WKKT and WLNK/Charlotte.

• **Lynn Gay** is promoted from Director/Affiliate Relations to VP/Affiliate Relations at Premiere Radio Networks. She will work on product development while maintaining such programs as *Rick Dees Weekly Top 40*, *AfterMidnite With Blair Garner* and *The Foxworthy Countdown*. Before joining Premiere in 1998 Gay worked in threat assessment at Gavin DeBecker Inc.

• **Maynard Grossman**, a 30-year radio veteran, joins Clear Channel as Director/Solution Managers for

WBGG-FM/Miami. He previously ran Hamilton Whitehall Marketing in Boca Raton, FL and has served in sales and management positions with Gannett, Summit and United Broadcasting.

• **Jerry Havens** is the new Promotions Director at KRRV & KZMZ/Alexandria, LA. Havens, who uses the airname Geronimo, keeps his evening airshift on KZMZ.

• **Don Keith** has collaborated with retired U.S. Navy Cmdr. George Wallace on a novel, *Final Bearing*, published by Forge Books. Keith's broadcast background includes executive posts with Arbitron and Tapscan and station ownership and management positions in Birmingham, Nashville and Mobile.

• **Greg Leader**, formerly Regional Director/Affiliate Relations for Westwood One, joins the Sports USA Radio Network as VP/Affiliate Relations. His responsibilities will include the expansion of Sports USA Radio's college and NFL broadcasts.

• **Harry Legg** joins WKTU/New York as Creative Services Director. He was previously an air personality and production voice talent at KIIS/Los Angeles.

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Nominees

Continued from Page 1

WGCI-FM/Chicago and WHJY/Providence, picked up four. In all, stations in 85 markets earned at least one nomination, led by Los Angeles, New York and Boston.

It was an equally tight contest among record labels, with Epic earning 16 format-specific and national nominations, followed closely by Arista with 15, Interscope/Geffen/A&M with 14, Warner Bros. with 13 and Columbia, Dream-

Works and Island/Def Jam Music Group with 12 each. More than 60 labels scored one or more nominations.

In the Group Executive of the Year category, the six nominees are Saga Communications Chairman/President/CEO Ed Christian, Emmis Communications President/Radio Division Rick Cummings, Cumulus Media Chairman/President/CEO Lew Dickey, Clear Channel Radio CEO John Hogan, Susquehanna Radio President/COO David Kennedy

and Cox Radio President/CEO Bob Neil.





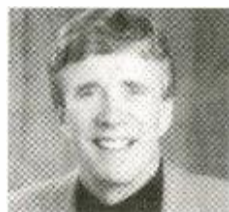

In the Syndicated Air Personality of the Year category, the nominations are Jefferson-Pilot's Bob & Sheri, Premiere Radio Networks' Bob & Tom, Jones Radio Networks' Delilah, ABC Radio Networks' Tom Joyner, ABC Radio Networks' Bob Kingsley and Don Buchwald & Associates' Howard Stern.

The R&R Industry Achievement Awards celebrate excellence in the radio and record industries. The awards pro-

cess began in February, when R&R readers nominated stations, labels and professionals in more than 100 categories as part of an initial round of balloting.

This week final ballots are being sent with this issue of R&R to eligible radio stations, record labels and other related industries. These ballots will be tabulated by the accounting firm of Miller, Kaplan, Arase & Co. The winners will be revealed at the R&R Convention 2003, June 19-21 in Beverly Hills, CA.







SYNDICATED AIR PERSONALITY OF THE YEAR

					
Bob & Sheri Jefferson-Pilot	Bob & Tom Premiere Radio Networks	Delilah Jones Radio Networks	Tom Joyner ABC Radio Networks	Bob Kingsley ABC Radio Networks	Howard Stern Don Buchwald & Associates

STATION OF THE YEAR (MARKETS 1-25)

					
KPLX/Dallas (Susquehanna)	KPWR/Los Angeles (Emmis)	KROQ/Los Angeles (Infinity)	WGCI-FM/Chicago (Clear Channel)	WJMN/Boston (Clear Channel)	WLTW/New York (Clear Channel)

STATION OF THE YEAR (MARKETS 26-100)

					
KMXZ/Tucson (Journal)	WIBA-FM/Madison (Clear Channel)	WJHM/Orlando (Infinity)	WKKO/Toledo (Cumulus)	WMGS/Wilkes-Barre (Citadel)	WPEG/Charlotte (Infinity)

STATION OF THE YEAR (MARKETS 101+)

					
KKNU/Eugene-Springfield, OR	KMGJ/Grand Junction, CO	KRDG/Redding, CA	KZST/Santa Rosa, CA	WLLR/Quad Cities, IA-IL	WPLR/New Haven, CT

A Tangled Web: Producers And Webcast Royalties

How producers and others can get their fair share

With webcast performance royalties newly set for 2003 and 2004 (pending the approval of the U.S. Copyright Office), now is the time for producers and others who are entitled to a share to move to get payment procedures in place. This week music attorney Christian Castle details some of the ways SoundExchange and Congress can be approached to make sure these royalties are fairly accounted for and distributed, now and in the future.

The fight to get public performance royalties for sound recordings in the United States has a history that is long, distinguished and largely unsuccessful. Congress took a relatively small step with amendments to the Copyright Act that established a limited public performance royalty for digital transmissions of sound recordings — but stopped short of suggesting rates.

That resulted in the highly publicized (and frequently maligned) Copyright Arbitration Royalty Panel addressing royalty rates for webcasts and Internet simulcasts of over-the-air programming, which in turn resulted in the also highly publicized (and frequently maligned) decision of the Librarian of Congress last year establishing rates.

The royalties were revisited recently by a mercifully short negotiation between SoundExchange (a division of the RIAA tasked with collecting and paying digital transmission royalties) and the Digital Media Association (representing webcasters) that proposed rates for commercial webcasters and certain subscription services through 2004. (The proposed arrangement excludes noncommercial webcasters, small webcasters and simulcasts of AM and FM broadcasts.)

The new agreement has been sub-

mitted to the Copyright Office for approval. The good news for producers (and any mixer, remixer or engineer who is to be paid a royalty) is that they can be cut in for some of these performance royalties. The bad news is that the royalties won't come to them automatically.



Christian Castle

The Copyright Act divides performance royalties among four interest groups: copyright owners (50%), featured artists (45%), nonfeatured musicians (2.5%) and nonfeatured vocalists (2.5%). Missing from the statute is express recognition of producers, who typically have a contractual right to royalty income from sound recordings. In response to arguments that producers' rights were curtailed by their omission from the Copyright Act, a leading member of Congress wrote to me, "It would be absurd to infer from the statutory scheme that Congress intended to pre-empt the pre-existing (and post-enactment) contractual arrangements among artists and producers."

New Direction

However, given that producers' royalties are ordinarily deducted from the featured artists' royalties, SoundExchange currently requires a separate letter of direction from the artist

in order to pay producers — even if the producer has already sent a similar letter to the record company or copyright owner. If this isn't an example of increased transaction costs due to an oversight in legislation, I don't know what is. However, there are a few ways to approach this problem.

1. SoundExchange should take flat-fee rates and payment instructions from existing letters of direction provided to record-company copyright owners by featured artists.

2. SoundExchange should provide web access to part of its database so artists and producers can confirm that they are included and receiving royalties properly. (Such a system is used for nonfeatured musicians entitled to a share of Japanese record-rental royalties.)

3. Producers should require artists to send a letter of direction to SoundExchange for all new recordings. This letter could be included in producer agreements.

4. Producers and artists should agree on a fixed share of performance royalties to be paid to producers and call on Congress to amend the Copyright Act to include producers.

If none of these steps are followed, thousands of producers will have to ask thousands of artists to sign new letters of direction for each old recording, a process that will involve lawyers and cost hundreds of dollars for each letter. When one considers that some recordings could be 20, 30 or more years old, it may be difficult to even find the artists in the first place.

To date, SoundExchange has distributed less than \$20 million in total webcasting payouts, so producers tend to feel that these royalties are small potatoes. However, it is important to note that the procedures now being put in place will set precedents for years to come. This fact looms larger when you consider the steep rise in the popularity of webcasting: Big webcasters are now seeing cumes approaching those of terrestrial radio stations.

But this issue will become really significant if SoundExchange starts collecting foreign performance royalties and if Congress takes the long-anticipated step of passing legislation that extends performance royalties to terrestrial radio and television broadcasts. Taken together, these streams will likely constitute a significant amount of money. Producers should get their act together now or risk further frustration down the road.

Christian Castle is Senior Counsel/Music Group at the law firm of Akin Gump Strauss Hauer & Feld, in Los Angeles. Reach him at ccastle@akingump.com or 310-229-1000.

By Christian Castle



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	50 CENT	Get Rich Or Die Tryin'	11
2	2	NORAH JONES	Come Away With Me	52
3	3	LINKIN PARK	Meteora	4
4	4	EMINEM	The Eminem Show	49
5	5	COLDPLAY	A Rush Of Blood To The Head	34
6	6	EVANESCENCE	Fallen	7
8	7	AVRIL LAVIGNE	Let Go	45
12	8	RED HOT CHILI PEPPERS	By The Way	41
7	9	THE WHITE STRIPES	Elephant	3
11	10	VARIOUS ARTISTS	8 Mile	25
15	11	JUSTIN TIMBERLAKE	Justified	24
9	12	CHRISTINA AGUILERA	Stripped	24
14	13	AUDIOSLAVE	Audioslave	22
10	14	R. KELLY	Chocolate Factory	9
13	15	JOHN MAYER	Room For Squares	55
17	16	NELLY	Nellyville	43
24	17	ROLLING STONES	Forty Licks	29
19	18	SHANIA TWAIN	Up!	22
-	19	FLEETWOOD MAC	Say You Will	1
18	20	SEAN PAUL	Dutty Rock	10
21	21	SYSTEM OF A DOWN	Toxicity	85
16	22	VARIOUS ARTISTS	Chicago — Music From The Motion Picture	14
22	23	DIXIE CHICKS	Home	29
23	24	FABOLOUS	Street Dreams	7
37	25	PINK FLOYD	Echoes (The Best Of Pink Floyd)	76
27	26	PINK	Missundaztood	68
29	27	ELVIS PRESLEY	Elvis 30 #1 Hits	30
20	28	CELINE DION	One Heart	4
28	29	T.A.T.U.	200 Km/H In The Wrong Lane	10
-	30	KELLY CLARKSON	Thankful	1
25	31	U2	The Best Of 1990-2000	24
-	32	JIMMY BUFFETT	Meet Me In Margaritaville...	1
34	33	NIRVANA	Nirvana	25
48	34	SYSTEM OF A DOWN	Steal This Album	13
32	35	CREED	Weathered	74
35	36	ALICIA KEYS	Songs In A Minor	91
26	37	GOOSMACK	Faceless	2
39	38	JOSH GROBAN	Josh Groban	42
36	39	STROKES	Is This It	45
30	40	JAY-Z	The Blueprint 2: The Gift & The Curse	23
-	41	CHER	The Very Best Of Cher	1
31	42	NAS	God's Son	18
45	43	PUDDLE OF MUDD	Come Clean	70
41	44	ELTON JOHN	Greatest Hits 1970-2002	18
43	45	NICKELBACK	Silver Side Up	83
-	46	TIM MCGRAW	And The Dancehall Doctors	12
42	47	KID ROCK	Cocky	14
33	48	VARIOUS ARTISTS	Daredevil Soundtrack	11
40	49	GOOO CHARLOTTE	The Young And The Hopeless	9
-	50	ZWAN	Mary Star Of The Sea	10

DIGITAL BITS

RealNetworks Buys Out Listen.com

After becoming a minority owner of Listen.com in March, digital-media leader RealNetworks has agreed to buy out the online music service in a cash and stock deal worth about \$36 million. Listen.com's Rhapsody was the first digital-music service to get licenses from all five major labels and has a catalog of about 300,000 tracks. RealNetworks is also a founding partner of rival service MusicNet, which it offers as a premium add-on with AOL and as part of its own RealOne SuperPass package.

Listen.com's licensing and distribution agreements with such partners as Time Warner Cable and Verizon go to RealNetworks with the deal, as do its music licenses. The company said the major labels have all signed off on the transaction. With the deal, Listen.com CEO Sean Ryan joins RealNetworks as VP/Music Services and Listen.com founder Rob Reid segues to Real as VP/Strategic Development.

National Radio

• **PREMIERE RADIO NETWORKS** debuts the weekly two-hour *Live in the Den With Big Tigger*, hosted by the Street Corner Media founder and CEO, on May 24-25. The program features a hip-hop countdown, celebrity interviews, entertainment news and listener calls. Leading up to the program's launch, four two-hour artist specials — devoted to R. Kelly, LL Cool J, P. Diddy and 50 Cent — hosted by Big Tigger will air on consecutive Sundays from 6-8pm ET, beginning April 27. For more information, call 818-461-5408.

• **WESTWOOD ONE** will simulcast the 90-minute MTV special *mtvICON: Metallica* on May 6 at 9pm ET. The program will feature performances by Metallica and guests including Avril Lavigne, Korn and Limp Bizkit. For more information, contact Peggy Panosh at 212-641-2052 or ppanosh@westwoodone.com.

• **DAY 1**, formerly known as *The Protestant Hour*, will be available through ABC Starguide III, beginning April 30. The 58-year-old program, which features leading speakers from five mainline Protestant denominations, has more than 150 affiliates nationwide. For more information, call 888-411-3291 or visit www.day1.net/radio.

• **EXCELSIOR RADIO NETWORKS** offers "African Americans Making History Today," hosted by Walt Love. The 60-second vignettes highlight notable achievements by African Americans. For more information, contact Shelly Katz at 646-254-9150 or sskatz@xradionet.com.

• **GELLER MEDIA INTERNATIONAL** now offers *Steppin' Out: The 12-Step Radio Show*, featuring real-life stories of addiction and recovery, through ABC's Starguide and on ABC's channels on Sirius and XM Satellite Radio. The program airs live from 11pm-1am ET on Saturdays and is re-fed Sundays from 6-8am ET. For more information, visit www.powerfulradio.com.

• **SPORTS USA RADIO NETWORK** releases its 2003 *College Football Game of the Week* schedule. The season begins April 30 with the Ohio State Buckeyes vs. the Washington Huskies and the USC Trojans vs. the Auburn Tigers. For more information and the complete schedule of 15 regular-season and six post-season games, visit www.sportsradioua.com.

Records

• **LEE TRINK** is promoted to Sr. VP/Marketing for Lava Records, based in New York. He rises from VP/Marketing.



Trink

Industry

• **ALISON SMITH** is upped to Sr. VP/Performing Rights at BMI. She was most recently VP/Performing Rights.

FCC ACTIONS

MMTC Proposes Solution For FCC's Capitol Hill Troubles

In a letter sent Monday to FCC Chairman Michael Powell, **Minority Media & Telecommunications Council** Exec. Director David Honig said the commission can meet its June 2 deadline for reviewing the media-ownership rules and still satisfy federal regulators who want more time for public comment if it simply delays making the rules final until after a short period for challenges. "In this way," Honig wrote, "the commission would satisfy congressional concerns and still afford itself the flexibility to improve the rules before it applies them."

Honig recommended that the FCC set a tight reconsideration schedule and a firm date for any changes to the order to avoid extended delays. "The resulting rules, as improved on reconsideration, would be more likely to survive judicial review," he wrote, noting that a review would also benefit small and minority-owned businesses by giving them a chance to revise their business plans and raise new capital to compete under new rules.

Dollinger

Continued from Page 3

chief spokesperson for Clear Channel.

"I am honored to serve the company in this extended capacity as we work together to enhance Clear Channel's communications across our constituencies," Dollinger said. "I particularly look forward to tell-

ing the great stories of the remarkable people and properties at the heart of this truly unique company."

Before joining Clear Channel in January Dollinger was a marketing and public relations strategist based in Austin. She has also served as VP/Corporate Communications at Capstar Broadcasting.

Changes

Urban AC: WWRL/New York adds the weekly *Caribbean Views*, hosted by Rennie Bishop and airing Saturdays from 8-11am.

Records: Nick Stern becomes Sr. Director/National Media Relations for Atlantic Records.

CHRONICLE

CONDOLENCES

Country songwriter **Felice Bryant**, 77, April 22.

Jazz and R&B singer-songwriter **Nina Simone**, 70, April 21.

Former KGMC/Denver and KSDO/San Diego talk host **Laurence Gross**, 71, April 20.

R&B artist and songwriter **Earl King**, 69, April 17.

BUSINESS BRIEFS

Continued from Page 4

last year. Meanwhile, former Entravision CFO Jeanette Tully, who left the company in December, was paid a \$360,000 salary in 2002, Radio Division President Jeffrey Liberman was paid \$300,000, and Outdoor Division President Glenn Emanuel earned \$225,000. Like their bosses, these executives opted for stock options instead of cash bonuses last year, with each taking 75,000 shares.

Viacom Buys Comedy Central From AOLTV

Viacom has agreed to purchase the 50% stake in the Comedy Central cable network it doesn't already own from **AOL Time Warner** for \$1.2 billion. The deal gives AOLTV a much-needed infusion of cash as it seeks to pay down some of its \$29 billion in debt. Comedy Central will join Viacom's wholly owned cable properties MTV, VH1, Nickelodeon, BET, TNN (to be renamed Spike TV in June), TV Land, CMT and Showtime. Viacom will fold Comedy Central into its MTV Networks division. The deal is expected to close in Q2.

Entercom Chief Gets Bigger Bonus In '02

Entercom President/CEO David Field was awarded a \$500,000 bonus last year, up significantly from the \$267,000 bonus he was paid in 2001. His salary rose as well, from \$450,000 in 2001 to \$550,000 last year. Meanwhile, former Entercom CEO and current Chairman Joseph Field's salary slid from \$600,000 to \$550,000 over the same period, while his annual bonus dipped from \$267,000 to \$250,000. The company was apparently very happy with Exec. VP/CFO Stephen Fisher: His salary grew from \$300,000 to \$325,000, and his bonus was up from \$175,000 to \$300,000. And while Exec. VP Jack Donlevie was paid a \$100,000 bonus last year — identical to his 2001 bonus — his annual salary grew from \$265,000 to \$272,500.

XM, Hugh Panero Get New York Times Spotlight

The *New York Times* on Monday profiled **XM Satellite Radio** and its President/CEO, Hugh Panero, and the piece contained much praise for Panero, even from his rivals. "Hugh and his team did a better job of commercializing the technology and getting to the marketplace first," Sirius President/CEO Joe Clayton said. "We've had to play catch-up since." The story also pointed out that Panero has continued to carry the load at XM despite the demands of supporting his wife, who is battling leukemia, and their two sons, but Panero said his wife's illness has made him more efficient. Meanwhile, Carmel Group subscription-entertainment consultant Jimmy Schaeffer predicted that 2003 will be "the year that satellite radio answers the question of whether or not it will be successful, and the likelihood the answer will be yes is very high."

In other XM news, all 2004 model-year **Acura** TL models will include XM-ready receivers right from the factory. The TL is the second Acura to offer XM receivers as standard equipment, joining the 2004 RL series. Acura parent Honda said XM will be available as a dealer-installed option later this spring in 2003 Accord and Pilot models and that it expects to begin factory-installing XM receivers in 2004 Accords later this year.

Will Ford Abandon Sirius For XM?

A story in this week's *Barron's* suggested that **Ford** may be interested in installing XM radios in its cars — which would violate the exclusivity agreement it has with **Sirius** for factory installations. But Sirius VP/Corporate Communications Jim Collins told *R&R* there has been no change in his company's relationship with the No. 2 U.S. automaker. While there are time limits on Sirius' exclusivity agreements, Collins said those deadlines aren't coming up soon: "It's nothing that's immediate." He dismissed the notion that Ford may defect to XM and said Ford's failure to be specific about what models will offer Sirius this fall is what's fueling the rumors. "Our relationship with Ford hasn't changed," he told *R&R*. "There's been no change in the exclusivity agreement." Sirius and XM each have exclusivity agreements with certain automakers for factory installations, but both are free to strike installation deals with individual auto dealers for all makes.

Meanwhile, Sirius has been making some new deals: 2004 model-year **Mercedes-Benz** vehicles will feature radios with integrated Sirius capability, and most models will come wired by the factory for the satellite system. Additionally, **Mini** announced that 2003 model-year Mini Cooper and Cooper S models are now available with original-equipment Sirius tuners, and **Infiniti** is offering Sirius as an option in its 2003 FX45 crossover SUVs. Later this spring Infiniti is expected to expand the availability of Sirius to its G35 sedan and coupe, along with its I35, M45 and Q45 lines. Also, Sirius has made an agreement to carry all **NBA** playoff games and the NBA finals on its Sports Play by Play channels.

Clear Channel Moves Into Tuscarawas Valley

Clear Channel has purchased AC duo WJER-AM & FM/Dover, OH for \$3.6 million from **WJER Radio Inc.** The deal marks Clear Channel's entry into the Dover market. The city is in the Tuscarawas Valley, about 100 miles east of Columbus.

Citadel Sells Massachusetts Duo

Citadel has agreed to sell WCAT-AM & WAHL-FM/Athol, MA to **Northeast Broadcasting**. Northeast Broadcasting head Steven Silberberg also owns WXRV-FM/Haverhill, MA. Stephan Sloan of Media Services Group represented Citadel in the deal and was the exclusive broker for the transaction.

Apple CEO Denies Rumors Of UMG Purchase

Apple has never made any offer to invest in or acquire a major music company," Apple CEO Steve Jobs said this week, on the heels of Bloomberg's report quoting Apple board member Claude Bebear as saying the company would probably make about a \$6 billion offer for **Universal Music Group**. "The press statements attributed to Vivendi board member Claude Bebear are untrue, as Mr. Bebear has confirmed," Jobs said. "Beyond these comments, we will abide by Apple's policy of not commenting on rumors."

In other news from Apple, the computer maker has scheduled a media event on April 28 that could well mark the debut of its eagerly anticipated digital-music service. Apple would initially offer the service to Apple users only — about 3.5% of the personal computer market in the U.S.

Nachlis

Continued from Page 3

Curtis Media's commitment to building a new Rock radio dynasty in North Carolina."

Nachlis said, "I'm really fired up,

because I think that Curtis Media is a company whose goals match mine. Mike Hartel and Exec. VP Phil Zachary run such a good operation, so I'm excited to be working with them. They have a team with a lot of desire already

in place, and it's an incredible city that I can't wait to move to."

Nachlis has also programmed Modern AC WLCE (Alice 92-9)/Buffalo and been Asst. PD at Hot AC KIOI/San Francisco.

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HIT LIST

Seth Neiman
BECKY BAELING Getaway
BUSTA RHYMES I/MARIAH CAREY I Know...
KELLY CLARKSON Miss Independent
JEWEL Intuition
JFJ BAND Sold Me Out

ROCK

Gary Susalis
ETHER SEEDS Save Your Own Life
FEEDER Come Back Around
STAINED Price To Play

ALTERNATIVE

Adam Neiman
AEREOGRAMME Indiscretion #243
DONNAS Who Invited You
HOT HDT HEAT Bandages
LIVE Heaven
PLACEBO Sleeping With Ghosts
STEPHEN MALKMUS Vanessa From Queens
VERBENA Way Out West
WHITE STRIPES Seven Nation Army

TODAY'S COUNTRY

Liz Opoka
GERGE STRAIT Tell Me Something Bad About Tulsa

PROGRESSIVE

Liz Opoka
CAITLIN CARY Empty Rooms
DAN BERN Eva
LIZZIE WEST Dusty Turnaround

AMERICANA

Liz Opoka
CAITLIN CARY Please Break My Heart
KATHLEEN EDWARDS Westby
WAIFS Fisherman's Daughter

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21,000 movie theaters

WEST

- TLC Damaged
- LISA MARIE PRESLEY Lights Out
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda
- ROBBIE WILLIAMS Feel
- PLUMB Sink & Swim

MIDWEST

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

SOUTHWEST

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

NORTHEAST

- LISA MARIE PRESLEY Lights Out
- BRIAN MCKNIGHT Shoulda, Woulda, Coulda
- TLC Damaged
- ROBBIE WILLIAMS Feel
- PLUMB Sink & Swim

SOUTHEAST

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

SATELLITE RADIO

Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane
ALL-AMERICAN REJECTS Swing, Swing
BUSTA RHYMES I Know What You Want
FRANKIE J Don't Wanna Try
KELLY CLARKSON Miss Independent

BPM (XM81)

Blake Lawrence
DARUDE Music
BECKY BAELING Getaway
MARC ET CLAUDE Feel You
PERPETUOUS DREAMER Dust.Way
VENUS HUM Montana
WEEKEND PLAYERS I'll Be There

Squizz (XM48)

Charlie Logan
MARILYN MANSOON Mobscene

U-POP (XM29)

Ted Kelley
No Adds

The Loft (XM50)

Mike Marrone
FLEETWOOD MAC Bleed To Love Her
FLEETWOOD MAC Goodbye Baby
FLEETWOOD MAC Smile At You
AMY RIGBY Are We Ever Gonna Have Sex Again?

Raw (XM66)

Leo G.
LUDACRIS Act A Fool
SCARFACE Bitch Nigga

Real Jazz (XM70)

Maxx Myrick
RAVI COLTRANE Mad 6

Watercolors (XM71)

Trinity
NELSON RANGELL Look Again
RONNY JORDAN At Last

X Country (XM12)

Jessie Scott
JACK INGRAM Red White And Blues
KEVIN MONTGOMERY Visions Of White
MIKE MCCLURE Outlaw's Prayer

XM Café (XM45)

Bill Evans
LIZZIE WEST Holy Road: Freedom Songs
MARTY LLOYD Marigold
MULL HISTORICAL SOCIETY US

XMLM (XM42)

Jessie Scott
BRICK BATH Rebutit

BPM (XM81)

SIMIAN La Breeze
RICHARD ASHCROFT Science Of Silence
ALICE MARTINEAU The Right Time
DANNI MINDGUE I Begin To Wonder
EVANESCENCE Bring Me To Life
COLDPLAY Clocks
BLU CANTRELL I/SEAN PAUL Breathe
MISSY ELLIOTT Gossip Folks
MYA & COMMOND Real Compared To What
MIS TEEQ Scandalous
JUSTIN TIMBERLAKE Rock Your Body
MADONNA American Life
PANJABI MC I/JAY-Z Mundian To Bach Ke
MELANIE C Here It Comes Again
APPLETON Don't Worry
RED HOT CHILI PEPPERS Can't Stop
GARETH GATES Spirit In The Sky
ROBBIE WILLIAMS Song 3
ROYKSOPP I/NORMAN COOKE Eple
SIMPLY RED Sunrise

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GOLDFRAPP Crystalline Green
VENUS HUM Hummingbirds
LUNIK Waiting
MOLDKD Familiar Feeling
CAT POWER Free
GOTAN PROJECT Santa Maria
TOSCA Wonderful
LAURA PAUSINI If That's Love (Db Boulevard Club Mix)
WEEKEND PLAYERS I'll Be There

CHR/RHYTHMIC

Mark Shands
R. KELLY Snake

ALTERNATIVE

Dave Sloan
GOOD CHARLOTTE The Young And The Hopeless
CAESARS Jerk It Out

ROCK

Stephanie Mondello
STAINED Price To Play
SYSTEMATIC Leaving Only Scars
TAPRODDT Mine

ADULT ALTERNATIVE

Stephanie Mondello
SANTANA I/CHAD KROEGER Why Don't You And I
PALDALTO Breathe In
THDRNS I Can't Remember
BLUE MAN GROUP I/DAVE MATTHEWS Song Along

INTERNATIONAL HITS

Mark Shands
JULIE WOOD Open My Eyes

DANCE

Danielle Ruysschaert
BECKY BAELING Getaway
DUNCAN SHEIK On A High
RENEE STAKAY Rainy Day
PERPETUOUS DREAMER Dust.Way

RAP/HIP-HOP

Mark Shands
50 CENT/EMINEM/BUSTA RHYMES Hail Mary
KUBE \$OZ We B Hustlin'

RADIO DISNEY

Artist/Title

HILARY DUFF Why Not
ROSE FALCON Up, Up, Up
HILARY DUFF I Can't Wait
JENNIFER LOPEZ Jenny From The Block
JUSTIN TIMBERLAKE Cry Me A River
PINK Get The Party Started
BAHA MEN Who Let The Dogs Out
AVRIL LAVIGNE Complicated
AARON CARTER I Want Candy
STEVIE BLOCK All For Love
NINE DAYS Absolutely (Story Of A Girl)
VANESSA CARLTON A Thousand Miles
SMASH MOUTH I'm A Believer
HAMPTON THE HAMPSTER Hampsterdance 2
JUMP5 God Bless The U.S.A.
BRITNEY SPEARS Oops...I Did It Again
MICHELLE BRANCH Everywhere

Playlist for the week of Apr. 15-22.

SIRIUS

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

Planet Dance

Swedish Egil
PETE HELLER I/TEDD PATTERSON Big Room Drama
KING UNIQUE Lighters
D.S.I.R.I.S. Oneness With The Universe
SAPPHIRECUT Free Your Mind

The Pulse

Haneen Arafat
JASDN MRAZ The Remedy...

U.S. 1

Bill Hammond
KELLY CLARKSON Miss Independent
JEWEL Intuition
LIL KIM The Jump Off

New Country

Jim Kressler
WARREN BROTHERS Hey, Mr. President

Octane

Don Kaye
ACRDMIA Sun Rises Down
AUDIUSLAVE Show Me How To Live
CKY Attached At The Hip
LAGWAGON E Dagger
P.D.D. Sleeping Awake

The Beat

Geronimo
ANASTACIA Love Is A Crime

Heart & Soul

B.J. Stone
EARTH, WIND & FIRE All In The Way

AOL Radio@Network

Ron Nenni 415-934-2790

Top Country

Lawrence Kay
SAMMY KERSHAW I Want My Money Back
CRAIG MORGAN Almost Home
CLAY WALKER A Few Questions

Top Pop

Mark Hamilton
KELLY CLARKSON Miss Independent

Top Alternative

Cameo
ALL-AMERICAN REJECTS The Last Song
GOOD CHARLOTTE The Young And The Hopeless
LINKIN PARK Faint
P.D.D. Sleeping Awake
RADIDHEAD There There

Smooth Jazz

Stan Dunn
RICHARD ELLIOT Corner Pocket

Top Jams

Davey D
DAVID BANNER Like A Pimp
LATIF I Don't Wanna Hurt You
NIVEA Laundromat

abc RADIO NETWORKS

Phil Hall • 972-991-9200

StarStation

Peter Stewart
AMERICAN IDOL FINALISTS God Bless The USA
CELINE DION Have You Ever Been In Love

Country Coast To Coast

Kris Wilson
BROOKS & DUNN Red Dirt Road

Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
CAVE-IN Anchor
LIVE HEAVEN
SMILE EMPTY SOUL Bottom Of A Bottle

Active Rock

Steve Young/Kristopher Jones
QUEENS OF THE STONE AGE Go With The Flow

Hot AC

Steve Young/Josh Hosler
JEWEL Intuition
LISA MARIE PRESLEY Lights Out

Rhythmic CHR

Steve Young/Josh Hosler
LIL KIM I/50 CENT Magic Stick
MONICA So Gone

Soft AC

Mike Bettelli/Teresa Cook
FAITH HILL One

Mainstream AC

Mike Bettelli/Teresa Cook
SHANIA TWAIN Forever And For Always

Dave Wingert Show

Mike Bettelli/Teresa Cook
SHANIA TWAIN Forever And For Always

Mainstream Country

Ray Randall/Hank Aaron
DIERKS BENTLEY What Was I Thinkin'
BROOKS & DUNN Red Dirt Road
GEORGE STRAIT Tell Me Something Bad About Tulsa

New Country

Hank Aaron
DIERKS BENTLEY What Was I Thinkin'

Lia

Ken Moultrie/Hank Aaron
BROOKS & DUNN Red Dirt Road
GEORGE STRAIT Tell Me Something Bad About Tulsa

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
FLEETWOOD MAC Peacekeeper

Adult Contemporary

Rick Brady
FAITH HILL One

US Country

Penny Mitchell
CLINT DANIELS The Letter
SHANIA TWAIN Forever And For Always

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
CLEMUS T. JUDD Where's Your Mommy?
BRAD PAISLEY Celebrity

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
DANIEL BEDINGFIELD If You're Not The One

Bright AC

Jim Hays
SUGAR RAY Mr. Bartender (It's So Easy)

Mainstream Country

David Felker
FAITH HILL You're Still Here
BRAD PAISLEY Celebrity

Hot Country

Jim Hays
FAITH HILL You're Still Here
BRAD PAISLEY Celebrity

Young & Elder

David Felker
FAITH HILL You're Still Here

Alternative

Chris Reeves • 402-952-7600
EVANESCENCE Bring Me To Life
EXIES Kickout
RADIDHEAD There There
SOCIALBURN Everyone
PETE YORN Come Back Home

Country

John Glenn
BILLY CURRINGTON Walk A Little Straighter
TRICK PONY A Boy Like You

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours
1	BILLY JOEL & ELTON JOHN	\$2,039.5	CRAIG MORGAN
2	BON JOVI	\$958.6	HOT ACTION COP
3	TIM MCGRAW	\$731.1	KILLAH PRIEST
4	GEORGE STRAIT	\$726.4	PAT BENATAR
5	CHER	\$586.7	PHUNK JUNKEEZ
6	KENNY CHESNEY	\$398.8	
7	YANAI	\$383.8	
8	TOBY KEITH	\$363.2	
9	DAVID COPPERFIELD	\$301.7	
10	BILL GAITHER & FRIENDS	\$232.3	
11	DAVID GRAY	\$198.0	
12	SCORPIONS & WHITESNAKE	\$182.8	
13	LORD OF THE DANCE	\$165.9	
14	MUSIC AS A WEAPON TOUR	\$143.2	
15	COLDPLAY	\$136.6	

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



Playlist for the week of Apr. 15-22.

72 million households
Tom Calderone
VP/Programming



Plays

50 CENT In Da Club	29
JUSTIN TIMBERLAKE Rock Your Body	25
CHRISTINA AGUILERA Fighter	25
SEAN PAUL Get Busy	19
NAS I Can	19
LINKIN PARK Somewhere I Belong	18
EMINEM Sing For The Moment	16
JENNIFER LOPEZ I'm Glad	16
AUDIOSLAVE Like A Stone	16
R. KELLY Ignition	15
SNOOP DOGG Beautiful	14
GINUWINE Hell Yeah	13
BUSTA RHYMES I Know What You Want	11
AVRIL LAVIGNE Losing Grip	11
SIMPLE PLAN Addicted	10
NELLY Pimp Juice	10
AFI Girl's Not Grey	8
EVANESCENCE Bring Me To Life	8
FABOLOUS Can't Let You Go	8
WHITE STRIPES Seven Nation Army	8

Video playlist for the week of April 15-22.

75 million households
Paul Marszalek
VP/Music Programming



ADDS

DANIEL BEGINFELD If You're Not The One	
FLEETWOOD MAC Peacekeeper	
WHITNEY HOUSTON Try It On My Own	
JEWEL Intuition	
TRAIN Calling All Angels	

Plays

MATCHBOX TWENTY Unwell	24
COLDPLAY Clocks	23
KID ROCK I/SHERYL CROW Picture	23
LISA MARIE PRESLEY Lights Out	23
3 DOORS DOWN When I'm Gone	22
MADONNA American Life	21
JENNIFER LOPEZ I'm Glad	20
JASON MRAZ The Remedy (I Won't Worry)	20
CHRISTINA AGUILERA Fighter	19
AUDIOSLAVE Like A Stone	18
FOO FIGHTERS Times Like These	17
JOHN MAYER Why Georgia	17
EMINEM Sing For The Moment	15
FRANKY PEREZ Something Crazy	15
CELINE DION I Drove All Night	14
R. KELLY Ignition	14
SNOOP DOGG Beautiful	14
JUSTIN TIMBERLAKE Rock Your Body	13
TLC Damaged	13
BON JOVI Misunderstood	9
EVANESCENCE Bring Me To Life	9
NORAH JONES Come Away With Me	8
RED HOT CHILI PEPPERS Can't Stop	8
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	7
AVRIL LAVIGNE Losing Grip	7
UNCLE KRACKER Drift Away	7
ALL-AMERICAN REJECTS Swing, Swing	6
BLUE MAN GROUP I/DAVE MATTHEWS Sing Along	6
AMANDA PEREZ Angel	5
AALIYAH Miss You	4
MACY GRAY When I See You	4
MAROON 5 Harder To Breathe	4
WHITE STRIPES Seven Nation Army	4
CHANTAL KREVIUZUK In This Life	3
THORNS I Can't Remember	2

Video airplay for April 21-28.

36 million households
Cindy Mahmoud
VP/Music Programming & Entertainment



VIDEO PLAYLIST

LIL KIM The Jump Off
B. RHYMES I/M. CAREY I Know What You Want
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 21 Questions
TALIB KWELI Get By
LIL KIM The Jump Off
JAY-Z Excuse Me Miss
NELLY Pimp Juice
NAS I Can
BONE CRUSHER I/KILLER MIKE & TI Never Scared
JOE BUDDEN Pump It Up
EMINEM Sing For The Moment
B. RHYMES I/M. CAREY I Know What You Want

Video playlist for the week ending April 27.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

TERRI CLARK Three Mississippi

TOP 20

KEITH URBAN Raining On Sunday
KID ROCK I/SHERYL CROW Picture
JOHNNY CASH Hurt
MONTGOMERY GENTRY Speed
DEANA CARTER There's No Limit
DARRYL WORLEY Have You Forgotten?
KENNY CHESNEY Big Star
CHRIS CAGLE What A Beautiful Day
DIAMOND RIO I Believe
JESSICA ANDREWS There's More To Me Than You
SHANIA TWAIN Up!
PHIL VASSAR This Is God
FAITH HILL When The Lights Go Down
NICKEL CREEK Speak
MARTINA MCBRIDE Concrete Angel
JIMMY WAYNE Stay Gone
VINCE GILL Next Big Thing
BRIAN MCCOMAS 99.9% Sure (I've Never Been Here Before)
JOE NICHOLS Brokenheartsville
TOBY KEITH I/WILLIE NELSON Beer For My Horses

HEAVY

CHRIS CAGLE What A Beautiful Day
DARRYL WORLEY Have You Forgotten?
DIAMOND RIO I Believe
JOE NICHOLS Brokenheartsville
KEITH URBAN Raining On Sunday
KID ROCK I/SHERYL CROW Picture
MARTINA MCBRIDE Concrete Angel
MONTGOMERY GENTRY Speed


HOT SHOTS

BRAD PAISLEY Celebrity
JESSICA ANDREWS There's More To Me Than You
TERRI CLARK Three Mississippi
TOBY KEITH I/WILLIE NELSON Beer For My Horses

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

Information current as of April 22, 2003.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS

BRAD PAISLEY Celebrity
CLEUDUS T. JUDO Where's Your Mommy?

TOP 10

DARRYL WORLEY Have You Forgotten?
CHRIS CAGLE What A Beautiful Day
OIAMOND RIO I Believe
KENNY CHESNEY Big Star
JESSICA ANDREWS There's More To Me Than You
PHIL VASSAR This Is God
MARTINA MCBRIDE Concrete Angel
TOBY KEITH I/WILLIE NELSON Beer For My Horses
MONTGOMERY GENTRY Speed
AARON & THEA TIPPIN Love Like There's No Tomorrow

Information current as of April 22, 2003.

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

1 American Idol (Tuesday)
2 CSI
3 Friends
4 American Idol (Wednesday)
5 Everybody Loves Raymond
6 Law & Order (Thursday, 10pm)
7 CSI: Miami
8 Law & Order: Special Victims Unit
9 Will & Grace
10 Scrubs

April 14-20

1 Friends
2 American Idol (Tuesday)
3 American Idol (Wednesday)
4 Scrubs
5 Will & Grace
6 Bernie Mac
7 Good Morning Miami
8 The Bachelor
9 That '70s Show
10 Wanda At Large

Adults
18-34

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Patti Labelle, Gloria Estefan, Lisa Stansfield, Kelly Rowland and TLC's T-Boz and Chilli give advice to contestants of *Born to Diva*, a new VH1 reality show (Monday, 4/28, 10pm ET/PT).

Friday, 4/25

- Madonna, *Live With Regis & Kelly* (check local listings for time and channel).
- Lou Reed, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Lisa Marie Presley, *Late Show With David Letterman* (CBS, check local listings for time).
- The White Stripes finish their weeklong stint on *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Blur, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Pete Yorn, *Last Call With Carson Daly* (NBC, check local listings for time).
- Tori Amos, *The Wayne Brady Show* (check local listings for time and channel).

Saturday, 4/26

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

Monday, 4/28

- Jimmy Buffett, *Jay Leno*.

Tuesday, 4/29

- Celine Dion, *Jay Leno*.
- Sam Moore sits in with the band on *David Letterman*.
- Polyphonic Spree, *Jimmy Kimmel*.
- Peter Cincotti, *Conan O'Brien*.
- And You Will Know Us By The Trail Of Dead perform and Steven Van Zandt is interviewed on *Carson Daly*.

Wednesday, 4/30

- Lance Bass, *Regis & Kelly*.
- Wilco and The Minus 5, *David Letterman*.
- Lil Kim f/ Mr. Cheeks, *Carson Daly*.
- Rosanne Cash, *The Caroline Rhea Show* (check local listings for time and channel).

Thursday, 5/1

- Lisa Marie Presley, *Jay Leno*.
- The Used, *Conan O'Brien*.
- Kelly Clarkson, *Craig Kilborn*.
- Les Nubians f/Talib Kweli, *Carson Daly*.
- K.C. & The Sunshine Band, *Wayne Brady*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

April 18-20


Title	Distributor	\$ Weekend	\$ To Date
1	<i>Anger Management</i> (Sony)	\$25.00	\$80.04
2	<i>Holes</i> (Buena Vista)*	\$16.30	\$16.30
3	<i>Malibu's Most Wanted</i> (WB)*	\$12.61	\$12.61
4	<i>Bulletproof Monk</i> (MGM/UA)*	\$8.65	\$11.74
5	<i>Phone Booth</i> (Fox)	\$5.67	\$35.12
6	<i>What A Girl Wants</i> (WB)	\$4.50	\$27.22
7	<i>Bringing Down The House</i> (Buena Vista)	\$3.28	\$122.67
8	<i>A Man Apart</i> (New Line)	\$2.80	\$22.76
9	<i>House Of 1,000 Corpses</i> (Lions Gate)	\$2.52	\$7.12
10	<i>Chicago</i> (Miramax)	\$2.50	\$160.74

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

COMING ATTRACTIONS: This week's openers include *It Runs in the Family*, starring Michael Douglas and Kirk Douglas. The film's Verve soundtrack contains two versions of "You'll Never Know" — one by Diana Krall and one by Bobby Darin — as well as Ella Fitzgerald's "Where or When," Buddy Greco's "Here I Am in Love Again," Lanterna's "Down by the Seine," the "Rae & Christian Remix" of Dinah Washington's "Is You Is or Is You Ain't My Baby?" and cuts by Gigi, Badi Assad and The RH Factor f/ Roy Hargrove & Stephanie McKay.

— Julie Gidlow

David Cohn
General Manager



2

WHITE STRIPES Seven Nation Army
LINKIN PARK Somewhere I Belong
AFI Girl's Not Grey
50 CENT 21 Questions
ROOTS I/CODY CHESNUTT The Seed
SUM-41 Hell Song
LIAM LYNCH United States Of Whatever
BUSTA RHYMES I Know What You Want
PANJABI MC Beware Of The Boys
EVANESCENCE Bring Me To Life
K-OS Superstarr Pt. Zero
QUEENS OF THE STONE AGE Go With The Flow
TALIB KWELI Get By
TRAPT Headstrong
FREEWAY I/A. ANTHONY Alrghht
FABOLOUS Can't Let You Go
LIL KIM The Jump Off
NELLY Pimp Juice
ATARIS In This Diary
CHEVELLE Send The Pain Below
JOHNNY CASH Hurt

Video playlist for the week of April 15-22.

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



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All About Our Nominees

Cowabunga! A new wave of nominees have swept their way on to the list of contenders for 2003 R&R Industry Achievement Awards in the Classic Rock and Oldies categories. All eligible R&R subscribers get to pick the winners, so be sure to cast your vote by completing the ballot included with this week's issue. Good luck to all of the nominees!

The awards will be presented at R&R Convention 2003, set for June 18-21 at Merv Griffin's fabulous Beverly Hilton Hotel in Beverly Hills, CA. Last year attendees were treated to a very special Q&A with Aerosmith's Steven Tyler and Tom Hamilton, and this convention is shaping up to be just as fun — and informative. Register now!

CLASSIC ROCK STATION OF THE YEAR WODE/Allentown KAHA/Honolulu KQRS/Minneapolis KSEG/Sacramento KQRS/Minneapolis KOLA/Riverside		OLDIES STATION OF THE YEAR KLUV/Dallas WOMC/Detroit KSNM/Portland, OR WCBS-FM/New York	
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CLASSIC ROCK PROGRAM DIRECTOR OF THE YEAR



Larry Sharp
 KSAN/San Francisco

Garner Goin
 KRFX/Denver

Mike Thomas
 WFBQ/Indianapolis

David Moore
 WFYV/Jacksonville

Jeff Couch
 KRXO/Oklahoma City

Glenn Stewart
 WAQY/Springfield, MA

CLASSIC ROCK PERSONALITY/SHOW OF THE YEAR



Bax & O'Brien
 WAQY/Springfield, MA

Bob & Tom
 WFBQ/Indianapolis

Dave, Shelly & Chainsaw
 KGB/San Diego

John Boy & Billy
 WRFX/Charlotte

The RadioMen
 KKZX/Spokane

The Bob Rivers Show
 KZOK/Seattle

OLDIES PROGRAM DIRECTOR OF THE YEAR



Roger Allen
 KONO/San Antonio

Jay Coffey
 KRTH/Los Angeles

Bob Harlow
 KKSX/Portland, OR

Kent Jones
 KOMA/Oklahoma City

Joe McCoy
 WCBS-FM/New York

Marty Thompson
 KQOL/Las Vegas

OLDIES PERSONALITY/SHOW OF THE YEAR



Ron Chapman
 KLUV/Dallas

Mason Dixon
 WRBQ/Tampa

Harry Harrison
 WCBS-FM/New York

Shotgun Tom Kelly
 KRTH/Los Angeles

Fastlane Phillips & Scott Burns
 KBSG/Seattle

Dick Purtan
 WOMC/Detroit



apeterson@radioandrecords.com

News/Talk's Best GMs

Management class of 2003 draws a crowd at TRS 2003

At the recent R&R Talk Radio Seminar, a special panel discussion featured several News/Talk general managers who are considered to be among the best of the best by their employees and format peers.

Moderated by Sabo Media President/CEO **Walter Sabo**, the heavy-weight panel included WINS/New York's **Scott Herman**, WLS/Chicago's **Zemira Jones**, WRBZ (The Buzz)/Raleigh's **Brian Maloney**, KNX/Los Angeles' **George Nicholaw** and WTOP/Washington's **Joel Oxley**.

The quintet spent nearly 90 minutes sharing their vast knowledge and combined experience with a packed room of TRS 2003 attendees. This week we review some of the highlights of that session.



Walter Sabo

Identifying The Lineup

"I am humbled before this panel," said Sabo as he prepared to introduce the panelists. "Can you imagine having a 2 1/2-million-person come every week? Well, that's what Scott Herman has at WINS, and, according to Arbitron, he runs the most

successful station in North America. "Recently, I had lunch with Scott, and I mentioned that WINS sounds perfect even at 3am on a Sunday morning. His reply? 'It's got to.' That may be a short way to sum up

Scott's management philosophy."

Moving down the table, Sabo continued, "Everyone knows that there is nothing harder than to turn around an AM radio station today. When Joel Oxley took over as GM of WTOP in Washington, it may have been the market's only all-News station, but, believe me, it was no jewel. Today it is a jewel, and the dramatic and unprecedented growth in the station's ratings during the time he has been the GM is proof of that."

Turning to the next member of the panel, Sabo told the crowd that Maloney could be the luckiest GM at the table. "Brian Maloney runs a radio station that is headed by one guy, a surgeon who works in New York City who loves radio," he said.

"Once a month Brian's boss travels down to Raleigh to visit The Buzz. He buys everybody dinner, hands out cigars, asks if there is anything he can do for the station and then says, 'See you.' When Brian does a good job, his boss doesn't ask him to do more; he says, 'Good job!'"

Moving further down the dais, Sabo continued, "One of the great turnaround stories of all time is that of the success of WLS in Chicago. The ABC Radio News/Talk



NEWS/TALK RADIO'S BEST Seen here sharing their management knowledge and experience with TRS 2003 attendees are (l-r) moderator Walter Sabo, WINS/New York's Scott Herman, WTOP/Washington's Joel Oxley, WRBZ/Raleigh's Brian Maloney, WLS/Chicago's Zemira Jones and KNX/Los Angeles' George Nicholaw.

station has shown growth book after book in all dayparts — including the hard ones — and that is a testament to the hard work of Zemira Jones."

Finally, Sabo introduced Nicholaw and got a laugh from attendees when he joked, "George Nicholaw built the tower at KNX himself. He's been operating the most successful all-News radio station in Los Angeles since Marconi handed him the keys.

"This is a man who is a legend and who knows exactly how radio is supposed to sound. Having had the privilege of working with many individuals who have worked for George over the years, I can tell you that I have never heard one person who has a bad word to say about him. He is someone we can all learn a lot from."



Scott Herman

Who's The Boss? Sabo told the audience that he wanted to put each of the panel's participants into a human context. "When you and I

look at these guys, we see them as the ultimate decisionmaker — the boss," he said. "We look at them as someone we want to impress and make happy. But here's the dirty secret: Each of them has a boss too."



Zemira Jones

Turning to the panelists, Sabo said, "I have always been curious — I have never had the courage to ask this, but I will here: Is there something you wish your boss knew about your job? If there was something that would make your work a little easier if they only understood it, what would it be?"

"I have always tried to stress to my boss that my market is not like his market," replied Oxley. "He's in another market, and each city is different. Something you can do successfully in Chicago might not necessarily work in Washington, DC. Whether it's management techniques, programming or marketing and promotions, just because it works in one place does not mean it will work somewhere else."

"One of the challenges I've had is that my boss was a News/Talk GM

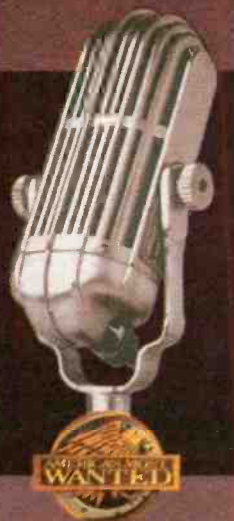
"There is nothing more despicable than a negative manager. Someone like that will drive your staff out the door quicker than you can imagine."

Brian Maloney

Continued on Page 18

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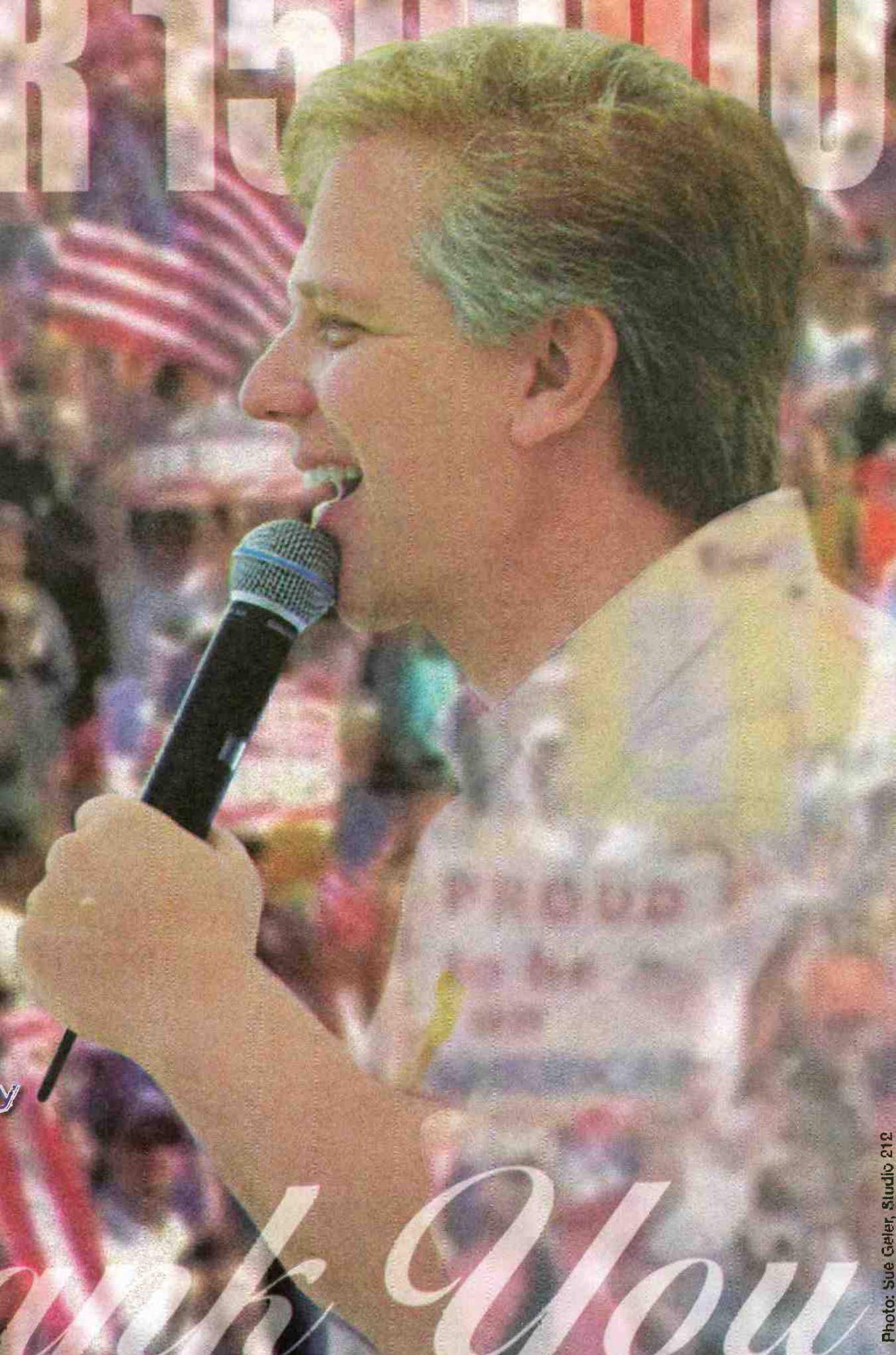


Photo: Sue Geler, Studio 212

Thank You

Thank you to all of the stations and great people across the nation who organized, participated and brought together over 150,000 listeners for the

Rally for America



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News/Talk's Best GMs

Continued from Page 16

too," said Jones. "I guess the point I would stress is that it's important to always keep in mind that it's different today than it used to be. We all have boxes that we live in that are comfortable and that work for us, but sometimes we have to reshape the boxes, even those of our bosses, and that can be challenging for any manager."

"I'm pretty lucky in my situation," said Herman. "Among all of Infinity's many radio stations, the company really understands that the all-Newsers are very different and very special animals."

"In the case of our big heritage AM stations, most of the people who are involved with them have been involved with them for many years. Consequently, the company tends to let us do our jobs."

"That's a hard question to answer because I've had a lot of bosses," said Nicholaw, chuckling. "I've had 21 and counting in this one job alone, so I guess I've had a lot of experience with bosses."

"Nobody should be surprised when they're disciplined or complimented if they are managed in a fair and consistent way every day."

Scott Herman

"What I have learned is that every single boss is different, and what you need to do is try to learn what it is that person expects from you. Once you understand that, it makes it much easier to do your job."

Building Credibility

Sabo then turned the topic to what the panelists believed was the top-line issue that they try to communicate to those they manage day to day. "I believe every morning, the No. 1 job I show up for is to be there for my staff," said Maloney.

"It's a cliché, but you really are only as good as the people you surround yourself with. I try to instill that idea into all of our managers. Their job is to be there for their staffs and to better them and grow them. You have to build up a lot of credibility with them over time in order to pull that off."

WTOP's Oxley suggested managers should treat employees as they would their clients. "I also really encourage all of our managers to be sure they spend one-on-one time with their staffs," he said.

"With e-mails and all that has to be done every day, it's amazing how little time is often spent with people one-on-one. I insist on my managers getting together with people on a consistent basis so that they can see for themselves what is going on and what needs to be done."

Sabo noted that while Nicholaw may have had 21 bosses over his many years at KNX, there are also thousands of people who have worked for him. "What are some of the management techniques and tips that are important to you that you have shared with all of them?" Sabo asked.

"I think the most important thing is that you can never forget that radio is a people business," said Nicholaw. "I have always believed that the Golden Rule applies to radio or any job. You should always treat other people exactly the way you'd like to be treated. If you have managers and a staff who feel and work that way every day, you're going to have a very successful radio station."

Expressing a similar sentiment, Herman said, "I tell managers to manage the way they'd want to be managed. When I first became a GM, I actually took some time to jot down a few notes on the best qualities of all of the people I'd ever worked for and then tried to emulate those qualities."

"Always strive to not be the boss you hated, and try hard to be the one you loved. I tell our managers to be the person they always wanted to work for."

"I also urge them to manage the station's money like it's their own. They probably would not take their families out to the most expensive restaurant in town every single day, so they shouldn't do that with clients every day either."

"And, finally, I tell people to always be fair. Nobody should be surprised when they're disciplined or complimented if they are managed in a fair and consistent way every day."

Good Books

Sabo recounted a recent visit to a local bookstore where he said he found "row after row of books telling me how to be a better manager." He then asked the panelists to share some of the books they've found to be valuable tools in their own development over the years.

"The one book everyone should read is *The Power of Positive Thinking* by Norman Vincent Peale," said

"You should always treat other people exactly the way you'd like to be treated. If you have managers and a staff who feel and work that way every day, you're going to have a very successful radio station."

George Nicholaw

Nicholaw. "If you start out with a positive attitude, no matter what other management book you pick up, you are going to find something in it that will mean something to you, because instead of evaluating the whole book, you will read it looking for something that you can take from it."

Jones said that a book he consistently recommends is *The Tipping Point*. "It's a phenomenal book," he said. "It's based on the premise there are no small things, and that managers need to understand and recognize that every aspect of your business can have an impact on something or someone."

"Small changes in your thinking or your reputation or small changes in the way your station sounds on the air can have a tremendous impact on your business over time."

Maloney also endorsed reading *The Power of Positive Thinking*, saying, "There is nothing more despicable than a negative manager. Someone like that will drive your staff out the door quicker than you can imagine."

Another book he suggested as worth adding to your library is *The Sandler System*. "One of the things the book hammers home over and over

is how important it is to be upfront with your employees," he said.

"Don't walk around with a grudge, and clearly lay out your expectations so that everyone is on the same page and there are no surprises. Learning that has been something that has been an extremely positive thing for me, and it's something I encourage all of my managers to do."



George Nicholaw

Herman says he still advocates a business classic, *The One-Minute Manager*. "Manage by walking around and catching people doing something

right," he said. "If you catch people doing things right often enough, when you do catch them doing something wrong, they accept the criticism better, because they know you pass it out both ways."

"Another older book that I like is *Moments of Truth*, which is written by the guy who was the head of Scandinavian Airlines. The idea is that how you handle a situation when you are at that particular moment of truth determines a lot about how it will all turn out."

"I love the book, because it talks a lot about learning to manage by teaching and by empowering your people to make good decisions on their own."

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A Perry Capital Corporation

Ratings

Continued from Page 1

including Philadelphia, where News KYW holds on to the top spot with an impressive 7.0-8.2 move. In Boston, News/Talk WBZ now enjoys close to a three-share advantage over second-place AC WMJX after moving 7.3-8.5 12+.

Other markets also saw hefty jumps for those stations with a strong news image: In Detroit,

News WWJ jumped 5.3-6.0 to capture first-place honors from News/Talk WJR, now in second place. In Hartford, where AC WRCH has long dominated the ratings, News/Talk WTIC-AM surged 8.7-11.5 to come within one-tenth of a point of the top spot.

Among other notable results from the winter book: AC WLTW remained a dominant No. 1 in New York, thanks to a 6.5-6.8 climb, while CHR/Rhythmic WQHT strength-

ened its hold on No. 2 with a 4.8-5.1 move. Three stations tied for third place in the Big Apple: CHR/Pop WHITZ, News WINS and Tropical WSKQ.

In Los Angeles, CHR/Rhythmic KPWR remained the big winner, as KROQ and simulcast partners KISS & KVV5 maintained their No. 2 and No. 3 status from the fall. In San Diego, the new No. 1 is XHTZ. And up in Riverside, KFRG returns to the top spot, thanks to a big 6.9-8.6 jump.

AFTRA

Continued from Page 3

"I think everybody is pleased and happy to put this issue behind us," AFTRA/New York spokesman Dick Moore told R&R.

AFTRA/New York Exec. Director Peter Fuster said, "This announcement demonstrates our commitment to our members and to the listeners of New York." AFTRA's board and the on-air staffers at WAXQ, WKTU, WLTW & WWPR were expected to ratify the contracts without incident on April 24.

Clear Channel President/CEO John Hogan commented, "Clear Channel attributes the success of its New York stations to the talent and hard work of all its employees in the market. We are pleased with this agreement and remain committed to providing our listeners with the

highest-quality programming."

Valerie Smaldone, WLTW's midday talent and an AFTRA-represented employee who was very involved in the negotiations, told R&R, "Everybody's feeling very, very positive about the outcome. This was a really beautiful thing to see negotiations actually work. We're very happy and all very pleased that this came to pass."

While no one would comment on the timing of the agreement, the pact comes just one week after AFTRA, the Screen Actors Guild and the Actors' Equity Assn. instructed their members to refrain from appearing on any of Clear Channel's New York stations until a resolution with AFTRA had been reached. Such a scenario could have proved devastating for Clear Channel in the nation's biggest radio market, especially since Infinity's WNEW/New

York has just been relaunched with a hyperfocus on entertainment news and Hollywood stars.

News of the accord between Clear Channel and AFTRA prompted WAXQ, WKTU, WLTW & WWPR staffers to cancel a rally planned for April 24 at New York's Bryant Park. The event had been designed to create greater awareness of their "Keep New York Radio Live" campaign.

Earlier this year 28 Clear Channel/N.Y. air personalities signed a letter sent to Clear Channel that denounced the company's proposal to "protect only three weekday dayparts from voicetracking." Clear Channel offered that suggestion in December 2002 after originally seeking concessions that AFTRA said would have resulted in the departure of 80% of CC's New York-based announcers.

Ocasek

Continued from Page 3

kid from Cleveland, but I idolized Elektra bands like The Doors, Love, Joni Mitchell and all the others. Elektra had the most adventurous folk roster of that era and was already building its great legacy.

"Of course, The Cars signed with Elektra in 1978, so I feel like I'm coming full circle. My love for the label is still strong as I find myself here

again in 2003. I'm a great admirer of Sylvia's career, and I look forward to working closely with her and her great staff. I always love searching for new music, and, hopefully, we can break some things that are really exciting and different."

In 1978 Ocasek began his music career as the lead singer, guitarist and songwriter for The Cars. The group achieved stardom with their breakthrough self-titled debut the

same year, as well as with subsequent albums such as Candy-O and Shake It Up.

Ocasek began his production career in the early '80s, overseeing albums by such artists as Bad Brains, Romeo Void and Iggy Pop, among others. Some of Ocasek's more recent production endeavors include albums by Weezer, No Doubt, Guided By Voices, Hole and Bad Religion.

Hilliard

Continued from Page 3

moved BP into the daypart-personality business, beginning with the Delilah program in 1997.

Before joining BP in 1987 Hilliard held sales and general-management positions at KJR and KING in Seattle. She is a member of the Most Influential Women in Radio group and is on the RAEL research committee and is on the RAB board.

"I've been blessed to work with the best people in the programming business, with strong management at each of the profit centers," Hilliard told R&R. "It's been exciting to see the company emerge as a significant player in the network arena, especially over the last couple of years. I'm confident that the momentum will continue."

Freund

Continued from Page 3

the radio station inside and out, and it's a challenge I look forward to."

Before joining KKBT as LSM under then-owner Clear Channel, Freund served as NSM and LSM at the company's Classic Rock WAXQ/New York. She previously served as ABC's NSM, a position based at Katz Radio Group's New York offices, and worked at Katz in various national sales roles from 1992-97. Freund also worked for Birch-Scarborough's Los Angeles operation from 1989-92.

Concurrent with Freund's promotion, Ron Turner has been elevated from LSM to GSM at The Beat. Turner had been in the local sales post at KKBT since 1999.

Resler

Continued from Page 3

"amazing years" at WBRU, he's decided to take some time off and figure out "the next chapter" of his life.

Resler, a Brown graduate, joined WBRU while still a student at the university. He later moved on to WBCN/Boston, where he served as a weekend air personality until October 2001. He then moved to KNDD to take over the station's music duties.

McCoy

Continued from Page 3

and features the softer side of Mexican sounds with music by bands like Los Tigres Del Norte, Temerarios, Tigrillos and Bryndis. This is HBC's first station in the Austin market, where there are several other Regional Mexican stations.

The Boss Backs The Chicks

Bruce Springsteen has come out in support of the embattled **Dixie Chicks** and the right of ever-vocal vocalist **Natalie Maines** to free speech. In a message posted April 21 on bruce.springsteen.net, The Boss said, "The Dixie Chicks have taken a big hit lately for exercising their basic right to express themselves. To me, they're terrific American artists expressing American values by using their American right to free speech. For them to be banished wholesale from radio stations and even entire radio networks for speaking out is un-American."



Springsteen

"The pressure coming from the government and big business to enforce conformity of thought concerning the war and politics goes against everything that this country is about — namely freedom. Right now we are supposedly fighting to create freedom in Iraq. At the same time some are trying to intimidate and punish people for using that same freedom here at home. I don't know what happens next, but I do want to add my voice to those who think that The Dixie Chicks are getting a raw deal, and an un-American one to boot. I send them my support."

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The Mirade Bruise

KLLC (alice@97.3)/San Francisco morning co-host **No Name** recently lost a Battle of the Sexes challenge to his



Before: Sarah wishes No Name luck.



After: The miracle bruise!

oh-so-womanly co-host, **Sarah**. To pay up, the man without a name ended up at a local driving range wearing an 80-pound suit of armor and spent three hours being pelted by thousands of golf balls. On the following morning's show, while discussing where on his body his bruises were, No Name stumbled upon what could only be described as a "miracle." Alice PD **John Peake** explains to **ST**, "Upon ex-

aming a photo of his left thigh, the bruise appeared to bear an uncanny likeness to Jesus Christ!" Another popular theory holds that a photo of his thigh was actually manipulated via Photoshop by an enterprising listener. We'll let you decide.

I Wanna Holt Your Hand

WPLJ/New York morning co-host **Todd Pettengill** has penned a tribute song to MSNBC news anchor **Lester Holt** after saying how impressed he was with Holt's yeomanlike coverage of the war in Iraq. Pettengill quickly knocked out some lyrics and set them to the tune of Joni Mitchell's "Big Yellow Taxi," presently a hit for Counting Crows. Todd's lyrics: "Stuck all day in front of my TV/And I get mad at most of the folks I see/And I think Dan Rather is nuts/And Peter Jennings, man what a klutz/If you want my vote, you should watch Lester Holt."



Your 2003 Scud Stud

OK, so it's not exactly Lennon-McCartney-caliber, but it worked. Pettengill and co-host **Scott Shannon** booked Holt on their show and surprised him by playing the song. "He was thrilled," VP/FM Programming **Tom Cuddy** tells **ST**. "Lester sent MP3 copies to everyone at NBC News."

By the way, the Pettengill parody ends as follows: "Don't get me wrong, I'm not gay/But I tell you, man, if I were that way/It'd be paradise, just me and Lester Holt/Champagne on ice, and double-lock the deadbolt."

Down Seventh Avenue a few blocks, WQHT (Hot 97)/N.Y.'s morning star, **Star**, returned to the airwaves Monday after serving a two-week suspension. When asked how his first day back went, always-candid VP/Programming **Tracy Cloherty** told **ST**, "I didn't listen. I don't listen when I think it's going to piss me off."

This Promotion Sponsored By Johnson & Johnson

When KDWB/Minneapolis morning guy **Dave Ryan** wanted to blow out some NHL playoff tickets for the Minnesota Wild's series against the Colorado Avalanche, he and twisted Clifton Radio promotional madman **Paige Nienaber** decided to award the tickets to whichever guy could, er, "measure up" in the biggest way. Eager morning intern-babes

Continued on Page 22

RR Timeline

1 YEAR AGO

- Waitt Radio Network names **Ken Fearnow** President and **Mark Todd** VP/Programming.
- **Carl Hamilton** hired as Radio One VP/Regional Manager.
- **Christina Norman** promoted to Exec. VP/GM of VH1.

5 YEARS AGO

- **Dan Hubbert** hired as Sr. VP/Promotion at Hollywood Records.
- A&M Records names **Max Tolkoff** Sr. Director/Alternative Promotion.
- **Chuck Morgan** upped to Clear Channel/Tampa Director/Programming.
- **Ross Zapin** elevated to head of Modern Rock Promotion as **Gaby Skolnek** becomes Director/Modern Rock Promotion at Geffen Records.

10 YEARS AGO

- **Jeff Dashev** named President of Interep West.
- **Richie Gallo** promoted to Sr. VP/Sales & Distribution for A&M Records.



Richie Gallo

15 YEARS AGO

- **Don Jenner** named Executive VP/GM of Arista Records.
- As a stunt, KVIL/Dallas morning man **Ron Chapman** asks listeners to send him \$20 checks, with no explanation. Within three days he receives \$244,000.
- **Mark Schulman** slides up to Sr. VP/GM at Atlantic Records; **Danny Buch** elevated to VP/National Album Promotion.

20 YEARS AGO

- **Irving Azoff** appointed President of the MCA Records Group, VP of MCA Inc.
- **Phil Levine** and **Mike McVay** grab VP positions for Cleveland's WBBG & WNJI, respectively.
- **Rick Torcasso** takes WYNY/New York's PD chair.
- **Lee Shannon** set as KSON/San Diego PD.



Rick Torcasso

25 YEARS AGO

- **Joe Mansfield** appointed VP/Marketing for Columbia Records.

CONGRATULATIONS Z-100!

Some Things Never Change...

In 1983, Frank Foti was part of the Z-100 team that went from "Worst-To-First" in the New York City radio ratings war. Almost 20 years later, the same Z-100 energy remains as Frank and his Omnia audio processing team vaulted from "Worst-To-First" as the chosen processor of leading broadcasters the world over!

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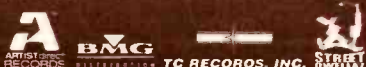
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-Pattie Moreno, KBOS/Fresno, PD

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Mixed by Eric Schilling. Management: Alfonso Alvarez
and Gilbert Alvarez for StreetDwellaz Management.
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WDKX / Rochester
... and more!

Continued from Page 20

Shannon and **JT** volunteered to oversee the highly scientific measuring process, but producer **Jackson** was ordered to handle most of the heavy lifting. "We didn't want the girls traumatized," said PD **Rob Morris**. Uh-huh.



"And this one time, at band camp...."

CC Redraws Map, Southwest Disappears

Clear Channel breaks up its Southwest region. This means that Sr. VP **J.D. Freeman** is out of a gig. CC's Arizona and Nevada properties have been folded into the California region, while New Mexico joins the Southwest/Central region, and the Salt Lake City market relocates to the Plains/Northwest division. Freeman is now available for special projects.

Longtime **WHTZ (Z100)/New York** Asst. MD **Axl Nemetz** joins **Ratethemusic.com** as Director/Radio Client Services.

Randy Cook and **Spiff Carner** ink a two-year deal to take the morning slot at Clear Channel's recently launched Oldies **WLCL (Cool 105.7)/Atlanta**. They'll start on Cool when their noncompete ends on May 5. Randy & Spiff have been free agents since they were cut loose from Cox's cross-town **WFOX**, which dumped Oldies for a hip Urban AC format several months.

Veteran Chicago broadcaster **Bob Dearborn** proves you can go home again. After beginning his career more than 35 years ago as "Canada's Youngest Disc Jockey," Dearborn has returned to the home of Kraft dinners and loonies by taking morning drive at Soft AC **CHWO-AM (Prime Time Radio)/Toronto**. The station, at 740 kHz, has a 50kw blowtorch signal that can be heard throughout Western New York, Detroit, Cleveland and Pittsburgh and had been the CBC's **CBL-AM** until mid-2001.

Denny Schaffer, the colorful ringmaster of **WVKS/Toledo's Breakfast Club**, adds a Saturday talk show on Clear Channel's co-owned **WXDX/Detroit**.

At press time there was precious little new information available regarding the condition of J recording artist **Luther**

Vandross, who suffered a stroke on April 16. Vandross is presently hospitalized at the Weill Cornell Medical Center of New York-Presbyterian Hospital and is listed in critical but stable condition. If you'd like to send Luther a get-well wish, you may do so by sending your note via e-mail to tolutherwithlove@luthervandross.com.



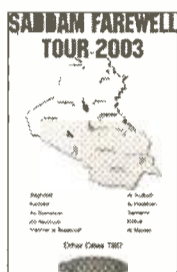
Get well, Luther

Formats You'll Flip Over

- **KSRT/Santa Rosa, CA** flips from Classic Rock to CHR/Rhythmic as "Jammin' 107.1" under PD **Phil Moore**.
- **CHR/Pop WKSZ/Green Bay, WI** segues to Hot AC as "**Mix 95.9**" under PD **Dayton Kane**. The station's airstaff remains intact but will be taking a vacation for the next month as the new format gains traction.

Between Iraq And A Hard Place

In a show of support for the men and women in the U.S. Armed Forces, **WIYY/Baltimore** has temporarily changed its moniker from "98Rock" to "98RAQ." For a limited time, the station is selling 98RAQ/Saddam Farewell Tour T-shirts, and all proceeds are being donated to the Disabled American Veterans fund. The shirts are available exclusively through 98online.com.



Sisneros Sues Citadel Over Firing

Longtime **KKOB-FM/Albuquerque** morning co-host **Phil Sisneros**, a.k.a. "The Bean," has decided to sue Citadel for wrongful termination after being cut from the station's lineup. "They told me to take a 50% pay cut. I said no, and I was fired," Sisneros told the *Albuquerque Tribune*. He also claims that he was told that slicing his salary would allow the station to add a younger female talent to the morning show. Sisneros, 50, has been off the air since Dec. 24, 2002, when the station ended its '80s format and adopted a Hot AC format, at which point **KKOB-FM** went jockless for a brief time. Former partner **John Forsythe** has been back on the air since late January and is currently teamed with market vet **Jackie James**.

When contacted by **ST**, Citadel/Albuquerque Public Affairs Director **Art Ortega** said that Sisneros hasn't been terminated. "He is still on the payroll and still an employee of

ST SHOT O' THE WEEK



WKLS (96 Rock)/Atlanta morning sidekick and diehard bachelor "Southside" **Steve Rickman** recently got hitched to a complete stranger — chosen by his listeners. After a whirlwind eight-minute courtship, Rickman married 22-year-old **Tiffany Dunsha**. Captured just seconds after the "I do's" are (from l) Regular Guys Spiritual Advisor **Mr. Magnificent**, **Mrs. Tiffany Rickman**, **Eric of The Regular Guys**, the **Rev. Lucky Yates**, Regular Guy **Larry**, Best Man **Emmanuel "Webster" Lewis**, groomsman **Gregg Russ** and **Southside Steve**.

Citadel," Ortega said. When asked to elaborate, Ortega could not and explained, "It's standard Citadel policy that management does not comment on private employee matters."

Former **KAEP/Spokane** morning host **Brad Schilling** is presently in a Spokane County jail awaiting trial. He was arrested March 11 in Mexico after jumping the \$100,000 bail granted to him after he was charged in May 2001 with numerous sex crimes involving children. Schilling has been charged with 27 felonies, including first-degree child molestation. If convicted, he could face 12 to 16 years in prison.

Just Gimme The Damn Money!

The Conclave will award its second annual \$1,500 Continuing Education Scholarship to a radio or music professional who attends the 2003 Conclave, set for July 17-20 in Minneapolis. The scholarship will go to whoever submits the winning essay that best answers the question "Why I Want the Continuing Education Scholarship." The deadline for submissions is July 1. For complete details, visit www.theconclave.com.

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Jeff Allen
KFLG-AM, Bullhead City, AZ

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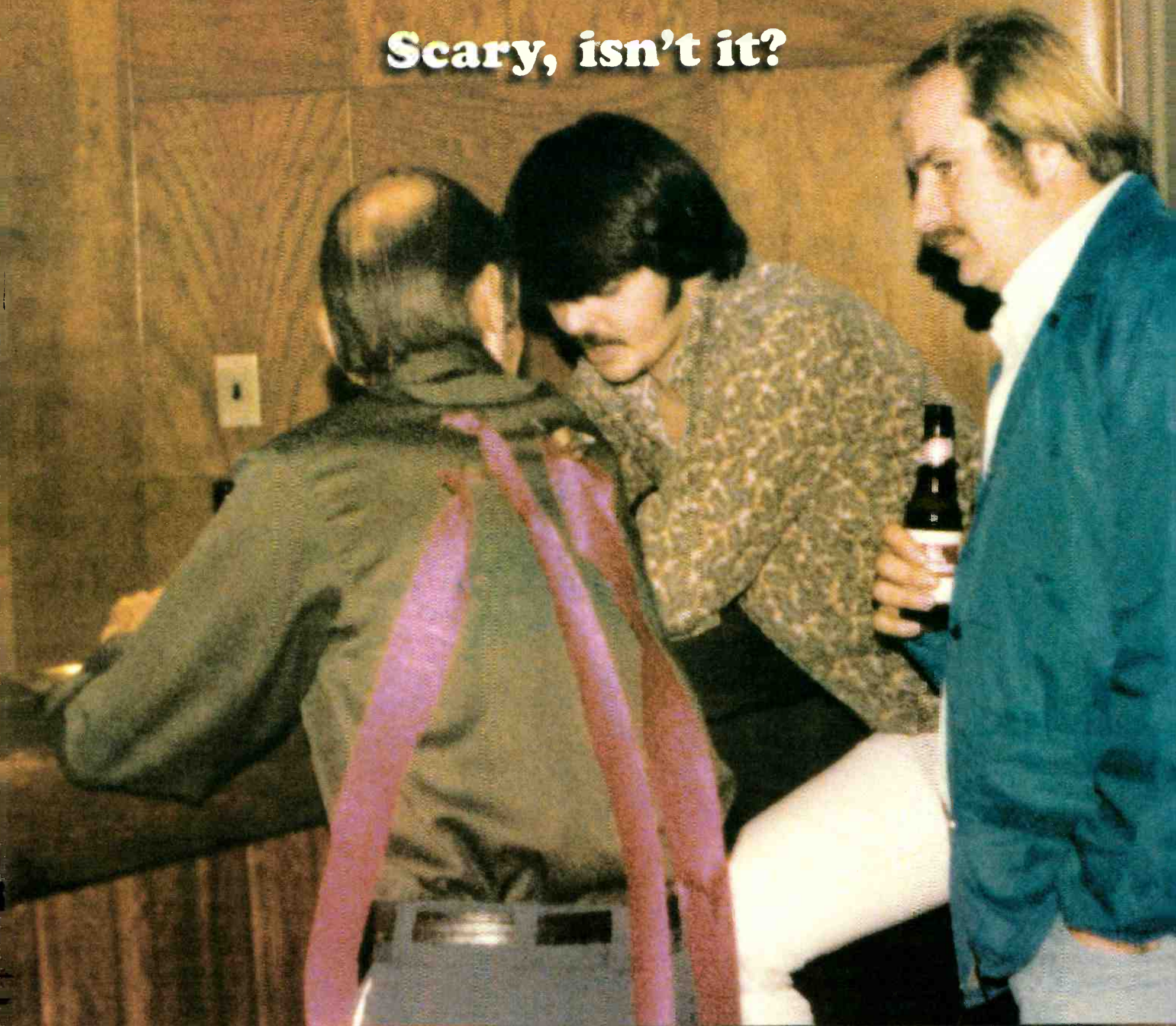
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Industry Achievement Award Nominations

As we celebrate 30 years of R&R at this year's convention, we will also honor our peers with our annual R&R Industry Achievement Awards. Congratulations to the promotion executives, indie pros and record companies who picked up nominations. Winners will be announced at R&R Convention 2003, taking place June 19-21.

Your official ballot is in this week's R&R. In order to prevent a Bush-Gore-type controversy, please read it carefully to make sure your vote isn't disqualified. The deadline for ballots to be received is May 9.

This year's convention will once again be held at Merv Griffin's world-famous Beverly Hilton Hotel in Beverly Hills, CA. For the first time R&R will present all the awards in every format at one time. The awards show will begin at 6:30pm on Friday, June 20, following our keynote speaker, former Mayor of New York City Rudy Giuliani. For further info on this year's convention, please log on to www.radioandrecords.com and select "Conventions/Summits." See you in sunny Los Angeles!

LABEL OF THE YEAR		LABEL OF THE YEAR	
PLATINUM		GOLD	
ARISTA Arista	COLUMBIA Columbia	CURB RECORDS Curb	DREAMWORKS RECORDS DreamWorks
EPIC Epic	INTERSCOPE 1 InterScope/Geffen/A&M	HOLLYWOOD RECORDS Hollywood	TVT TVT
ISLAND MUSIC GROUP A UNIVERSAL COMPANY Island Def Jam Music Group	DEF JAM RECORDINGS Warner Bros.	WIND-UP Wind-up	

SR. PROMOTION EXECUTIVE OF THE YEAR

Steve Bartels Arista	Tom Biery/John Boulos Warner Bros.	Joel Klaiman Epic	Ken Lane Island Def Jam Music Group	Brenda Romano InterScope/Geffen/A&M	Charlie Walk Columbia

INDEPENDENT PROMOTION FIRM OF THE YEAR

Lawman Promotions	Jeff McClusky & Associates Marketing & Promotion	McGathy Promotions	National Music Marketing	Tri-State Promotions

LOCAL PROMOTION EXECUTIVE OF THE YEAR

Alex Garofalo Island Def Jam Music Group (Los Angeles)	Rob Harvey InterScope/Geffen/A&M (New York)	Jessie Maldonado Jive (New York)	Lori Rischer Arista (Los Angeles)	Aaron Scott Universal (Los Angeles)	Richie Tardanico Columbia (South Florida)

THE INDUSTRY'S NO. 1 RETAIL CHART April 25, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	KELLY CLARKSON	Thankful	RCA	303,740	—
—	2	50 CENT	50 Cent The New Breed	Shady/Aftermath/Interscope	267,214	—
—	3	FLEETWOOD MAC	Say You Will	Reprise	211,074	—
—	4	DARRYL WORLEY	Have You Forgotten?	DreamWorks	210,100	—
3	5	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	203,750	+29%
4	6	NOW 12	Various	Capitol	184,429	+31%
2	7	LINKIN PARK	Meteora	Warner Bros.	180,924	+2%
8	8	NORAH JONES	Come Away With Me	Blue Note/Virgin	143,463	+27%
—	9	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	130,388	—
6	10	CHER	Very Best Of Cher	WSM	117,327	-5%
10	11	EVANESCENCE	Fallen	Wind-up	117,279	+40%
9	12	CELINE DION	One Heart	Epic	114,819	+12%
1	13	GODSMACK	Faceless	Republic/Universal	110,562	-58%
5	14	LISA MARIE PRESLEY	To Whom It May Concern	Capitol	92,742	-34%
12	15	R.KELLY	Chocolate Factory	Jive	86,359	+23%
16	16	KID ROCK	Cocky	Lava	78,345	+28%
—	17	PETE YORN	Day I Forgot	Columbia	75,224	—
15	18	SEAN PAUL	Dutty Rock	VP/Atlantic	71,985	+18%
21	19	AVRIL LAVIGNE	Let Go	Arista	66,960	+70%
14	20	WHITE STRIPES	Elephant	V2	66,163	+8%
22	21	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	64,963	+67%
17	22	CHICAGO	Soundtrack	Epic	60,117	0%
19	23	FABOLOUS	Street Dreams	Elektra/EEG	56,895	+38%
23	24	JUSTIN TIMBERLAKE	Justified	Jive	56,807	+47%
30	25	KIDZ BOP KIDS	Kidz Bop Vol.3	Razor & Tie	56,400	+85%
20	26	AUDIOSLAVE	Audioslave	Interscope/Epic	55,777	+37%
7	27	GINUWINE	Senior	Epic	53,911	-54%
24	28	COLDPLAY	Rush Of Blood To The Head	Capitol	52,920	+39%
11	29	JAMES TAYLOR	Best Of James Taylor	WSM	52,004	-27%
27	30	CHRISTINA AGUILERA	Stripped	RCA	50,157	+54%
37	31	A.F.I.	Sing The Sorrow	DreamWorks	46,279	+68%
26	32	EMINEM	Eminem Show	Aftermath/Interscope	46,152	+33%
25	33	LIL' KIM	La Bella Mafia	Atlantic	45,900	+26%
34	34	TOBY KEITH	Unleashed	DreamWorks	44,909	+53%
—	35	JESSICA ANDREWS	Now	DreamWorks	44,191	—
35	36	THE ALL AMERICAN REJECTS	The All American Rejects	DreamWorks	44,154	+54%
29	37	DIXIE CHICKS	Home	Open Wide/Monument/Epic	42,834	+38%
—	38	LIZZIE MCGUIRE	Soundtrack	Walt Disney	42,473	—
40	39	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	39,469	+63%
46	40	CHEVELLE	Wonder What's Next	Epic	39,160	+93%
38	41	TRAPT	Trapt	Warner Bros.	36,005	+37%
33	42	JOHN MAYER	Room For Squares	Aware/Columbia	33,987	+13%
18	43	LUCINDA WILLIAMS	World Without Tears	Lost Highway/IDJMG	33,444	-26%
31	44	3 DOORS DOWN	Away From The Sun	Republic/Universal	32,338	+6%
44	45	JENNIFER LOPEZ	This Is Me Then	Epic	31,945	+50%
—	46	WIDESPREAD PANIC	Ball	Sanctuary/SRG	29,236	—
—	47	TOBY KEITH	20th Century Masters	Mercury	27,756	—
—	48	ATARIS	So Long, Astoria	Columbia	27,239	—
41	49	8 MILE	Soundtrack	Shady/Interscope	26,952	+19%
—	50	FLOETRY	Floetic	DreamWorks	25,586	—

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ON ALBUMS

Idol Hands RCA A Hit

Simon Cowell was right all along.

American Idol winner Kelly Clarkson parlaying TV exposure — plus the hit single "A Moment Like This" and new track "Miss Independent" — into huge sales. The singer's debut release, *Thankful* (RCA), takes the top spot on this week's HITS Top 50,



Kelly Clarkson

breaking 300,000 in the process after a big, Easter-fueled retail week-end.

Clarkson's No. 1 bow is one of four new releases in the top five: 50 Cent's *The New Breed* DVD-plus-CD package (Shady/Aftermath/Interscope), released just two months after his debut,



50 Cent

Get Rich or Die Tryin', comes in at No. 2 on sales north of 265,000. Fleetwood Mac's *Say You Will* (Warner Bros.) beats industry expectations, sell-

ing 211,000 and nipping country star/patriot Darryl Worley's *Have You Forgotten* (DreamWorks Nashville) for the No. 3 spot by just 1,000 units. (Worley, you'll recall, cleverly rhymes "forgotten" with "bin Laden" in the title song.) UTV's Jimmy Buffett greatest-hits collection is the other newcomer in the top 10, at No. 9.

Pete Yorn's aggressively priced *Day I Forgot* (Columbia) makes a strong showing as well, moving 75,000 and bowing at No. 17.

How big a week is it? It's so big that only seven of the 50 top sellers show slippage from the week before, and five of those releases are in their second weeks, which almost always means a decline from debut numbers.

The biggest percentage gains are registered by Arista's Avril Lavigne (No. 19, +70%), Razor & Tie's Kidz Bop Kidz (No. 25, +85%) and Dream-

Works rockers A.E. I. (No. 31, +68%).

Other chart newcomers include DreamWorks Nashville's Jessica Andrews (No. 35), Walt Disney's



Fleetwood Mac

Lizzie McGuire soundtrack (No. 38), Sanctuary's Widespread Panic (No. 47) and Mercury Nashville's Toby Keith *20th Century Masters* compilation (No. 48).

Next week: Get ready for Madonna's new Warner Bros. album, *American Life*, coming to a CD player near you.

Sweet Summer Ahead

The band who define summer are back. **Sugar Ray** make their return with "Mr. Bartender (It's Not Easy)," a poppy tune along the lines of their previous David Kahne-produced hits that is Going for Adds at Pop and Hot AC. As the lead single to their June 3 release, *In the Pursuit of Leisure*, "Mr. Bartender" exemplifies the Sugar Ray credo of having fun no matter what — and it looks like there's lots of fun times ahead for the boys as well. They are supporting Matchbox Twenty on their upcoming summer tour and will also perform at KIIS/Los Angeles' sixth annual Wango Tango on May 17.



Sugar Ray

Tamia re-enters the limelight next week at Rhythmic, Urban and Urban AC as she presents the guitar-driven ballad "Officially Missing You," the lead single from her upcoming album *Still*. The CD, produced by Mario Winans, Babyface, Jermaine Dupri and R. Kelly, among others, hits stores July 15. Tamia will also be featured in the new Verizon wireless TV commercial, singing her reply to the now-famous question, "Can you hear me now?"



Kiley Dean

Kiley Dean asked super-producer Timbaland to make her a song, and he delivered. "Make Me a Song" goes for adds at Rhythmic and Urban next week as the first track off Dean's album *Simple Girl*. The 20-year-old small-town Southern girl from Alma, AR got her start in the business as a back-

ground singer for Britney Spears. Declares Timbaland about his latest discovery, "Kiley Dean ... where pop music is going."

Urban is in for a treat as **Tyrese** gives us "Signs of Love Makin'" from the CD *I Wanna Go There*. Says Tyrese about his latest album, "So many people have told me that they've made love to my records, so what I've delivered this time is an album about sex. Pretty much every song has that theme. Straight, no chasers, it's booty music."

Changing gears, Christian artists are making their presence felt with new music next week. **Pillar** bring the heat to Rock, Active Rock and Alternative with "Fireproof," the title track from their current album. The band are currently on a headlining U.S. tour with over 60 dates, going all the way to September. **Switchfoot** stomp into the fray at Rock and Active Rock with "Meant to Live" from the album *The Beautiful Letdown*. Besides their religion, members Jonathan Foreman, Tim Foreman and Chad Butler have something else in common: The San Diego natives are all award-winning surfers.

Another band containing brothers is Going for Adds at Active Rock and Alternative next week. **Blank Theory**, with identical twins Nathan and Matthew Leone, introduce "Sour Times" to the formats, the latest from their debut CD, *Beyond the Calm of the Corridor*. The album was produced by James Iha and Adam Schlesinger, and upcoming shows for the band include Champaign, IL on April 27 and a performance in their hometown of Chicago on May 9.

Even more up-and-comers are hitting Rock, Active Rock and Alternative as **Die Trying** unveil "Oxygen's Gone" from their forthcoming self-titled debut album. Die Trying are currently on tour with Evanescence, Depswa and Revis, visiting primarily Southern markets through mid-May.

Maybe Die Trying will run into fellow up-and-comers **Ra**, as they are touring Southern and Midwestern markets at the same time. Ra are Going for Adds at the three formats with "Rectifier" from the album *From One*. Says frontman Sahaj, "Naming the band Ra wasn't about tying it in with the Egyptians; it was more about the actual sun god. The solar system and our planet's ecosystem are completely dependent upon the sun. Plus, it's a fiery, passionate image."



Ra

— Mike Trias

R&R Going For Adds

Week Of 4/28/03

CHR/POP

ATARIS In This Diary (Columbia)
FABOLOUS f/LIL MO Can't Let You Go (Elektra/EEG)
SERA More Of This, Less Of That (Aezra)
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

CHR/RHYTHMIC

AALIYAH f/TANK Come Over (BlackGround/Universal)
CHINGY Right Thurr (Priority/Capitol)
KILEY DEAN Make Me A Song (Beatclub/Interscope)
TAMIA Officially Missing You (Elektra/EEG)

URBAN

AALIYAH f/TANK Come Over (BlackGround/Universal)
JS Ice Cream (DreamWorks)
KILEY DEAN Make Me A Song (Beatclub/Interscope)
R. KELLY Snake (Jive)
TAMIA Officially Missing You (Elektra/EEG)
THREE 6 MAFIA f/LIL FLIP Ridin' Spinners (Loud/Columbia)
TYRESE Signs Of Love Makin' (J)

URBAN AC

JS Ice Cream (DreamWorks)
KELLY PRICE He Proposed (Def Soul/IDJMG)
STREETWIZE Dilemma (Shanachie)
TAMIA Officially Missing You (Elektra/EEG)

COUNTRY

CHAD BROCK It's A Woman Thing (BBR)
FAITH HILL You're Still Here (Warner Bros.)
RACHEL PROCTOR Days Like This (BNA)

AC

SERA More Of This, Less Of That (Aezra)

HOT AC

LIVE Heaven (Radioactive/MCA)
MACY GRAY She Ain't Right For You (Epic)
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)

SMOOTH JAZZ

BOZ SCAGGS But Beautiful (Gray Cat/Mailboat)
CABO FRIO Late Return (Kezia)
DARYL HALL Cab Driver (Rhythm and Groove/Liquid 8)
KENNY G. Brazil (Arista)
LYOYD GREGORY The New Song (Integy)
URBAN KNIGHTS Got To Give It Up (Narada)

ROCK

DIE TRYING Oxygen's Gone (Island/IDJMG)
FINGER ELEVEN Good Times (Wind-up)
PILLAR Fireproof (Flicker/MCA)
RA Rectifier (Republic/Universal)
SWITCHFOOT Meant To Live (Red Ink/Columbia)

ACTIVE ROCK

BLANK THEORY Sour Times (New Line)
DIE TRYING Oxygen's Gone (Island/IDJMG)
FINGER ELEVEN Good Times (Wind-up)
PILLAR Fireproof (Flicker/MCA)
RA Rectifier (Republic/Universal)
SWITCHFOOT Meant To Live (Red Ink/Columbia)
THREE DAYS GRACE (I Hate) Everything About You (Jive)

ALTERNATIVE

AUTHORITY ZERO Over Seasons (Lava)
BLANK THEORY Sour Times (New Line)
CAESARS Jerk It Out (Astralwerks)
DIE TRYING Oxygen's Gone (Island/IDJMG)
FINGER ELEVEN Good Times (Wind-up)
GOOD CHARLOTTE The Young And The Hopeless (Epic)
PILLAR Fireproof (Flicker/MCA)
RA Rectifier (Republic/Universal)

TRIPLE A

BRUCE COCKBURN Open (Rounder)
CAESARS Jerk It Out (Astralwerks)
GEMMA HAYES Back Of My Hand (Astralwerks)
JACKSON BROWNE About My Imagination (Elektra/EEG)
JIM REILLEY Closing The Big Top Down (Silent Planet)
JOHN SCOFIELD Up All Night (Verve)
LEGENDARY SHACK SHAKERS Blood On The... (Bloodshot)
NATACHA ATLAS Something Dangerous... (Mantra/Beggars)
RECKLESS KELLY Let's Just Fall (Sugar Hill)
ROBERT BRADLEY'S BLACKWATER SURPRISE
 It'll Come To You (Vanguard)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at gmaffei@radioandrecords.com.



TONY NOVIA

tnovia@radioandrecords.com

Spotlight On Radio And Records' Best

This year R&R celebrates its 30th anniversary and once again will honor some of the best and brightest executives in the industry at R&R Convention 2003 at the Beverly Hilton Hotel on June 19-21. The following are the final nominees for this year's Industry Achievement Awards. Inside your R&R this week is a ballot to cast your votes. Please fill it out as soon as possible and return it, so your vote counts.

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
		Arista	Artemis
WKFS/Cincinnati	WNCI/Columbus, OH	Epic	ARTISTdirect
		Interscope/ Geffen/A&M	DreamWorks
KRBE/Houston	KIIS-FM/Los Angeles	Island Def Jam Music Group	Robbins
		Jive	TVT
WBLI/Nassau-Suffolk	WHTZ/New York	Universal	Wind-up

PROGRAM DIRECTOR OF THE YEAR



Tracy Austin
KRBE/Houston

Chris Edge
WDCG/Raleigh

Mike Preston
KBKS/Seattle

Cadillac Jack McCartney
WXKS-FM/Boston

Tom Poleman
WHTZ/New York

J.J. Rice
WBLI/Nassau-Suffolk

LABEL EXECUTIVE OF THE YEAR



Denise George
Jive

Chris Lopes
Interscope/Geffen/A&M

Tommy Nappi
Epic

Erik Olesen
Island Def Jam Music Group

Joe Reichling
Arista

Dave Reynolds
Universal

MUSIC DIRECTOR OF THE YEAR



Paul "Cubby" Bryant
WHTZ/New York

David Corey
WXKS-FM/Boston

Keith Curry
WDRQ/Detroit

Julie Pilat
KIIS/Los Angeles

Stan "The Man" Priest
WFLZ/Tampa

Leslie Whittle
KRBE/Houston

PERSONALITY/SHOW OF THE YEAR



Ace & TJ
WNKS/Charlotte

The Bert Show
WWWQ/Atlanta

Elvis Duran
WHTZ/New York

Sam Malone
KRBE/Houston

Matt Siegel
WXKS-FM/Boston

Valentine
KIIS/Los Angeles

CONGRATULATIONS
on your success



Z100
*NEW YORK'S #1
HIT MUSIC STATION*

A NEW YORK INSTITUTION.

All Of Us Are Proud of What You Bring
To Radio And To New York Everyday!



Z100 At 20: Still A Knockout

Continued from Page 1

Hilton hotel in Secaucus, NJ. GM Dean Thacker, GSM Gary Fisher, PD Shannon, MD Michael Ellis, Asst. MD Ken Lane, Promotion Director Linda Lerner and engineers Frank Foti, Joe Knapp and Gerry Westenberg had one goal: to transform a sleepy little Easy Listening station, WVNJ/Newark, NJ, into a "hot-rockin', flame-throwin'" CHR unlike anything New York had ever heard. On Aug. 2 they fulfilled their destiny when WHTZ signed on.

A Rocky Start

Credit the genius of Malrite Broadcasting's Milt Maltz, who had a vision of what the station could become. As he made the \$8 million deal to buy WVNJ on a napkin at the Drake Hotel in Manhattan, he was already working on a plan to move the station's tower from the swamps of Jersey to the top of the Empire State Building. The perennial also-ran was primed to become a powerhouse, blanketing parts of New York, New Jersey, Pennsylvania and Connecticut with its new signal.

If only it were that easy. While the programming brain trust prepared

its battle plan at the Hilton, Foti and his engineers worked around the clock to get the new transmitter ready for that Aug. 2 launch. And at



6:06am on that date, Shannon signed on the air and beamed Survivor's former No. 1 hit onto the New York airwaves from high atop ... a stick in West Orange, NJ.

A component had failed at the new transmitter site, and it's a testament to the engineering crew that *anybody* heard Shannon's debut that morning. "I was twisting wires together no less than 15 minutes before that historic 6am kickoff," Foti says. "We had to get the old location up and running, since the Empire site had failed only an hour earlier."

Setting The Standard

Nearly 20 years later Z100 remains one of the most emulated radio stations in the world. From its former studios at 333 Meadowland Drive in Secaucus, Z100 made radio history.

Looking back, it appears that every command decision paid off. From Maltz's decision to buy the struggling WVNJ and migrate its signal to New York City to the hiring of Shannon as the station's first PD and morning host to the station's organic "Worst to First" marketing campaign, Z100 made all the right

calls. And when the fall '83 Arbitron came out and showed the station with a 6.2 share and a cume of 2.2 million, it became the standard against which all future sign-ons would be judged.

Since the beginning Z100 has raised the bar — not only for sign-on success, but for contests, concerts and more. Foti and his engineers developed the legendary signature "Z100 Sound," which Foti describes as distinct, loud and clean. For 20 years that sound has let listeners know they are listening to Z100.

But the innovations haven't been limited to the station's on-air sound. After blowing up Wall Street's phones during a contest, Foti and Z100 worked with Bell Telephone to develop an early wireless version of a T1 communications network so that the station could serve every area code from New York's five boroughs and Connecticut, another Z100 first.

From developing the best-selling jingle package of all time to the memorable Filmhouse Birthday Contest and TV campaign, Z100 has been and remains an innovator.

Three PDs

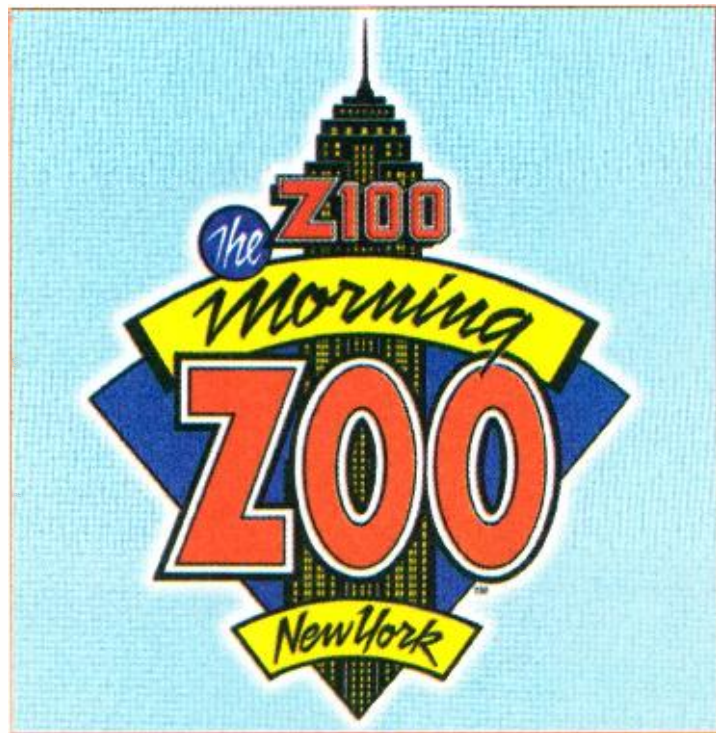
In 20 years Z100 has only had three program directors: Shannon, Steve Kingston and current PD Tom Poleman. Each has left his mark.

After taking the reins from Shannon, Kingston battled through a CHR down cycle and the rise of Alternative. He was there for the incredible ride of 12 No. 1 Arbitrons in a row.

When Poleman took over "The Z" nine years ago, he stepped into a quagmire. Had it not been for his foresight, tenacity and belief in the CHR format, Z100 might not exist today. He is widely credited with bringing Z100 back to its CHR/Pop roots and ratings success.

Today, as one of the most respected programmers in the world, Poleman oversees the entire Clear Channel/New York cluster. Under his guidance, Z100 — at age 20 — remains one of the best programmed and most listened-to radio stations in America.

All three Z100 programmers are still in the New York market. Shannon programs and does mornings for crosstown WPLJ, and Kingston is PD at Alternative WXRK (K-Rock) and was recently appointed OM for its sister station WNEW, having been part of the brain trust that developed the new "music, gossip and entertainment" format known as "Blink 102.7."



Something More

I'd like to express my gratitude to the people who helped me understand the history of Z100 and who made Z100's 20th anniversary possible: Milt Maltz, Scott Shannon, Steve Kingston, Tom Poleman, Gary Fisher, Frank Foti, Cathy Donovan, Ken Lane and former WPLJ/New York PD Larry Berger, to name a few.

In the months it took to assemble this special, one quote in particular stands out in offering some kind of perspective as to why Z100 has been such a special radio station for the past 20 years. It comes from former Z100

engineer Foti, who said, "Trying to explain the magic that existed at Z100 would be like trying to explain what made The Beatles so special."

"I always believed that this group of overachieving radio rats was the added intangible that propelled the station over the top. Sure, what Scott and the Z-Jays did on the air was nothing short of miraculous, but there was always something more, something that you couldn't explain, touch or describe, that made Z100 a living, breathing being. You felt it, and it consumed you. It was part of every person who worked there."

Life In Z's Fast Lane

By Ken Lane

In July of 1983 I got an unexpected phone call from Michael Ellis asking me to work with him at a new station called Z100. My first day was July 17, two weeks before the August 2 sign-on.

I was one of only three people in the building at that time who grew up in New York and could give Scott Shannon a real "New Yorka's" insight. Scott used to say the word "the" in front of each of the boroughs, not realizing that you only use it before the Bronx. He consistently said "the Queens" and "the Staten Island."

My first year I assisted Michael Ellis in the music department, learning Selector and taking listener requests. As the station climbed to No. 1, Scott pulled me out of the music department and promoted me to Promotion Director. He told me, "Earn while you learn," and, "Don't fuck up."

With guidance from people like Dean Thacker, Gary Fisher and Shadoe Stevens, among others, I was able to successfully market and promote Z100. We started out with one van, one assistant and two interns and grew to an entire fleet of vehicles and more than 20 promotion people.

I coordinated some of the best promotions during that time, including the Birthday Contest, Z100 Free Money giveaways, direct mail, house giveaways, car giveaways and, of course, our highly successful birthday parties.

The job was 24/7, and after three years of the intense grind I opted for a position in sales where I worked directly for Gary Fisher, seeking out new clients and helping to generate money from co-op.

My four years at Z100 were some of the most rewarding of my life. I was 22 years old, right out of Tulane. I have held on to many of those relationships through the years and feel very honored to have been one of the original Z100 employees.

The way this radio station has evolved over the past 20 years is a credit to all the people who have walked through those doors.

Ken Lane is Sr. VP at Island Def Jam Music Group.



Ken Lane



How Shannon Started 'Z' Revolution

It was 20 years ago today that Z100 began to play

In the early months of 1983 one man changed the history of New York radio. In doing so, he helped paved the way for revolutionary change in the CHR format. That man's name was ... John Lander. John Lander? I know what you're thinking: "Wait a minute — wasn't he in Houston back in '83? What's the deal?"

Scott Shannon began 1983 as PD/morning man at WRBQ (Q105)/Tampa. And that's the way he figured he'd end the year as well. And why not? He loved it there. He had a great house, with a beautiful pool in the backyard. He was happy to be working for Gary Edens. And he was absolutely thrilled to be at the helm of a station that had been No. 1 in the market for 11 consecutive books. So when some guy from Cleveland left a few messages about a job opportunity, he didn't return them.

That's where Lander comes in. At the time he was PD/morning man at KKBQ/Houston, and he went to Cleveland to talk with John Chaffee and the Malrite brass. They asked him to describe his station, and he told them he'd modeled it after Q105. They asked him about his morning show, and he told them he

Houston, he felt compelled to call his friend.

Call it an interview intervention, if you will, but to this day Shannon will never forget that conversation. "Lander said, 'Why don't you call



John Chaffee back?" I said, 'What are you talking about?' He said, 'I was just in Cleveland, interviewing for the job they have to run a new station in New York. Why don't you give them a call?' I finally said, 'All right, I might just do that.'

In that instant Lander set in motion a chain of events that would change radio forever.

Love At First Fight

After 2 1/2 weeks of phone calls back and forth, Shannon finally agreed to an interview at Malrite's Cleveland headquarters. At that time Shannon was living the good life in Tampa, and he really didn't have any great aspirations to move to New York.

He had your basic Florida wardrobe — a pair of sneakers, a couple of pairs of cutoff jeans and about five T-shirts in power rotation. When Chaffee convinced him to come to Ohio for an interview, he dug out a pair of long pants, found a tie, put on his only collared shirt and got on a plane headed to Ohio.

Shannon arrived in Cleveland expecting a small meeting with Chaffee and Malrite owner Milt Maltz, but he found himself in a boardroom full of executives, including President Carl Hirsch, Exec. VP Gil Rosenwald, soon to be Z100 GM Dean Thacker, Chaffee and Maltz.

"I wasn't intimidated; I was just surprised," Shannon says. "I

brought along an aircheck of the station and a cassette of the morning show. I had a presentation — a little about my personal history, all the articles that been written about the success of Q105 and *The Q Morning Zoo* and a ratings section. They grilled me for about 2 1/2 hours. The room was rather warm, and everybody smoked except me. After a while my eyes were red, my tie was loose, and I was getting pretty sick of answering all the questions.

"Finally, Carl Hirsch looks at me



The many faces of Scott Shannon.

and says, 'You know, just because you're a big shot in Tampa, what makes you think you can make it in New York?' At this point I kind of snapped and decided, 'Screw it, I'm going back to Tampa.' I looked at Carl and said, 'You know, if you guys are too dumb to figure it out, I'm not the guy for the job!'"

As his words reverberated through the boardroom, Shannon knew he'd breached the basic rules of interview etiquette: He'd just insulted his prospective employer. "That really rattled the room," he recalls.

After a few moments the silence was broken. "At that point Maltz said, 'I think we got our guy.' He looked at Hirsch and said, 'Carl, work it out.' He got up, shook my hand and left the room."

Shannon had no intention of accepting a job that day in Cleveland; he'd just gone there to talk. But he left the boardroom with Hirsch (whom he calls "a genius salesman and closer"), and Thacker went downstairs to a pub and worked out a deal on the spot. In fact, Shannon's first Malrite contract was written on the back of one of the restaurant's placemats.

Going To Plan Z

After Shannon inked the deal, he started to wonder what he'd gotten himself into. "I got on the plane from Cleveland, and I said to myself,

'What have I done to my career?'" he says. "I had been to New York maybe two or three times in my life. I knew nothing about the market. I said, 'I better start figuring out what I'm going to do.'"

The format itself was not in question — Malrite's researchers had determined the new station would be CHR — but Shannon had never programmed a station in a city the size of New York and wasn't quite sure how to formulate a game plan. So, as he was flying back to Tampa, he pulled out a copy of the *R&R Ratings Report & Directory* to do a little initial research.

He says, "I remember being surprised by the fact that Long Island was, at that time, the No. 12 market in the country and that the New Jersey metro markets combined came

the rest, which included New Jersey, Long Island, Westchester and Connecticut. I figured that if we could pull a bunch of those people and get a few from the yellow part, we might have a shot to land in the top five."

The Name Game

Shannon signed off of Q105 two weeks later and flew up to New Jer-



sey, where he and Thacker set up shop in the penthouse suite at the Meadowlands Hilton in Secaucus, NJ. "I had one bedroom, Dean had the other, and the suite in the mid-



"I got on the plane from Cleveland, and I said to myself, 'What have I done to my career?' I had been to New York maybe two or three times in my life. I knew nothing about the market."

did a "Morning Zoo" just like Shannon's in Tampa. Finally, Lander came right out and said, "I'm curious: Why don't you just call Scott Shannon?"

"We did," they admitted. "But he didn't return our calls."

It could have been the opportunity of a lifetime for Lander, but his experience in Cleveland left him convinced that the man they truly wanted for the job was letting the opportunity slip through his fingers. So, when he returned to

in at No. 18. I said, 'Wait a minute. I might not know much about the people who live in the five boroughs of Manhattan, but I think I can prob-

"I call it two-by-four radio: You hit them over the head with nothing but huge hits, keep it clean, keep it lean, and tell them what you are — over and over and over."

ably talk to the people who live on Long Island and New Jersey."

"I wanted to create a suburban New York radio station. If anybody in the five boroughs wanted to come along for the ride, they were welcome to hop on. I didn't know much about Manhattan, but I knew how to do good radio and create an exciting station.

"I found a big map of New York and began to study it. The parts that were yellow were the densely populated boroughs. My plan was not to worry about the yellow parts, just

dle was the war room, where we had all the tables, files, research and my big easel set up," Shannon says.

One of the first things Shannon had to do was fight for was the station's name. As you might surmise from a station with the calls WHITZ, Malrite's initial plan was to call it "Hits 100." "That was the only disagreement that Carl Hirsch and I really got into," Shannon says. "Carl wanted to call it Hits 100, but I was dead set on Z100. Thank God I had Dean on my side, because he was able to convince Carl to go with Z100."

"Dean Thacker was the unsung hero of Z100's success story. He provided the levity in a extremely hectic and stressful time. Basically, he kept me from imploding. Without him as our leader, there might have been a completely different story to write."

Once he'd set up shop, Shannon set about building his team. His first hire was Asst. PD/MD Michael Ellis who was working at WKTU/New York. "I wanted somebody who understood New York music," Shannon explains. "He was a wonderful match. He'd never met anybody like me, and I'd never met anybody like him.

"He wanted his young protégé, Frankie Blue, to come over, but Frankie didn't want to, because he'd never been to Jersey, and he wasn't even sure the station would make it on the air.

Continued on Page 32

UNIVERSAL RECORDS Z100/NY TO DO LIST

Call Tom and congratulate him on Z100 being #1 for 20 years

Call Cubby and congratulate him on Z100 being #1 for 20 years

Call Sharon and congratulate her on Z100 being #1 for 20 years

Call AXI and congratulate him on Z100 being #1 for 20 years

Call Z100 and thank them for helping make 3 Doors Down "When I'm Gone" #1 at Top 40

Call Z100 and thank them for helping Aaliyah "Miss You" go top 10 at Top 40

Call Katie and Davonne and give them props for having Z100 on lockdown

Call and update Z100 about Becky Baeling "Getaway"

Call and update Z100 about Hitman Sammy Sam "Step Daddy"

Call Cubby and invite him to KFC night in Newark and hit him up for extra Zootopia tickets

Find out if Kid Kelly still works there?

UNIVERSAL RECORDS THANKS Z100 FOR INCLUDING US IN THEIR 20 YEAR #1 PLAN



www.americanradiohistory.com



How Shannon Started 'Z' Revolution

Continued from Page 30

"Michael had to hire somebody from the city, though, because he didn't drive, and there was no way to get to the station, because Secaucus wasn't developed back then. He wound up hiring a kid named Ken Lane. Ken had two jobs: driving Michael to work and home and calling the record stores for single and album sales."

A Pirate's Life For Me

It took about 2 1/2 months for the programming and engineering brain trust to get the station ready for the airwaves. "It was the most exhausting period of my life," Shannon says. "I was working 16 to 18 hours a day. My office is where I lived. I never left the hotel. I went to sleep at night, woke up the next morning and walked into the next room to meet Dean."

Finally, the historic day arrived: Aug. 2, 1983. Z100 signed on the air with a fury unlike anything New York had heard before. When Shannon describes his inspiration for the station, it is easy to see where his later concept for KQLZ (Pirate Radio)/Los Angeles originated: "When I was a kid, I was fascinated by the pirate radio ships off the coast of England. Z100 was basically designed to be Radio Caroline."

"You've got to remember, at that time nobody had ever heard of a contemporary radio station broadcasting from New Jersey into New

York. Even after we got on the air, people thought it was a futile effort, a joke. In my mind, in order to set it up in my head and in the heads of the salespeople, the disc jockeys and, eventually, the listeners, I said, 'We're going to be a pirate radio ship broadcasting into New York.'

"It was kind of cool, because our station was in the swamps in the Meadowlands. You could actually see the Hackensack River from the



control room. When we built the studios, we purposely put them on the New Jersey side of the building so the jocks could not see the New York skyline.

"What I learned by listening to radio in the city was that most jocks were so wrapped up with broadcasting to New York City that all they talked about was things that were going on in Manhattan — the nightclubs, Broadway and that kind of stuff. They acted like it was a sin to talk to New Jersey and Connecticut."

"We wanted this station to reflect the entire metro area. It was also imperative that Z100 sound big and mysterious, so that is why we came up with the line 'Transmitting live from the top of the Empire State Building.'"

The Early Days

In the beginning the entire station was run on a shoestring budget and with a skeleton staff of approximately 25 employees. For the first month of the station's existence there were no full-time jocks. "It was sweeper radio," Shannon says. "We had liners with Boom Goldberg from WMMS/Cleveland and our Production Director, J.R. Nelson."

"The songs would play, and every so often you would hear a live DJ, but there wasn't anybody with a shift. Whoever happened to be going by the control room would pop in. Our first midday-er, Chuck Crane, who was busy setting up the Selector system, J.R. or myself would be on at 7 or 8 at night for a couple of breaks."

There were some problems in the early days of Z100 that today's programmers would have difficulty relating to. For example, the phone system. "When we finally signed on the morning show, one of our biggest problems was that the New Jersey phone company hadn't ever dealt with a high-volume contemporary FM radio station," Shannon says.

"There were no choke systems in existence. We could not get a regular request line, so we only had office phones. I would give out the office number in the morning. The phone company would call Dean every other day to complain because we would blow out complete exchanges. We gave out the office number until 9am, which is when the sales offices would open."

"We had a little speakerphone, and I would have to put the microphone down in front of the box to talk to people. We only had two microphones in the entire radio station. One was in the control room, and the other was in the production room. J.R. Nelson, my first sidekick, had to bring over the production-room microphone and clamp it on the table to talk. That's how we signed on."

"Believe it or not, at that time it was very difficult to get people to come to DJ in New Jersey. There wasn't a lot of industry publicity yet, so not many people heard about the station, and the ones who did had no desire to work in the swamps of New Jersey. I had to hire people I already knew. We were on the air before we got the jock staff lined up, and anyone who worked there had other duties at the radio station just to keep it running."

"The first guy we hired for afternoons could not adjust to the New York lifestyle, so he bailed on me. I



Z BABY DJ Mr. "Worst to First" and Z100's first PD, Scott Shannon (r), is seen here with the man who created the "Z100 Sound," Frank Foti. Most people don't know that Foti was actually the first person on the air at Z100: He had to do the top-of-the-hour ID checks while the station was being transformed from a New Jersey sleeper to "Hot-Rockin', Flame-Throwin' Z100!"

found a guy I knew from Tampa who was driving a cab in New York City and who had a little radio experience. Believe it or not, he was our afternoon DJ when the worst-to-first ratings came out."

Worst To First

Despite all the obstacles, Shannon had the station sounding the way he wanted it. He says, "I call it two-by-four radio: You hit them over the head with nothing but huge hits, keep it clean, keep it lean, and tell them what you are — over and over and over."

You could feel the energy. It wasn't just "Z100," it was "Hot-Rockin', Flame-Throwin' Z100." And it redefined the way CHR stations sounded, because jingles were used only sparingly, unlike on the old-style Top 40 stations that preceded it. "I have never been crazy about jingle-heavy radio stations," Shannon says. "There is a place for them, but they must be showcased for maximum impact."

Gradually, the sweepers and drop-in jocks gave way to a full-time airstaff and a grass-roots campaign. "Keep in mind, we had zero dollars for marketing," Shannon says. "Our first promotional campaign was 'Worst to First.' The only way you could hear about it was on our station — no TV, no newspaper, no billboards. Just Z100."

"I did all the promos in a very natural, matter-of-fact voice. It went something like this: 'This is Z100, a little baby radio station that just signed on the air. We are in last place in the radio ratings, and that really sucks, so could you please help us out?'"

"Make a homemade sign that says 'Z100 wants to go from worst to first.' Stick it in your window at home or in your car. If we see your sign, we will give you \$100. Thank you very much for helping us go from worst to first.'"

The same attitude applied to the station's music. Shannon says, "People who found the station early

started to complain about the rotations, so I cut another promo that said something like this, 'We are very sorry that we play some of the songs over and over again, but it's only because we don't have very many.'

"Michael, our Music Director, is going by Tower Records this Thursday afternoon to pick five or six new songs. Which ones do you think he should get? Please call or write us if you have any recommendations."

"We were flooded with suggestions, and, believe it or not, people offered to bring by albums from their personal collections and drop them off to help the little baby radio station. Anyone who has ever worked with me has heard this over and over: The smaller the market, the bigger you sound; the bigger the market, the smaller you sound."

Bombs Away

Shannon's theories took all of 74 days to pay off in a big way. The station rocketed from worst to first in the Birch and, then, the Arbitron ratings.

The news took the entire market by surprise. Every local TV station did stories on the upstart, underdog radio station. The Manhattan radio Goliaths who had ruled the ratings for decades were toppled by little David from New Jersey.

"People were absolutely fascinated, baffled and mystified by this radio station," Shannon says. "We weren't listed in the phone book. You had to call area code 201 to get us. When I got off the air, they would call up and say, 'What are you? Where did you come from? What is this all about?' They didn't even grasp the concept that we were a licensed American radio station!"

"Z100 was really a lesson in economy — economy of music, economy of words and economy of people. Another of my theories: Less is more. Z100 was so simple. It was like a heat-seeking missile. We only hit the people we needed to hit."

Continued on Page 34

Z100 Music: Year 1

Here's a look at the biggest hits Z100 played during the first year of the Shannon era.

1983

- 1 POLICE Every Breath You Take
- 2 MICHAEL JACKSON Billie Jean
- 3 IRENE CARA Flashdance
- 4 MICHAEL JACKSON Beat It
- 5 BONNIE TYLER Total Eclipse Of The Heart
- 6 LIONEL RICHIE You Are
- 7 PEABO BRYSON/ROBERTA FLACK Tonight I Celebrate My Love
- 8 MICHAEL SEMBELLO Maniac
- 9 SERGIO MENDES Never Gonna Let You Go
- 10 LIONEL RICHIE All Night Long (All Night)
- 11 RUFUS & CHAKA KAHN Ain't Nobody
- 12 DONNA SUMMER She Works Hard For The Money
- 13 EURYTHMICS Sweet Dreams
- 14 STACY LATTISAW Miracles
- 15 DURAN DURAN Hungry Like The Wolf
- 16 DEXY'S MIDNIGHT RUNNERS Come On Eileen
- 17 DARYL HALL & JOHN OATES Maneater
- 18 BILLY JOEL Tell Her About It
- 19 CULTURE CLUB Do You Really Want To Hurt Me
- 20 DAVID BOWIE Let's Dance

CONGRATULATIONS ON 20 YEARS AS NEW YORK'S
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20 YEARS OF GREATNESS



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How Shannon Started 'Z' Revolution

Continued from Page 32

On its way to No. 1 Shannon and his crew's missile obliterated WPLJ/New York, which had flipped to CHR under PD Larry Berger in anticipation of Z100's arrival. Even though WPLJ had the luxury of a month's head start, Z100 captured the CHR audience.

Shannon knows why. "WPLJ didn't really make a commitment," he says. "Berger kept the same jocks, the same processing. He tried to straddle the fence, but all he did was upset his PIs. They had the cume. They had Jim Kerr, an established morning man, and an established radio station. They were a battleship, and we were a small stealth bomber coming right at them. They didn't know what to do. Larry was in over his head and saddled with so much baggage at the time — some of it self-created."

Reason to Celebrate

When those first ratings came in and it became known just how high Z100's stealth bomber had soared, a celebration was in order. Shannon remembers the first calls he got from the New York television stations: "They wanted to stop by and get some footage, but it was difficult, be-

"Another of my theories: Less is more. Z100 was so simple. It was like a heat-seeking missile. We only hit the people we needed to hit."

cause they had trouble finding us in the swamps of the Meadowlands."

Once the cameras were gone, the celebration turned private. "I'll never forget the night the first Arbitron came out and we were No. 1," Shannon says. "Dean's office was a corner office. Half the view was New Jersey, and half was the skyline of New York.

"He had a bottle of Crown Royal in a blue velvet bag in his office. After everybody else had left, we were sitting in his office, in the dark, staring out the window at the New York skyline with paper cups full of Crown Royal, and we toasted the city."

In addition to morning drive Shannon also did a weekend shift, 10am-3pm on Saturday, as a DJ. He remembers one particular weekend: "It was a brilliant sunny morning. I



was driving to work, down Route 3, right past Giants Stadium. There was a big dip in the road, and suddenly you're on a bridge that overlooks the entire skyline of New York.

"It was breathtaking. I was getting ready to go on the air at the No. 1 radio station in New York. It kind of clubbed me over the head, and I got tears in my eyes. It was kind of strange, because I didn't allow myself to think very much about what we'd accomplished. I always stayed in the moment, thinking about how to continue the success and how to make it better. I never had much time to sit back and enjoy what was going on."

Psychological Warfare

Shannon didn't have much time to savor the victory, because now that Z100 was No. 1, it was no longer the underdog — it was the station everyone was gunning for. But Shannon's plan was simple: Stay the course, but still be aggressive

"We would move the battle somewhere else: morning drive," he says. "And the No. 1 targets were top-rated Don Imus [at WNBC] and Jim Kerr [at WPLJ]. We gave out free FM converters for radios — we called them 'Imus Busters.'

"We also ran a listener-recruitment campaign: 'Send us the phone numbers and names of 10 new listeners that you've converted, and we'll send you a tight fittin', brand-new Z-shirt.'

"But our real hobby was beating the crap out of 'PLJ. Their longtime album rock listeners were very upset with their new top 40 format, so we ran constant vignettes on the morning show about life at radio station 'Wimp 95.'

"We'd play fake airchecks of their station with me talking in a high, squeaky voice, impersonating Wimp's PD, Larry Booger. We'd also have their DJs playing Debby Boone and Starland Vocal Band records.

"Since Larry sped up his records — thinking no one noticed — we would play them at Chipmunk speed, with liners saying things like, 'The idiots who listen to Wimp 95 are too stupid to notice,' while 'You Light Up My Life' warbled in the background at 51 rpm.

"We also did a skit which had them losing so bad that they had to move from their building in New York to a bowling alley in New Jersey, where their studios were located on lane 15.

"We also ran spots for their big benefit concert, Wimpstock 1, featuring performances by England Dan & John Ford Coley, Morris Albert and Debby Boone, with special guest Anne Murray."

All this psychological warfare caused turmoil at WPLJ. "They didn't know whether to go poop or go blind," Shannon says.

Good Memories

Formatically, Z100 stayed exactly where Shannon wanted it. "I wanted it to be a fast and furious radio station that appealed to the black, white and Hispanic audiences," he says. "There was no doubt that when you turned on Z100, it was something special.

"Every word that was spoken counted, every song that was played was important. Sure, there were little mistakes, but they were washed away by the speed of the station and the passion of the personalities."

Shannon's fondest memories of his days at Z100 involve his legions of listeners. "I remember talking to Tommy Page long after he had his hit song and moved into the record

"How many programmers and DJs reading this now ripped off or borrowed something they heard on Z100?"

business," he says. "He told me that when he was a kid growing up in New Jersey, he would go to bed with a radio underneath his pillow, listening to Z100.

"He also said that he was a winner in our listener-recruitment promotion and that he still had the Z-shirt that we sent him. He told me that was the first prize he ever won on the radio.

"We've got people who listen to Scott & Todd on WPLJ who remember the first days of Z100. They remember when my daughter, Kathleen, was born and when I brought her home from the hospital. They grew up with Z100.

"As a matter of fact, there are people who think I still work at Z100. One of the most difficult projects we had to do when I came back home

Life After Z100

Z100 is celebrating its 20th anniversary, and Scott Shannon has now been at 'PLJ for more than 12 years. Although there will always be a bit of a rivalry — Shannon's competitive spirit wouldn't have it any other way — he believes that his baby is aging well as it enters its third decade.

"Tom Poleman has done a wonderful job of rebuilding the station and bringing it back to what it should be," he says. "Tom, Cubby and his whole staff do a tremendous job of continuing the tradition of what great Top 40 radio is supposed to sound like in New York."

As for the once-restless "professional radio pronounciator" who used to seek out new challenges every few years, Shannon's found contentment at the station he's called home since 1991.

"I still love radio and working the incredible staff we have at 'PLJ," he says. "Working with Tom Cuddy is a thrill every day, and Todd Pettingill is one of the major talents in radio right now. He'll be around long after I'm living on a golf course in Florida, which, hopefully, won't happen for a few more years."

However, along with that satisfaction and long tenure at 'PLJ comes a thought that's sobering to the man who signed on WHTZ two decades ago. "It's a difficult realization for me, but most people in New York under the age of 30 have no idea that I ever worked at Z100," he says.

"They had a Z100 promotion about a year ago; it was a *Teen People* promotion at a hotel. I was on my way to a sporting goods store, and I had to walk right through a crowd of teenage girls who were waiting to get in. Not one of them recognized me. It was pretty ironic. I used to be the face of Z100. Now, nobody knows me."

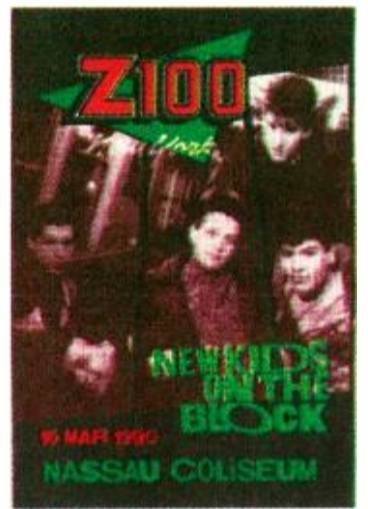
to work at 'PLJ was to let people know that I wasn't on Z100."

Sleeping With The Enemy

That's right: Flash-forward to the present day, and Shannon now works at the station he once tortured, WPLJ. While many people still associate him with Z100, others wonder why he left the station in the first place. Turns out that, after nearly six years in the Big Apple, a new challenge in Los Angeles beckoned, and Shannon knew he had to leave his baby behind.

"The station got too big," he says. "My entire career, I never stayed anywhere longer than 2 1/2 or three years. My favorite thing to do was to build a new radio station or fix a broken one and to develop a team and have that team stand as a separate entity.

"At that point we had brought Steve Kingston in from Baltimore as OM. I had been trying to recruit him for a year and a half, and we finally got him. Z100 was still a special radio station, but, for me, it wasn't as exciting as it was in the early days. I wanted that thrill and that rush again. Norm Pattiz from Westwood One offered me that opportunity. And so Scott Shannon moved to Los Angeles to become a pirate."

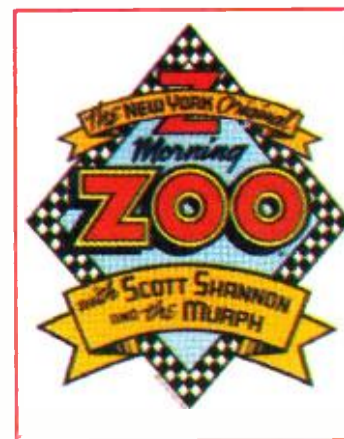


The legend of Z100 and its amazing worst-to-first rocket ride has put Shannon's name in the radio history books. How would he like his tenure there to be remembered? "One of the things I feel most proud of is the team we put together and the sound we created," he says.

"Other than KHJ/Los Angeles and WABC/New York, it was probably the most imitated radio station of the past 40 years. Sure there were other great radio stations, but they didn't have the uniqueness Z100 had. There were very few stations over the course of history that you could lift features, slogans and liners from and slide them right on to your radio station.

"To this day you go places and still hear Morning Zoos, and you still hear people say, 'Transmitting live from the top of the so-and-so building.' How many programmers and DJs reading this now ripped off or borrowed something they heard on Z100?"

Ultimately, how would Shannon like his creation to be remembered? "It was simple, fast and loud," he says. "But the most important part was passion. Remember, if you want to build a great radio station, you have to leave deep footprints."





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Taking An Alternative Approach

Z100 during the Kingston years: No 'Mix'-up here

Researchers say that middle children seem to encounter the most difficulties. The same can be said of the "middle PD" of Z100's three programmers, Steve Kingston. From the very beginning, things were rough: When Scott Shannon left for Los Angeles in 1989, not only was Kingston given the formidable task of filling the shoes of Shannon the programmer, he had to do so without one of the station's greatest assets, Shannon the morning man.

Then came the early '90s, when CHR became a highly fragmented format. Kingston had to guide the station through some difficult times and make some even more difficult decisions to keep the station alive.

The Ride Begins

Kingston's path to Z100 started about a decade earlier, when he met Shannon. "I'd known Scott from his days at Ariola Records," Kingston says. "I received my first platinum record — a single — from him. It was Amii Stewart's 'Knock on Wood.'"

At the time Kingston was programming a small-market station, WYRE/Annapolis, MD. "We had to be local and unique," he says. "Annapolis was a large vacation and weekend destination, the home of the Naval Academy and a huge seaside resort community. It's also the Maryland state capital.

"We were extremely local, with a tremendous commitment to local and state news. Most of our talent were jocks transitioning either to or from Washington, DC and Baltimore. We were kind of a 'Triple A' ball club for the majors, because many jocks passed through the halls of WYRE and found success in the big markets. Scott was intrigued."

Intrigued enough that, when he returned to radio, he asked Kingston to join him at WPGC/Washington.



Steve Kingston

"That's when the ride began," Kingston says. "I was hired as Shannon's OM at WPGC."

History repeated itself years later when, after successful stints programming WBZZ (B94)/Pittsburgh and WBSB (B104)/Baltimore, Kingston was once again approached to work as Shannon's OM, this time at Z100.

"It was after a couple years and several No. 1 Arbitrons at B104 that Scott and I entered into negotiations," Kingston says. "It took several rounds of talks, about six months, and a few meetings at the Z100 dormitories at the Meadowlands Hilton to convince me to leave. I went to work for Scott again in March 1987."

A New View

When Shannon announced he was leaving Z100 for Los Angeles less than two years later, Kingston — just as he was when Shannon left PGC for WRBQ/Tampa — was his successor. But the 22 months he'd spent at the station prior to becoming PD had prepared him for the challenge.

"I learned quickly why Shannon had originally faced the studio and our offices toward the New Jersey Turnpike, as opposed to the New York City skyline," Kingston says.

"But soon after I arrived, I discovered that the view from [GM Dean] Thacker's office was inspirational. After I failed in my attempts to move the studio, I mounted a large

mirror from a school bus in my office, reflecting the skyline and the Z100 antenna, high above the Empire State Building.

"I was somewhat intimidated when — after spending countless days and nights at Z100 with Scott, brainstorming and preparing for the next day's battle — I drove into the city and, for the first time, passed a sign that said 'Last exit in New Jersey.' I had never driven in New York before and was prepared for the worst.

"I soon realized, however, that listeners in Manhattan; Morris County, NJ; or Nassau County, NY are no different from those living anywhere else. They wake up and drive to work, school or to the mall. They have the same needs and demands of their local radio station as people living in Pittsburgh or Washington, DC.

"There are just 15 million more people and 25 to 30 more radio stations to choose from. New York is

"We were in the face of a pop music recession. Many CHR stations around the country were changing format, and Z100 was at a crossroads."

like playing in the Super Bowl — having the guts to get there is the real battle."

When Pop Went Bust

Kingston soon found that his battle was just beginning. After dominating the music scene for several years, pop music was facing a tremendous backlash. Artists like New Kids On The Block and Debbie Gibson had left the scene almost as quickly as they'd arrived, and the genre was given a black eye by the Milli Vanilli Grammy scandal.

Pop rappers like M.C. Hammer and Vanilla Ice had been supplanted by hard-core hip-hoppers, and bands like Nirvana had pushed the envelope on the rock side far beyond

anything CHR had ever seen before.

It was a time Kingston won't soon forget. "We were in the face of a pop music recession," he says. "Many CHR stations around the country were changing format, and Z100 was at a crossroads."

In fact, at the time it was questionable whether Z100 would live to see its 10th birthday. "The consultants were suggesting that Z100 change to a more conservative 'Mix AC' format as 'Mix 100,'" Kingston says.

"The economy was at its worst since the '70s, and radio groups like Malrite and Emmis, which had just purchased NBC, were feeling the squeeze. Emmis liquidated many of its newly acquired properties, including WFAN/New York, in order to pay down debt, and we were facing pressure to either change format or change the format."

Kingston and his programming team set out to develop a different kind of CHR for the '90s. "We had no marketing support from 'Mothership Malrite' and little, if any, research to study the musical and strategic opportunities in the marketplace," he says.

"So Frankie Blue, me, Elvis Duran, Matt Farber from MTV and several other staff members invaded Z100 several times in the wee hours of the morning to test music in real time — on the air — and measure the results.

"At the time Pearl Jam's CD was No. 3 in the Tri-State Area with no airplay. As AOR programmers everywhere, including New York City, sat around scratching their bald spots, trying to figure out 'grunge' and how to program it, we decided to design a musical recipe utilizing melodic pop rock music such as Pearl Jam's 'Black,' based on these late-night tests.

"The demand for that music from our existing female audience was insatiable, and the rest is history. Z100 catapulted to the No. 4 position in the market and No. 1 18-34 adults, and the station was relaunched.

"It may not have been as dramatic as Shannon's 'worst to first' in '83, but it was close."

Looking Back

It's now been seven years since Kingston's own evolution as a programmer took him to Alternative WXRK/New York, but he can never forget his time at Z100. He says it had a little bit of everything — the good (No. 1 Arbitrons in a row, the Madonna Pajama Party, creating the first Jingle Ball in 1995 and launching *Love-phones*), the bad (Malrite being forced to merge with Shamrock in 1992) and the ugly (the orange carpeting in Z100's lobby).

He and his team savored every triumph, and they weren't shy about it.

"Scott, myself and Chief Engineer Frank Foti installed a button in the processing rack labeled 'turbo.' Any time the station enjoyed ratings success, we would push the turbo button. It would goose the modulation to over 140%, and we'd leave it there for exactly 100 minutes.

"In fact, urban legend says that [WPLJ PD] Larry Berger had a mod monitor installed in his office to clock the station!"

Asked to evaluate his place in Z100's history, Kingston says, "I saw my position at Z100 as helping



design the strategy, creating the environment and allowing talented people to perform. I was the keeper of the 'flamethrower,' helping build a brand that has become the template for contemporary radio worldwide.

"Z100 lived and breathed. We programmed the station to have a social conscience. The marketing, the music, every segue, every appearance and the audio processing combined with a pool of talented people that made Z100 state of the art and a mirror reflection of pop culture.

"We wanted to create a station and a local identity that, regardless of whether the jock said the call letters, you knew emanated from the top of the Empire State Building but that was accessible and local enough to assimilate and apply small-market sensibilities on Main Streets from New Jersey to Long Island."

In his current position at Infinity, Kingston has the unenviable position of trying to top the station he

"Z100 lived and breathed. We programmed the station to have a social conscience."

helped define. "Our market strategy, until now, has been to *not* compete with Z100, though that may change with the launch of WNEW (Blink 102.7).

"We're taking a very unconventional approach that includes music, entertainment and gossip, which may leave room for both stations to prosper. Though Z100 was built to last, we'll have to see if they celebrate their 21st!"



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Mr. Poleman's Wild Ride

From fan to PD, he brought Z100 back from the brink

It was 20 years ago. In Ithaca, NY Tom Poleman, one of radio's greats, went on the air for the very first time. About 220 miles away, in Secaucus, NJ, WHTZ (Z100)/New York was signing on too.

Poleman began his broadcasting career unaware that one day his fate would merge with Z100's. His journey spanned thousands of miles, and once he arrived, he was in for a bumpy ride: Z100 was faced with potholes large enough to hold even the heartiest of Manhattan's sewer rats.

Tremendous Change

The first two months of 1996 brought tremendous change to the New York radio landscape. WXRK (K-Rock) signed on in January, putting the squeeze on the rock side of Z100's traditional pop-rock mix. WKTU debuted a month later, with heritage calls and dance music to crowd Z100 on the rhythmic side. Could Z100 survive, or was it a dinosaur, a relic of a bygone radio age marked for extinction?

When Poleman was brought in, it could have gone either way. "We had a lot of people who recommended that we blow it all up and start fresh," he says. "People said the Z100 heritage was only baggage. 'Change the call letters. Call it X100. Make it an Alternative radio station, because otherwise you won't be able to compete against WXRK.'"

A couple of perceptual studies conducted at the time seemed to agree. How close did we come to losing Z100? "When we had research studies that recommended blowing it up, it was a serious consideration," Poleman says.

"But at the same time we felt that we also had an opportunity to go

back to the branding essence of the radio station. It was a recommendation, but I don't think we were ever at the point of really following that recommendation."

Z100 University

Poleman's gut told him to stay the CHR course. So did his heart. He was a college student at Cornell when Z100 signed on in 1983, working at the school's WVBR, but he was also a student of Z100.

"Unlike most college radio stations, we weren't supported by the university," he says. "We had to sell our own advertising time. We became a CHR station, because we had to earn our own living. We learned from the get-go about being a high-cume station, and we used Z100 as our template back then, when I was PD."

"Many of the students at Cornell were from the Tri-State Area, so every week we'd get new tapes of the battles between Z100 and WPLJ. We modeled ourselves after the big guys in New York, and we were really successful."

"M.J. Kelli from WFLZ/Tampa was one of our jocks. Jessica Ettinger, after college, went on to become MD at WPLJ. We had a lot of guys and women who really got a great start there."

Even after he left Cornell, Poleman remained actively enrolled at Z100 University. He had ample opportunity for study, since his career kept him close to New York for the

next seven years — one as an air personality at WALK/Long Island, NY and six as Asst. PD at nearby WKCI (KC101)/New Haven, CT. Only when he accepted the job as PD at KRBE/Houston did he leave the metro.

Not coincidentally, having been in the area during Z100's '80s heyday, Poleman was a disciple of Z100's original PD. He says, "Scott Shannon — from reading the trades and absorbing what he had to say, listening to his on-air product and studying the ins-and-outs of his radio station — I would say he, obviously, has been a huge influence."

An Armchair PD

After five years at KRBE Poleman had been entertaining the notion of heading back to New York, but in those tumultuous first couple months of '96 he was watching the goings-on in Gotham from afar and dreaming. "I would try to put myself in that situation," he says. "If I was a programmer in that market, what would it be like?"

"I was an armchair PD, just like everybody else in the country at the time. It was that much more interesting, though, because I was actually talking to the people who were involved — Jeff and Steve Dinetz at Z100 and Kevin Weatherly and Tom Chiusano at WXRK — about the PD positions at both stations."

So how did he see the battle shaping up, from his vantage point in the Lone Star State? "WXRK was clearly the radio station that was coming from a new position of strength," he says. "They clearly had a defined brand that they were going after, as did KTU."

"Z100 was obviously in the middle ground. Intellectually, I remember thinking that K-Rock would certainly be a great opportunity, but, at the same time, my passion as a programmer is in the CHR world."

Getting 'Z' Call

Z100 PD Steve Kingston was trying to gain leverage by interviewing for the K-Rock PD job, so Poleman decided to throw his hat in the ring for both gigs, though, in his heart, he knew which one he truly wanted.

"To be able to work at the legendary Z100, which I'd studied in all my early years as a baby PD in Connecticut and a DJ in the Tri-State Area, was just an unbelievable thought," he says.

"When I got the call, I actually had Cubby [then KRBE, now Z100

MD Paul "Cubby" Bryant] over at my house. I was hanging out with the family, and I was holding my son. My wife, Ginny, picked up the phone and said, 'It's Jeff Dinetz.' I started to drop my son."

Poleman will never forget the words he heard when he picked up the phone: "Look, Tom, there've only been two program directors of Z100, and I want to make you the third."

Poleman was overwhelmed. "It's one of those things that you never expect to hear in your lifetime," he says. "The emotion of the moment is phenomenal. I've just been cast as the next guy to take over the greatest radio station of all time."

"It was total excitement. Cubby and I threw the football around in the yard. I was glad Cubby was there, because, ultimately, he was one of my closest partners in the re-birth of the station when we got up to New York."

Second Sign-On

When Poleman got to New York Z100 had already been on the air for more than a dozen years, but the conditions he faced upon his arrival were not unlike those encoun-

"To be able to work at the legendary Z100, which I'd studied in all my early years as a baby PD in Connecticut and a DJ in the Tri-State Area, was just an unbelievable thought."

tered by Scott Shannon when he built the station in '83. "I remember the first day walking into the radio station and walking down the hall and getting bombarded," Poleman says.

"Elvis Duran sits himself down in front of me and says, 'You got to get me out of this place.' He was getting offers from KTU. I said, 'He's our best jock; we can't lose him.' My night jock never showed up. I still, to this day, have never met Kane, who was the night jock at the time. He just didn't show up for work!"

"Freddie, who was doing mid-days, decided to take a gig in Hartford, I believe. I don't think we had an overnight jock at the time either. So, the first month was just focused

on keeping the thing on the air. It was unbelievable to me that this was Z100. I couldn't even figure out who was going to do a shift six hours ahead of time!"

It wasn't exactly the welcome Poleman had hoped for. The Z100 he knew and loved was a colossal force to be reckoned with. And now? "It wasn't the hottest station anymore," he says. "I remember being in Hous-



ton, interviewing for both the Z100 and WXRK jobs, wondering which was the better one to take.

"Clearly, WXRK had the momentum as a brand-new radio station, as did KTU. It was an opportunity for my dream to finally come true — to work in New York — but just like everybody else in the industry, I wasn't sure if Z100 was the gate to take. I knew that, ultimately, it was a greater brand."

"To work at the mighty Z100 would have been a dream come true for anybody, but you want to get the gig at a time when you don't have so many obstacles against you. When we put ads out looking for jocks back then I didn't get the same response as we do now, simply because it wasn't necessarily the hot station to work at."

A One-Two Punch

Poleman may not have had much of an airstaff to start with, but at least he had a complete programming team. He'd brought Bryant and Asst. PD Sharon Dastur with him from KRBE, but they faced a formidable task. The station was battered and taking more blows every day from its new competitors.

"It was like a one-two punch," Poleman says. "Z100 was in that rock-leaning CHR kind of world, and along came a station that was better at playing the rock stuff. If there was a station that was better at playing the rock stuff, what could Z100 be? We couldn't go back to the rhythmic stuff, because all of a sudden KTU came along and became the hottest thing in town."

"So I was screwed. I had all this pressure. Nobody wanted to see Z100 die, so I became the pincushion for the industry. 'What's Tom going to do? Can he do it?' At one point, we were down to about a 2.6 share, and our cume had dropped to about 1.5 million listeners in those first few months when I was at the station."

"I remember sitting with someone in a New York media-buying company who said, 'You're just not on the listeners' radar screen anymore.'

Continued on Page 40



A TOUGH JOB, BUT SOMEONE HAS TO DO IT Talk about job benefits! You'll never find this one in the company handbook, but, after nine years, he deserves it. Here are Tom Poleman and movie star, music star and all-around superstar Jennifer Lopez, who is singing her newest hit, "I'm Glad," in a private one-on-one. Yes, she got the add!

Mr. Poleman's Wild Ride

Continued from Page 39

There's a time when people get so disappointed with your station that you lose the preset position. We had zero momentum; our competitors had all the momentum."

That's when the station conducted those two perceptual studies — remember, the ones that recommended a format change? Instead, Poleman used the results of the perceptuals as a guide to help get Z100 back on track.

Us Against The World

Z100 began as an upstart underdog, but there were many in the industry who were against the now-established station in the face of new competition, and that didn't make Poleman's task any easier. "That first year was a really tough time," Poleman says. "It took a lot of focus and a lot of believing in ourselves.

"For a while, I really felt that the whole industry was sitting there waiting for us to fail. That's human nature, when you're in a position that others would ultimately like to be in. Fortunately, there are others out there who root for you to win."

It didn't help that the naysayers were using public forums to advance their doomsday prophecies. "The Conclave that happened over the winter was probably one of the more public times when people ex-

pressed their doubts about the future of Z100," Poleman says. "There was a time I wouldn't look at any of the chat rooms or the trades. When you're in a rebuilding mode, you have to put the blinders on, block out all the distractions, make sure your team is on the same page and get focused on a single mission.

"The first month was just focused on keeping the thing on the air. I couldn't even figure out who was going to do a shift six hours ahead of time!"

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"There was a time I wouldn't look at any of the chat rooms or the trades. When you're in a rebuilding mode, you have to put the blinders on, block out all the distractions, make sure your team is on the same page and get focused on a single mission.

"Programming in New York is unlike programming in any other



market. A lot of record labels are based here, and everybody wants to hear what Z100 has been up to. If you're not getting the ratings, people are going to tell you. In some ways we took strength from that. 'Hey, look, guys, we're in it for ourselves here. We need to show the world we can do it.'

"Sure enough, we're living proof that it can be done. The chips were stacked against us. The only thing that we had going for us was the Z100 brand and a transmitter at the top of the Empire State Building. I lost a lot of hair and gained a lot of years in my life, but it's something that I wouldn't trade.

"To come from such a low place to such a high place in a relatively short amount of time — look at the ratings turnaround and how fast it happened — the satisfaction is that much greater. It's living proof that you're never too damaged to turn it around by just refocusing on radio basics."

The Original Formula

So how did Poleman engineer this turnaround? Instead of looking at Z100's heritage brand as baggage, as the perceptual studies had indicated, he embraced it. "We were born Aug. 2, 1983 with a basic concept: Hits plus fun personality plus big promotions equals ratings," he says. "I have the ultimate respect for Scott Shannon. He wrote the blueprint with that.

"We can't overthink it. Hits plus fun personality plus big promotions equals ratings. The station went worst to first in 74 days; it was a market dominator throughout the '80s. It's about understanding and respecting the past."

With that in mind, Poleman and his team started to examine where things had gone wrong. What they found is that when pop music started shifting to extremes in the early '90s — with alternative rock emerging as one dominant force and hip-hop as the other — the station went too far in the rock direction.

At the time, it seemed like the thing to do. "Sales took off for all those bands that Z100 started to experiment with," Poleman says.

"Callout research validated that move. Beware of research that niches you out of a mass-appeal position, because we had mounds and mounds of it. The thinking became, 'If a little is good, a lot will be better.'"

In hindsight, that wasn't the case. Instead, it left Z100 vulnerable to the two-pronged attack of '96. Without flipping formats it couldn't do Alternative better than K-Rock, and WKTU was siphoning off the listeners who were looking for fun music without the post-grunge gloom.

The Law Of Candor

Z100 had to reposition itself as the station it had originally set out to be. That meant admitting that it had veered off course in the first place. "The imaging had become more edgy and alternative, the opposite of our older self," says Poleman.

"It was the complete opposite of what Scott had originally put on the station. I'm a big Trout and Ries fan. They do the laws of marketing. One of the laws is the 'Law of Candor': When you admit a negative, the prospect will give you a positive.

"We put a promo on the air that said, 'Z100, 1983,' and played part of a Madonna song; then, 'Z100, 1990' and part of a Paula Abdul song. We eventually got to 'Z100, 1996' and played a really horrid alternative song. 'Whoa! Everybody makes mistakes!' Then we came back with, 'Z100 today,' followed by a quick montage of three songs that were huge hits at the time.

"I've got to tell you, the reaction we got from that promo was overwhelming. We had listeners call the radio station thinking it was the coolest thing. We started to feel the hint of momentum coming back to the radio station."



WHERE THE HELL IS CHARLIE 'WALK THIS WAY' WALK? Anyone in the know knows that Columbia superstars Aerosmith are longtime friends of Z100. Here's Tom Poleman chillin' with Aerosmith frontman Steven Tyler (l) and Tom Hamilton.

Understanding The Essence

As he analyzed the market, things became more and more clear to Poleman. "KTU had come in and taken the Dance position, not the Top 40 position," he says. "WXRK had taken the Alternative position. 'PLJ still wasn't playing a variety of hits.

"One day it dawned on me: 'All of us have an opportunity to run to that ultimate CHR position again, and it's going to be a race to see who can get there first.' Our only chance of survival was to take advantage of those Z100-brand call letters and move the station back to the fun-and-games position.

"Understanding your brand essence is step one in everything you do at a radio station, regardless of if it's a Rock station or a Pop station. You can't look at a radio station as a song-by-song product; it's more a collection of all the different elements that make a brand.

"People forget that a CHR station is a psychographic. People come there to get an emotional lift, and if your station doesn't do that, you're going to leave a hole."

The CHR Brand

As far as Poleman was concerned, K-Rock could have the Alternative brand and WKTU could have the Dance brand; he was going to fight for the CHR brand. "I will argue until the end of the day that that is the best position to have in the market," he says.

"If you play the biggest hits, you're always going to be the top-rated radio station. Any station that has done it right has always seen those results. It didn't matter that the landscape was so clouded and crowded. That brand was still available, and we knew that was what we needed to go for.

"So, the old strategy became the new strategy. I went back and read up on everything Scott Shannon had ever done. I talked to Scott. I talked to Shadoe Steele, whom people forget was probably the station's original Operations Manag-

er. I started picking people's brains, remembering what I grew up listening to.

"We no longer hid from the past; we embraced it. We shifted our music focus from only the rock and pop stuff to, 'Boom! We're going to be the station that plays it all! We're going to be play hits, and I don't care what anybody else is playing.' Branding became the focus over music styles.

"We brought the fun back. We took Elvis, who had been doing afternoon drive, and moved him to mornings. We brought back the traditional Top 40 imaging. We got the big money giveaways. The first successful promotion we did was

"Nobody wanted to see Z100 die, so I became the pincushion for the industry. 'What's Tom going to do? Can he do it?'"

\$25,000 Thursdays. We did it over the first winter I was here.

"We blanketed all of prime-time TV on Wednesday nights with a TV campaign. We made it an afternoon drive giveaway instead of a morning drive giveaway so that we wouldn't have competition from anybody else. We knew it would be an opportunity to showcase our music position.

"We took all the commercials out. Cubby and I fine-tuned the log about eight different times, making sure it contained the biggest hits. Between songs we would play a promo about our music position. Later that hour, sure enough, caller 100 got \$25,000.

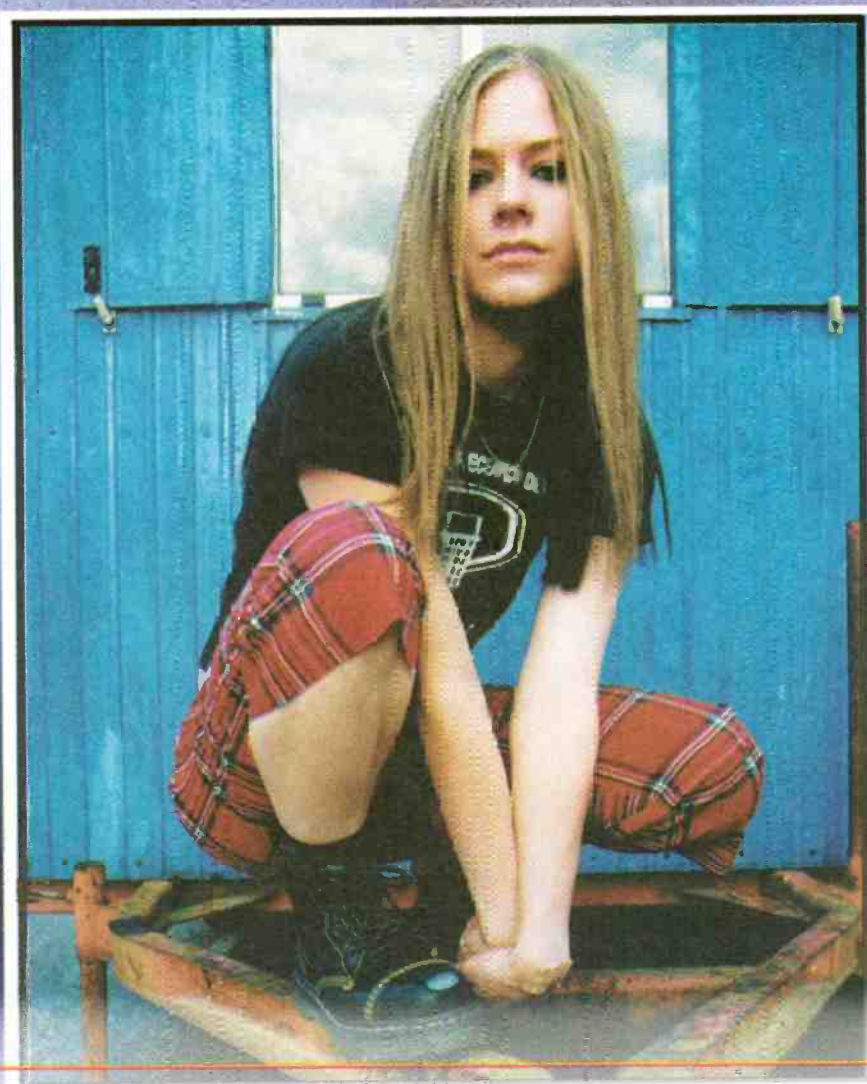
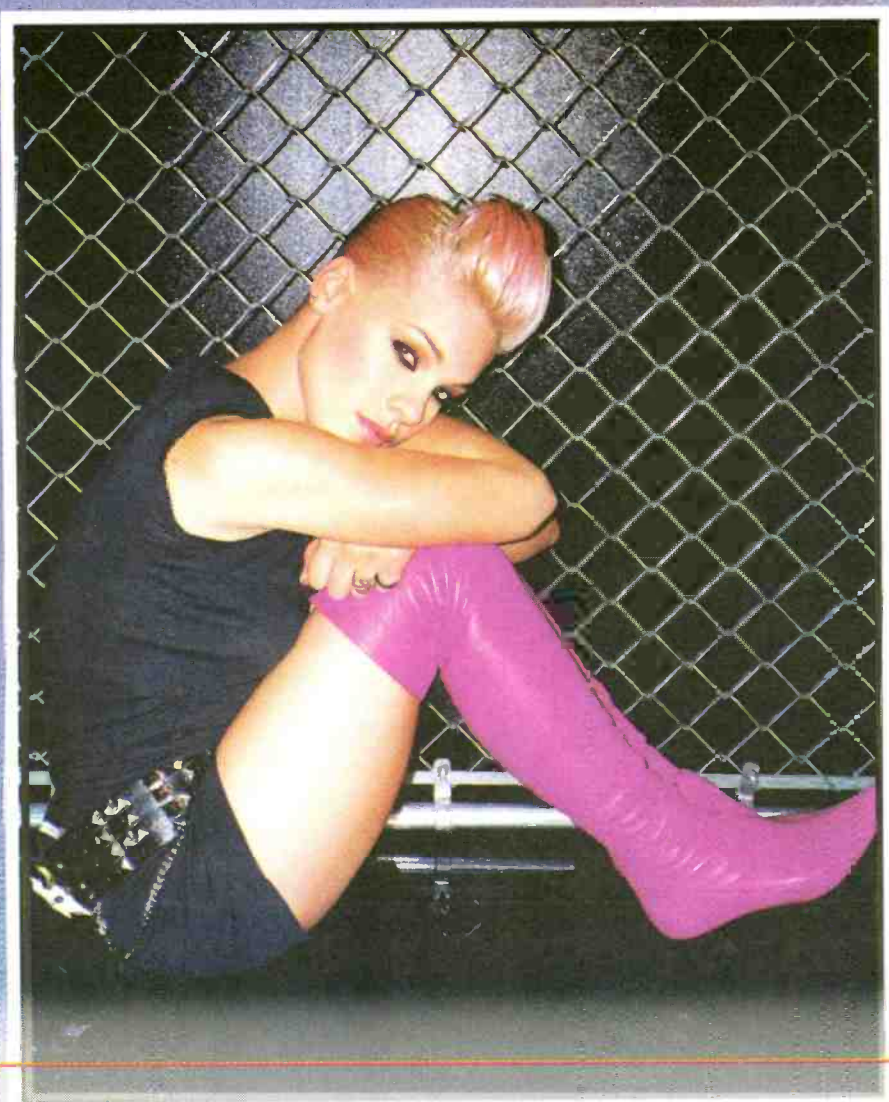
"We had a massive cume injection. Lo and behold, here's what happened: In 1996 we had a 2.6 share. By spring '97 we had jumped up to a 3.5. The following year we were up to a five share."

From Hearse To First

Poleman and his team did what market prognosticators thought was the impossible: They'd taken a station that had appeared to be at death's door, revived it and brought it back to a position of prominence, if not dominance. It was a testament to the dedication of those who kept the faith.

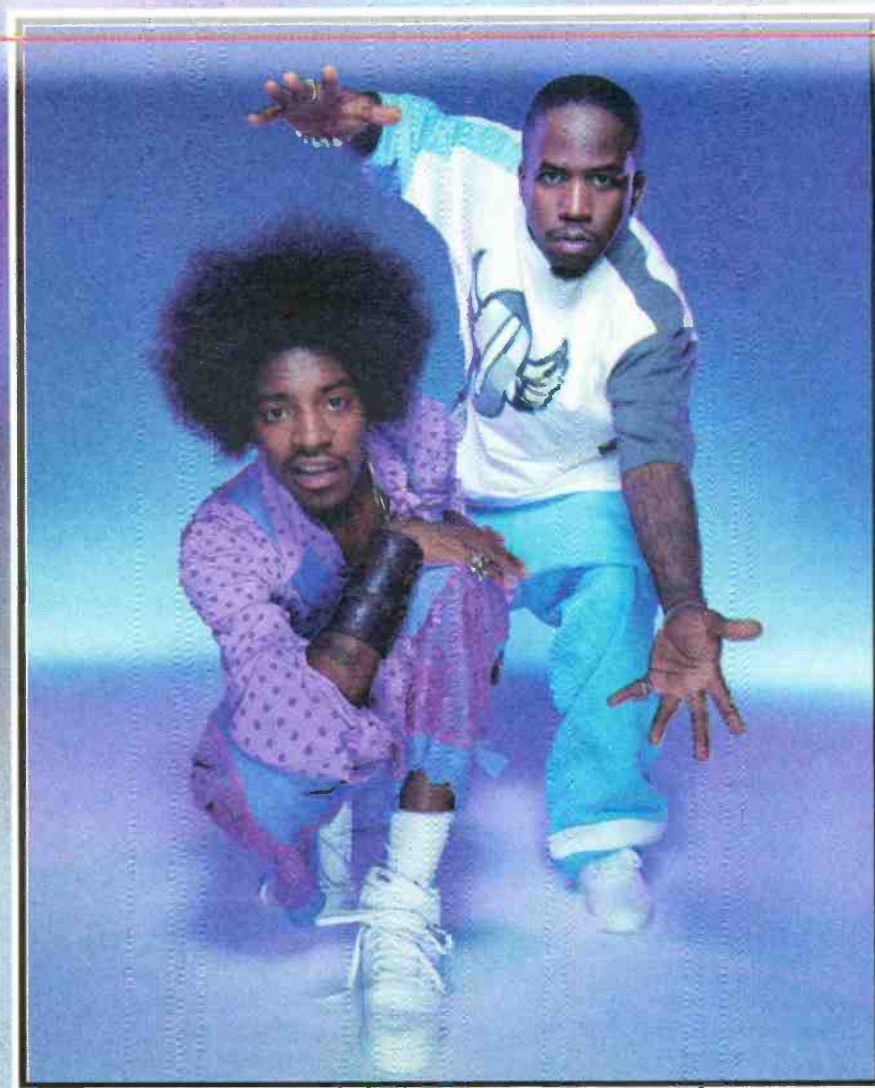
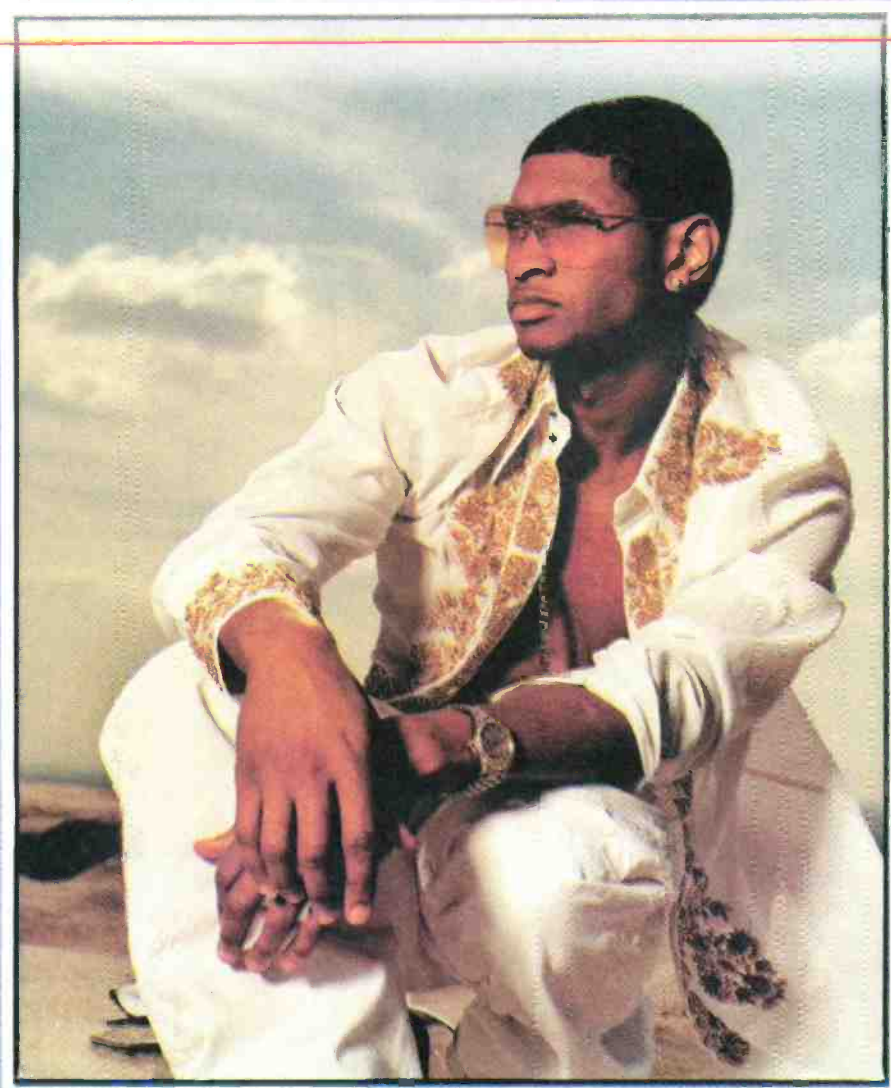
"We did this the hard way," Poleman says. "It was not easy. It's always easier to launch a station fresh. To take a ship that is sinking, to bail out the water one bucket at

Continued on Page 42



Arista and AVRIL are tickled P!NK to help you USHER in your 20th anniversary. Just don't drink too much or you will wake up an OUTKAST!

ARISTA



Mr. Poleman's Wild Ride

Continued from Page 40

a time, get it back so it's floating, and then turn it around in the right direction is a bitch. I have so much respect for the people who stayed in the ship, because a lot of people jumped."

As excitement returned to the station, Poleman found his true reward. "I remember the first Jingle Ball that we did in 1996, Girls Rule the Yule," he says. "It was a precursor to the Lilith Fair. We had Sarah MacLachlan, No Doubt, Jewel, Sheryl Crow, Tracy Chapman, Shawn Colvin and Susanna Hoffs.

"To see the kids come to that show and be so passionate about the radio station again was one of my biggest mental moments. After six months of my stomach being in knots, that was the first time that I felt a release. That was such a mental turning point after months of watching the ratings go absolutely nowhere. It was an emotional lift for the whole staff.

"I remember sitting there at about 12:30am with No Doubt on-stage and feeling the floor shake. To have Madison Square Garden shaking because all the kids were jumping up and down — that's why you do radio. I remember saying, 'Oh, my God. This is the greatest thing in the world.'"

Old And New

Z100's ascent to a five share in 1998 coincided with the station's 15th anniversary, which gave ev-

"We were born Aug. 2, 1983 with a basic concept: Hits plus fun personality plus big promotions equals ratings."

everyone extra cause for celebration. "We had all the legendary jocks come back to the radio station," says Poleman. "We actually used it as an imaging tool.

"So much of our strategy in returning The Z back to its heritage CHR position has been blending the old with the new. To have a lot of the old-school jocks, including Scott Shannon, come back to the station on the 15th anniversary was a lot of fun. You could feel the elec-

tricity pumping out of the Empire State Building."

Expect more of the same this year, as the station celebrates its 20th anniversary. "We'll make the party even bigger this time, when we fill Giants Stadium," Poleman says. "We're going to do it sur-



rounding Zootopia, which is June 1, even though August is the official anniversary month. We'll bring back jocks. We're making it a way to celebrate with our listeners."

On a personal level, Poleman's come a long way since he became the third PD in Z100 history. Although he's retained that title, he's added a new one along the way: Sr. VP/Programming of Clear Channel/New York.

He's now in charge of a massive cluster that, ironically, includes one of the stations that threatened Z100's existence, WKTU. He helped lead the five-station cluster to a cumulative 21.1 share in the fall '02 book, and he credits that success to one of the basic lessons he learned while turning Z100 around.

"Keep the focus narrow, and be able to define your brand in one word," he says. "For Z100, it's 'Hits.' WLTW (Lite FM) is the 'Lite' station, 'KTU is the 'Dance' station, WWPR (Power 105) is the 'Hip-Hop' station and WAXQ (Q104) is the 'Classic Rock' station. If we have ownership of a single word in the consumer's mind, that's how we can best arrange them.

"We adjusted 'KTU a little bit older in the past year, with great results. That's the natural sweet spot for the radio station. At the end of the day, it helps not only 'KTU, but Z100 as well, because we're not sitting on top of a small pie. We flanked ourselves with Power 105 and brought a great new brand into the market to compete with WQHT (Hot 97)."

A Comfortable Niche

Emotionally, having weathered the storm, Poleman's found a comfortable niche as well. "In the first couple of months I was completely nauseous on two levels," he says. "One, I finally got the job of all jobs at Z100. Two, you don't want to be the guy who screws it up.

"I couldn't be happier with the way things have gone. Sometimes it's like a dream that came true, and I cherish every minute. We will never let ourselves become complacent. We feel we have to fight every day to re-earn our position. The minute we get complacent is the time that we should give it up."

After seven years at Z100, Poleman believes he's well positioned to keep the station successful through its third decade. "Even in a world of fragmentation, the concept of a variety-based hit radio station always works," he says. "If you're a hit station, tread lightly through the music extremes. Create systems to keep you on course.

"Sometimes, looking at something analytically is a great way to keep yourself on course. We do music-tracking sheets, breaking down every song analytically. We look at how many times our competitor is playing a song, how the research scores look, how many kids are downloading it off the Internet."

Emotional Support

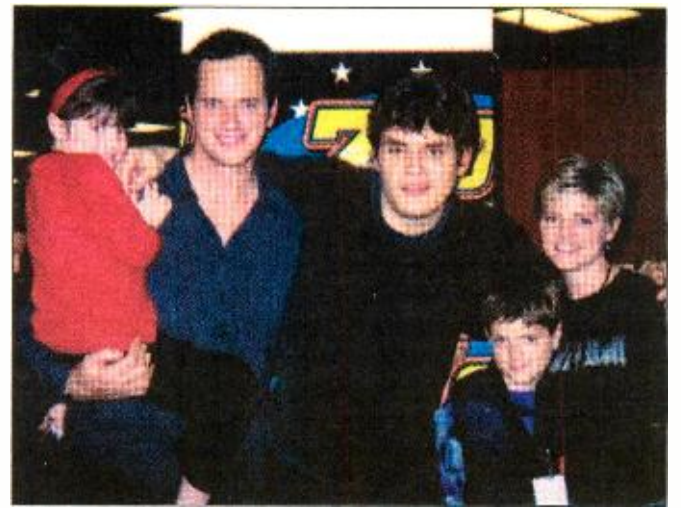
But don't get so caught up in the music that you forget about how the station sounds between the songs. "Personalities are the heart

"Understanding your brand essence is step one in everything you do at a radio station, regardless of if it's a Rock station or a Pop station."

and soul of the radio station — that's one lesson we learned," Poleman says. "I'd argue that Elvis Duran is the best jock in America right now. He and everybody else on *The Zoo* and the rest of the personalities are the heart and soul of the radio station. They complete the brand.

"On Sept. 11, 2001, to see how Elvis and the entire *Z Morning Zoo* and the whole radio station came to the aid of the community — the radio station became something bigger than a ratings and revenue machine; it became really focused on community service.

"We touch people and help people along. We're the escape medi-



YOUR FAMILY IS A WONDERLAND The real Tom Poleman shines when he is with his family. Here he is with wife Ginny, daughter Kelly and son Michael, along with recording star John Mayer.

um that makes people feel good when they're in an emotionally hard time, like 9/11. That's when we're doing what were supposed to be doing for a living. We're not people who can pull people out of burning buildings, but we're people who can lend emotional support.

"Anytime you can impact somebody emotionally with a station like Z is such a rush. I always look out the window here, and I can see the transmitter on top of the Empire State Building. What an amazing thing."

Long-Term Legacy

As good as he feels about Z100, Poleman's just as secure as he looks ahead to his own future. In many ways, he feels that he's already realized it. "I had the dream of programming a radio station in New York, and I got it when I was 31," he says.

"I wanted to get involved with different kinds of radio stations, and now I'm doing that. That's something I want to continue to get better at. We're still in the infancy of cluster programming, and we keep getting better at it every day.

"Fortunately, they have allowed me to continue in this playground. I love working with strong brands, and I love being intimately involved with day-to-day programming. In my position now, I not only get to work with Z100 on a day-to-day basis, I also get to work with some of the most established brands in New York.

"I love being a strategist. That's what really gets me excited. To be able to do that on a cluster level is very exciting and rewarding. I plan on doing it for a while. I don't have any aspirations of owning a radio station — at this point."

The Ultimate Imprint

When the day finally comes that he's ready to hand the reins of Z100 to its fourth PD, how would Poleman like his tenure there to be remembered? "I want people to be able to say, 'That was a great radio

station,'" he says.

"The future of radio is listening to the station, the same way I did when I was growing up in the industry. That's the ultimate imprint that you want to leave, that people loved listening to the station, whether it was the industry or the listeners.

"I tell Elvis all the time, 'You get to play an important role in the daily lives of people. They don't wake up without turning you on and hearing your voice. What a

"We're not people who can pull people out of burning buildings, but we're people who can lend emotional support. Anytime you can impact somebody emotionally with a station like Z100 is such a rush."

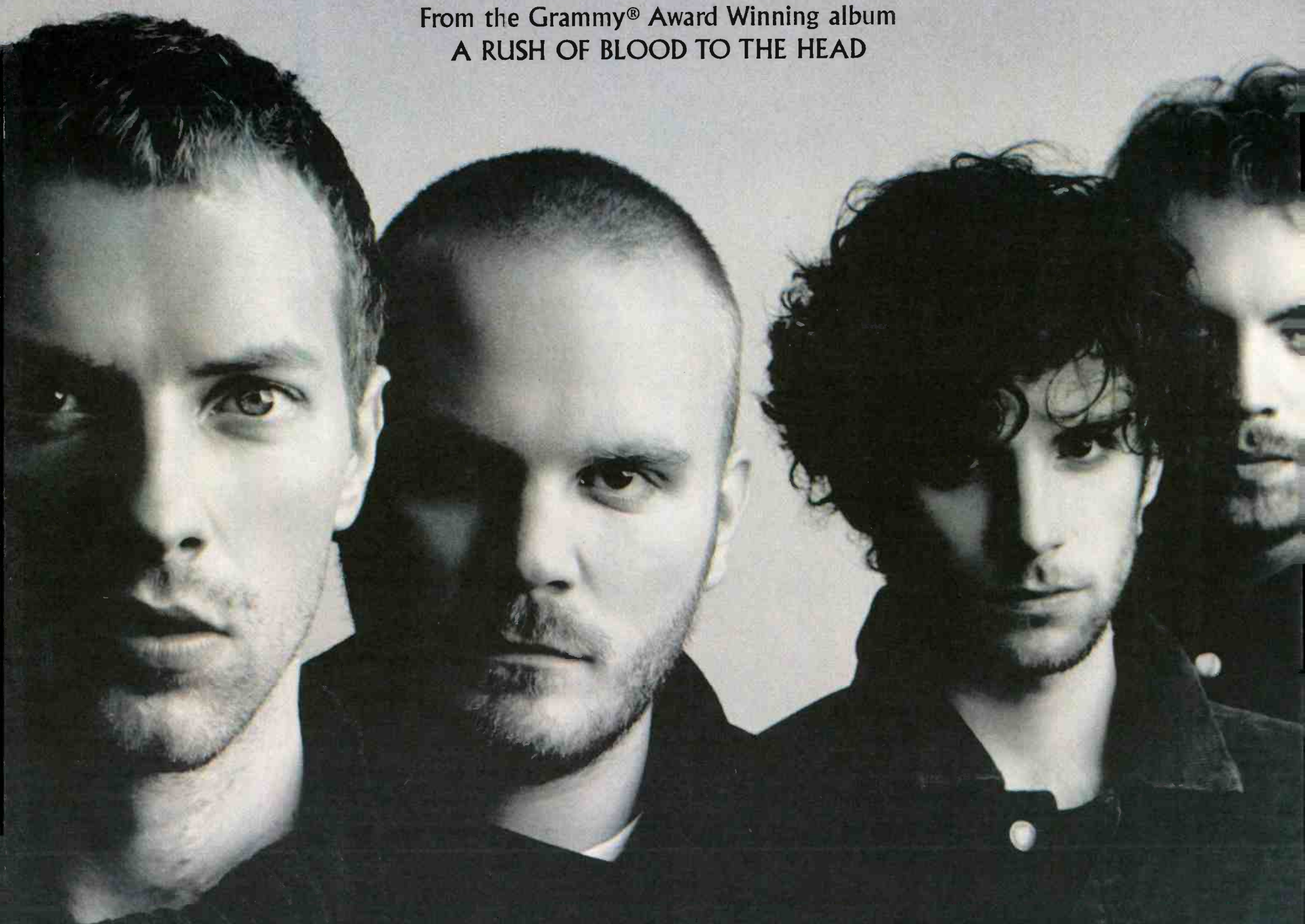
deep personal relationship you have with all these people, and what a wonderful gift to be able to do that."

"One of those great satisfaction moments is when you've worked all day at the radio station and it's like 10 at night. You're dead tired, and you're in the parking lot of a grocery store, getting something to eat. All of a sudden you see somebody in your target demo drive by with the top down blaring the radio station. They're living and enjoying the product that you and your team have worked so hard to create.

"We will always be able to look back and say, 'Wow, that time we were at Z100, we did the place proud.'"

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From The Top Of The Empire State Building

How we built Z100

Wow! Hard to fathom that 20 years ago, in a small Secaucus, NJ five-story building, a little baby radio station would rewrite broadcasting history, as WHTZ (Z100)/New York went from worst to first in one ratings period, an achievement unequaled since. This August marks the 20th anniversary of Z100's birth, and I, as Chief Engineer from its sign-on until 1987, have plenty of wonderful memories connected to it.

It's not too often that the former chief engineer of a highly successful radio station is asked to share his memories. This is an honor, and I promise it won't be laden with boring techno-babble. While my background is technology-based, my passion and desire are radio-based.

Even though I was the engineer who built Z100, there were two other engineers who were part of the initial project, Joe Knapp and Gerry Westerberg. They were there in the early days, and we shared quite a few late nights trying to get things ready.

In the end I built the final studios, completed the Empire State Building transmitter project, installed the studio phone lines — which covered five area codes — and created "the sound."

The Best Of The Best

Aside from my current business designing Omnia audio processors, working at Z100 was the best job I've ever had. I am truly lucky to have worked with the best of the best in every aspect of a radio station. The management team of GM Dean Thacker; PD Scott Shannon; OMs Chuck Crain, Shadow Stevens and Steve Kingston; Sales Manager Gary Fisher; Business Manager Cynthia Jagodnik-Jones; MDs Michael Ellis and Frankie Blue; and Promotion Directors Linda Lerner, Kenny Lane and Marty Wall were all stars at their respective crafts. I've never been with a management team like that since.

That airstaff was also like no other. Everyone in that group put their necks on the line. Sure, Shannon drove them hard, but you could tell on the air. There was a passion that came through every time the microphone was opened. You never knew what to expect next, even though we played the same 30 records again and again.

The station was always exciting. Z100 was your best friend, and that was a testament to the jocks, who



Frank Foti

carried that feeling to our listeners. I can honestly say that I was close to all of them. Jack Da Wack (Jack Barnes) even bought a house close to where I lived, and we've been dear friends ever since.

Captain Kevin Smith and I played basketball every week during the winter months in an old church in Maplewood, NJ. Shannon and "Studs" Kingston have not only been friends, they've also helped me open numerous business opportunities as my own company, Cutting Edge/Omnia Audio, went from worst to first in its own market.

Ready For Blastoff

As memory serves, the mind-set and mission that led Shannon and troupe to success actually began long before that memorable sign-on in August 1983. It was in the hallways at 333 Meadowland Parkway, with the drywall dust, partially built studios and skeleton staff, that the soul of Z100 was born.

I remember walking those hallways in the weeks before sign-on, and there was a gut feeling that something really cool was about to evolve. It was like a rocket sitting on the launch pad just waiting to blast off.

I'd been Chief Engineer at WMMS-FM in my hometown of Cleveland during its AOR heyday in the late 1970s-early 1980s, and that experience didn't equal what was

By Frank Foti

about to hit the New York airwaves at 100.3 MHz. I recall Shannon getting antsy because he'd been off the air since leaving WRBQ (Q105)/Tampa. He couldn't wait to hit those airwaves.

Inside the station you could feel an energy in everyone involved. There was an excitement and cohesiveness that bonded us. Most of us were not from New York City, and that probably helped, as each of us looked at the opportunity to work in New York as a dream come true. I believe that drove us harder, as we wanted to prove to ourselves that we could play in the big time. It's analogous to a minor-league baseball player being called up to the majors.

I remember how the entire staff was there at 6am on Tuesday, Aug. 2 for that initial sign-on. That left a lasting impression and was another indicator that this group of people were really into what Z100 was all about. (It became tradition that on every birthday of the station we were all at the studio by 6am to start the celebration with *The Z Morning Zoo*.)

Larger Than Life

Trying to explain the magic that existed at Z100 would be like trying to explain what made The Beatles so special. I always believed that this group of overachieving radio rats was the added intangible that pro-

There was a passion that came through every time the microphone was opened. You never knew what to expect next, even though we played the same 30 records again and again.

pelled the station over the top.

Sure, what Scott and the Z-Jays did on the air was nothing short of miraculous, but there was always

something more, something that you couldn't explain, touch or describe, that made Z100 a living, breathing being. You just felt it, and it consumed you. It was part of every person who worked there. It didn't matter if it was one of the jocks or George Tripp, our beloved mailroom clerk. There was a special aura that existed among that group of people.

Z100 was like another part of your family. Actually, my ex-wife used to say that she felt as if Z100 meant more to me than another woman. I was as much a fan of it as I was an employee. The station never ceased to amaze.

When our GM, Dean Thacker, introduced me to Scott Shannon, the first thing Shannon said was, "Hey, man, make me sound like the DJs on KNEW." I thought, "Wow, this guy's got an ear, and I better have my 'A' game with me."

I'd been chief at KNEW & KSAN/San Francisco, where my associate, George Craig, and I had created a mike processor we affectionately called "Gonad Max." Now the challenge was to create a larger-than-life sound for Z100 in the Mecca of all radio markets, New York City.

Getting Noticed

This leads to the one technical aspect of Z100 that folks remember most: *the sound*. We created a signature sound that was distinct and loud, yet clean. You knew when Z100 was on your dial. It stood out and was noticed. This was by design, the result of some unique ideas and an audio chain that was the first of its kind.

For those who've always wanted to know what was in the rack, here it is: very early production TEXAR Audio Prisms installed by Glen Clark himself (Glen brought them to New York in a suitcase); an EXR Exciter, which was a knockoff of the Aphex Aural Exciter; an Optimod 8100 with a few inside modifications from yours truly; and, finally, a composite clipper to gain those last few dBs of loudness. That was it. I tuned that audio chain over a few months. Then, using feedback from Scott and Operations Manager Chuck Crain, we basically left it alone once we got it where we wanted it.

I could walk around a shopping mall and tell you which stores had Z100 on. It was that distinct. The sound of Z100 was as important to me as the format and music rotation were to Scott and the airstaff. My assistant, Steve Pepe, and I took great pride in the technical plant. We treated the radio station as if it was our own.

While we never had Gonad Max, the mike chain was actually a hodgepodge of gear: A UREI LA-4 set for 8:1 compression, parametric EQ and a Fostex Reverb were on the two main mike channels. The other

mike channels had dbx-165 compressors, EQ and reverb. All of this was locked away in the studio and rarely adjusted.

Phone Follies

Another important technical aspect was the phones. *The Z Morning Zoo* used the phone a lot, and it was important that everyone on the morning show heard the caller and that the caller heard the airstaff.

Add to that the need to serve all five of the area codes. With the station being located in New Jersey and

We wanted to prove to ourselves that we could play in the big time. It's analogous to a minor-league baseball player being called up to the majors.

big, bad Ma Bell not yet having been broken apart, we had a huge challenge to offer local phone access to the five boroughs and Connecticut.

We eventually did this by using an early wireless version of a T1 communications network. To my recollection, it was the first of its kind privately used in broadcasting. We actually brought all of the New York Bell phone lines into the Empire State Building transmitter room and then used our own communications microwave to transport them back to New Jersey.

This was leading-edge stuff back then. It took some real haggling to pull it off. I remember Scott getting upset when New York Bell kept giving us the runaround about getting N.Y.C. phone service into New Jersey. He sent Jack Da Wack to a phone booth on Wall Street and told listeners that if they were the 100th caller to that number, which he gave out on the air, they would win \$100.

Well, after we blew out the local Wall Street exchange and shut down phone service to numerous brokers, New York Bell helped us find an alternative method to get what we needed. Guess it helped to have a 50,000-watt microphone at your disposal.

Target: New York City

We were all basically rooming at the Meadowlands Hilton in Secaucus, and I spent many a night scanning the N.Y.C. airwaves to get a feel for the dial, with respect to how the other FM stations processed their audio.

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From The Top Of The Empire State Building

Continued from Page 45

Obviously, our main target was going to be WPLJ, which was morphing from AOR to a "Hits" format. WRKS was also sounding good and doing quite well in the ratings. Our work was cut out for us. The morning drive kingpin was *Imus in the Morning* on WNBC, and you could tell that's who Scott had his sights set on.

New York City had been starved for a good hit radio station since

There was always something more, something that you couldn't explain, touch or describe, that made Z100 a living, breathing being. You just felt it, and it consumed you. It was part of every person who worked there.

WABC had switched to Talk a few years earlier. I like to think that what Z100 achieved ranks right up there in the radio annals with WABC's success years earlier.

Not long after Z100 signed on, Rick Sklar's book *Rockin' America* was published, and all of us consumed it. It's almost as if it became a mission statement for us. As I think back, there were numerous parallels at Z100 to both WABC and WHTZ in their early days.

The Launch

The days leading up to the sign-on were extremely hectic. Malrite, which owned Z100, had bought an FCC construction permit that would allow us to move the transmitter from West Orange, NJ to the Empire State Building. This would give Z100 a signal equal to that of the other N.Y.C. stations, even though WHTZ is legally licensed to Newark, NJ.

The work of adding Z100 to the master FM antenna system at the Empire State Building was moving slowly, and we spent many late nights testing the new transmitter before the actual sign-on date.

What most folks probably never knew was that someone had to be at the studio to identify the radio

station so that the FCC's testing criteria were met. Thus, I was actually the first person ever to be on the air on Z100.

Every hour or so this monotone Midwestern voice would open the mike and say, "WHTZ, Newark." I'd play various carts that were in the studio and basically play baby DJ in the middle of the night.

The goal was to have the new transmitter running for our initial sign-on, but we had a component failure at the last minute and had to broadcast from the old West Orange location for the first two days. I was twisting wires together no more than 15 minutes before that historic 6am kickoff on Aug. 2. We had to do this in order to get the old West Orange location up and running, as the Empire site had failed only an hour earlier. Scott would refer to this transmitter as the "peashooter."

The repairs were made, and on Thursday, Aug. 4, we got the Empire site working. Scott referred to the new transmitter as "The Flame-thrower," and that's how that moniker came to be. Later, we actually named the station softball team "The Z100 Flamethrowers."

A Cool New Toy

I can still recall, to this very day, a brief chat Scott and I had while building the main air studio. Scott walked in and said, "Frank-o, mark my words, we're gonna make radio history right here in this room." As we all know, we did.

Scott asked only one thing of engineering: His desire was that we give him and his Z-Jays the tools to kick ass on the radio. That was our technical goal. He always said, "Just give me the tools, and leave it to us." So we did.

Another memory I have is of a trip to see Milton Maltz, the owner of Malrite Broadcasting, a few days after the sign-on. Apparently, Mr. Maltz had promised his wife a vacation abroad that summer, and they had been traveling when we signed on.

One afternoon Dean Thacker, Kenny Lane, Joe Knapp, Gerry Westerberg and myself drove out to JFK Airport in hopes that we could surprise Mr. Maltz as he changed planes on his way back to Cleveland.

We were lucky enough to find him and his wife as they cleared customs. We were waiting there for them with a radio playing and a Z100 T-shirt. Mr. Maltz was so excited to hear his New York City station that he changed into the T-shirt on the spot. It was like watching a young child receive a cool new toy on Christmas morning. Z100 touched people in that way all the time.

Worst To First

My wife at the time was from the San Francisco Bay Area. For the 1983 Christmas holidays I promised her that we'd head West to visit her folks. One morning while we were there, at around 5am West Coast time, the phone rang. It was Dean Thacker and Scott. I thought, "Oh, no, we've got some huge technical problem. I better be ready to head back East ASAP!" But that's not why they were calling.

I can still hear Dean saying, "Foe Tie [my nickname], we got the ratings in, and guess what? We're No. 1!" There were tears in my eyes, and a shiver ran up my spine as the reality began to set in.

While I almost couldn't believe my ears, I always knew that we'd be No. 1. I'm not trying to sound arrogant, but from the moment we signed Z100 on, I felt in my bones that it would be the best. I know that everyone else at the station felt the same way. If the stories of the Little Engine That Could ever applied anywhere, it was there.

No one outside of our staff gave the station a chance. When we won that first book everyone else in New York said it was a fluke that couldn't and wouldn't last. As an underdog from Cleveland, I knew better. We lived, as a credo, what the top-of-the-hour liner would say: "Z100, lock it in and rip the knob off."

All In The Family

Of all my memories, the best one is of the staff. They were, and still are, family to me. Every major holiday someone would host dinner for those who were not able to head to their real hometowns or to share with their own families.

There were never any cliques among the crew. We worked together, we hung out together, and we stuck together. I witnessed marriages, births and, sadly, a few passings in that group. I'm still in contact with some, and the occasional small reunions have been a blessing.

That original crew at Z100 have gone on to do some amazing things. Bless them all! We succeeded because of ability, dedication and passion, but also because of a lot of love. I'm proud to say that, and I have always tried to carry the Z100 experience in everything I do.

It's a testament to all who've ever worked there that the station has been so dominant for so long. As this 20th anniversary approaches, it's a salute to the current gang that they are upholding a legend.

Thank you, Z100!

You can reach Frank Foti at *Omnia/Telos Systems, 2101 Superior Ave., Cleveland, OH 44114; 216-619-4190; frank@omniaaudio.com.*

From Across The Street

By Larry Berger

Ask any 30-something New Yorker who "Larry Booger" was, and they'll no doubt remember him as "the guy from WIMP 95." In his ongoing war for Gotham radio supremacy, WHTZ PD and Morning Zoo host Scott Shannon was relentless in his attacks on WPLJ, trying to reposition it as a station that was too soft to be in the same league as "hot-rockin', flame-throwin' Z100." And the target of many of those barbs was WPLJ PD Larry Berger. On the occasion of Z100's 20th anniversary, Berger reminisces about the good old days.



Larry Berger

WPLJ was New York's No. 1 teen station, but that was in early 1983 — when we were AOR! Yes, odd as it may sound, WPLJ became a mainstream CHR station to achieve better adult demographics.

Beginning in the summer of 1983, New York was treated to a royal battle of mainstream CHR that lasted over five years and generated excitement, revenue and ratings that, between WPLJ and Z100, added up to more than a combined 12.0 share of audience in just about every Arbitron.

The music was great, and the competition was fierce. Both stations played the hits but differed greatly in presentation and song rotations. In a given week Z100 might have Duran Duran's "Wild Boys" in power rotation while WPLJ would power Don Henley's "The Boys of Summer." While Z100 powered "All Cried Out" by Lisa Lisa, WPLJ championed "Words Get in the Way" by Gloria Estefan. Both stations played all the hits, albeit with different levels of exposure.

Z100 had *The Morning Zoo*. WPLJ had *Jim Kerr & The Morning Crew*. The rest of WPLJ's daytime personalities propelled our more adult image. After Kerr came J.J. Kennedy (now at WLTW/New York) in middays and Pat St. John (now at WCBS-FM/New York) in afternoon drive.

As things turned out, Z100 won the 12+ battle in all but two books during that period, but WPLJ always held the lead among listeners 18+.

The Battle Rages

And so it was for five years of great New York radio — until I got the boot and Scott Shannon took the last train to the coast. Not since WABC/New York and WMCA had battled it out in the 1960s did listeners get to hear so much intense, exciting mainstream CHR.

Z100 was very aggressive in attacking WPLJ and me personally. WPLJ, with its goal of being more adult-oriented, generally stayed away from putdowns and trash mouth, but for a period of about four months the station "put the squeeze on Zit 100" in a series of promos comparing how many songs per day each station played. I had a group of interns monitoring Z100, and we compared their 24-hour total with ours, turning the results into a promotion campaign.

That, however, was the exception. I always tried to stay focused on what WPLJ was doing, not our competition.

Both stations battled for promotions, first play on major new releases, morning show interviews and loudness. Rarely did a week go by without some record rep or other being ejected from one of the stations for giving a new release or an important interview to the competition first.

The Good Old Days

Rarely did a week go by when I didn't have a shouting match with Z100's Chief Engineer, Frank Foti. I had a variable-frequency modulation monitor in my office, and so did he. We were each so obsessed with being louder, we argued over 1% or 2% peak modulation differences. Years later I met Frank at an NAB convention. As we compared war stories, we had to agree that those were the greatest days ever for New York CHR radio.

Over the years I have met several of the people who labored in Secaucus, NJ at Z100. I hired Ray Rossi (who was Danny Hernandez at Z100) and Bobby Valentine at WPLJ and later hired Susan Leigh Taylor for KIOI (K101)/San Francisco.

However, I've never met Scott Shannon. He called me once after WPLJ beat Z100 in the fall 1985 Arbitron. He sounded very angry and a bit out of it. I have always wondered why he felt the urgent need to go after me personally on his own airwaves. If we ever meet, that'll be the first question I ask.

Despite it all, it was the best of times for mainstream CHR in New York.

Larry Berger is a native New Yorker. After 16 years with ABC Radio, he moved to San Francisco and programmed KIOI (K101), and KSOL (Double 99 FM), among others. He now operates Berger Broadcast Consultants and may be reached at 415-441-3950 or larry@berger.net.

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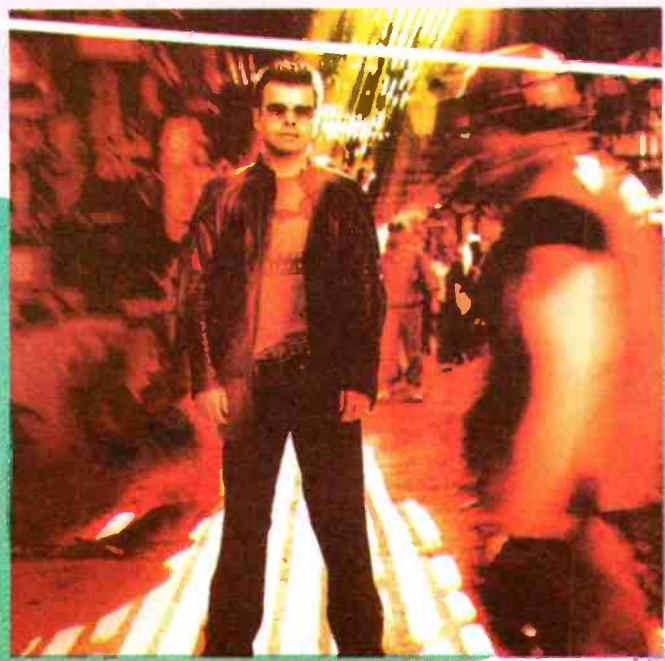


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LOPEZ SARAI SHAKIRA TORI AMOS

ANASTACIA CELINE DION GINUWINE FINLEY QUAYE FUEL

CHARLOTTE MANDY MOORE

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AUDIOSLAVE MANDY MOORE

FINLEY QUAYE GOOD CHARLOTTE INCUBUS

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NONA GAYE FUEL CELINE DION GINUWINE FINLEY QUAYE

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FINLEY QUAYE GOOD CHARLOTTE MACY GRAY MANDY MOORE

INCUBUS JENNIFER LOPEZ SARAI SHAKIRA GABBY MORENO

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NONA GAYE FUEL CELINE DION GINUWINE FINLEY QUAYE

GOOD CHARLOTTE MACY GRAY MANDY MOORE INCUBUS

JENNIFER LOPEZ SARAI SHAKIRA GABBY MORENO TORI AMOS

ANASTACIA FIONA APPLE AUDIOSLAVE B2K NONA GAYE FUEL

The Legend Behind The Legend

How Milt Maltz's empire landed atop the Empire State Building

Milt Maltz has always made a habit of trading up. With an initial \$6,500 investment, he took a small-town Wisconsin radio station and, through a series of moves that seemed pretty radical at the time, built up Malrite Communications. Many of his properties were out-of-market move-ins or restoration projects. When he set his sights on WVNJ/Newark, NJ, it was a little bit of both.

It was essentially a straight swap — Malrite's television station in New Bern, NC (purchased for \$2 million, then upgraded) for the floundering FM stick just outside New York City. But from the start Maltz had a plan in mind for it.

"It was a nothing station," he recalls. "It had an AM, which everybody thought was the cat's meow. I'd heard that a major broadcaster had a contract to purchase the station. I knew the operator, and I knew what these guys wanted to do; they wanted to move the FM station to the Empire State Building. I thought, 'Wow, what a great move!' But then I found out from the owner of the station that there was no contract."

As it turns out, WVNJ's original suitor already had a particular format in mind, and there was a covenant in the contract stating that if another station grabbed the format first, the original suitor could walk away from the deal. That's exactly

"There's one only New York. New Yorkers are distinctive and unique, and Z100 should always reflect the community."

what happened during the FCC's waiting process, so WVNJ went back on the block, and Maltz went to work.

"I got a suite at the Drake Hotel in Manhattan and had the owners of the station in for wine and cheese one afternoon to talk about selling the station to us. I said, 'Here's my offer, gentlemen: You keep the AM station, the studios and the real estate. All I want to do is buy the FM license, which we plan to move to



Milt Maltz

the Empire State Building and cover greater New York.'

"They thought it was a neat idea. I took a napkin that was on the table. I wrote on it. I said, 'We don't need lawyers here. We'll have a full contract later.' We signed the napkin, and that's how I bought WVNJ."

Signing Shannon

When Maltz left the hotel things kicked into high gear, and there was a lot of work to be done. "The attorneys came in to dot the i's to have a full legal contract," Maltz says. "And we had a lot of engineering work to do."

"My VP/Programming, John Chaffee, had heard about Scott Shannon and brought me a tape. He was a superb disc jockey in Tampa, and he had that 'Morning Zoo' concept, which I loved. We listened to him and said, 'Bring him to Cleveland.'"

Although reluctant at first, Shannon agreed to a meeting at Malrite's headquarters. "We interviewed him, and I wanted him," Maltz says. "Our PD wanted him. We told Shannon it would be a great opportunity to be a pioneer, to break ground and create a whole new innovative concept in New York. But I think Scott was scared."

"He had arrived at the pinnacle of what he thought was his career at that time. He was No. 1 in Tampa. He was nervous. I'd seen this done in a movie: I took him to the conference room and turned down the lights. I sat at one end, and he sat at the other.

"I said, 'Scott, you're going to be one of the greatest disc jockeys in America, because you've got talent. And you know why you got talent? Because I'm telling you so. I've been in this business all my life, since I was a kid. You've got the makings of No. 1 in New York.'

"We gave him a little courage to realize that he was better than just Tampa, which is a fine market. He had worked hard to get there. One of the things we had talked about was giving Scott the freedom to be himself and to find out what New York was all about. He wanted to do it, but he needed somebody to push him into it. And we did."

The rest, as they say, is history.

Nothing But Z Truth

Based on a research study Malrite had commissioned, WVNJ's new format had already been determined. New York City had a CHR void that needed to be filled. In Shannon, it had its PD and a premier air talent to build upon. It already had new call letters — WHTZ — but now it needed an identity, and Maltz wanted to make sure it was something that reflected the market.

He had a plan for that as well: "I asked all of our employees — not just our jocks, but other people who were not native New Yorkers — to walk around the neighborhoods to get a feel for the community, to talk to people, whether it was a waitress or a taxi driver. I told them to spend some time on the company's nickel and learn how people think in New York."

That desire to drench the station in New York flavor greatly affected the way Maltz decided to market Z100. He enlisted the help of one of the country's most successful ad agencies.

"I selected Jerry Della Fama," Maltz says. "But I fired him maybe three or four weeks before we went on the air. I had gone to Europe and left it in his hands to create a great TV spot. I got back, and there was this commercial for us to view. I gasped at what I saw."

At an agency meeting, accompanied by his station's brain trust, Maltz exclaimed, "Look, what we're looking for is a representation of a unique radio station that has a different feel and flavor. What I've got is another journeyman radio spot! You can change the call letters, put

Continued on Page 53

Watching Histor-Z Unfold

Cathy Donovan joined Z100 as a college intern in January 1984, shortly after its famous "worst to first" conquest of New York. She didn't leave until June 1995. In between she served as assistant (and gatekeeper) to the station's first two PDs, Scott Shannon and Steve Kingston. On the occasion of the station's 20th anniversary, she shares some of her favorite Z stories.



Cathy Donovan

Taking it from the top: On her first day as a station intern Donovan asked OM Louise Smith for her first assignment. Smith told her, "Go see Scott, introduce yourself, and he'll give you something to do." She went to see Scott Shannon, who took her around the station, introduced her to the Zoo crew and put her to work going through entries for a school-spirit contest.

"At the end of the day I went to Louise and told her, 'I'm going home now. Thanks for a great first day!' She asked what I did, and I said, 'I introduced myself to Scott, he took me into the mailroom, I met Captain Kevin, and I was working on the Menudo contest.'

"She laughed. I asked, 'What's the matter?' She replied, 'Who did you go see?' I said, 'I went to see Scott Shannon.' She said, 'What I really wanted you to do was go see Scott, the other intern.' I went to the only Scott I knew. So from Day One, I knew Scott."

Wonderful surprises: Even working directly with Shannon, Donovan sometimes wouldn't learn of guest bookings until she heard about them on the radio. "I was driving to work and heard a promo that Stevie Wonder would be at the station," she says. "Seeing Stevie pull up in a taxi with a publicist and having somebody setting up keyboards in the studio because Stevie Wonder wanted to play live on the radio one morning — it was like, 'Oh, my gosh!' It wasn't like I had been in the industry for 10 years and was used to this. Crazy things used to happen."

Not all fun and games: Being part of Shannon's morning show meant more than entertaining a parade of guests; it also came with a tremendous sense of community and, with that, the occasional heartbreak. "Scott has always been a very caring and emotional broadcaster," Donovan says.

"There would be times when a fireman or a policeman was killed or a child was abducted. When he had to get on the air and broadcast on a day when the whole city was in mourning, Scott had the ability to touch people personally. He would take the program and, all of a sudden, turn it into a very thought-provoking civic show. Scott paid tribute like nobody else on the New York airwaves."

Expecting perfection: In her time working with Shannon, Donovan remembers him as a perfectionist, but a gentle disciplinarian. "I used to put together the birthday list," she says. "I made a typo, and some girl named April got a card that said 'Happy Birthday, Apri.' Her mom called and complained. Scott just said to me, 'Cathy, make sure you proofread your work.'

"He expected perfection, and he taught that: Don't make careless mistakes, and if you do, learn from them. And he was the first to say, 'Listen, if I've done something wrong, if you think I could have done

"It wasn't like I had been in the industry for 10 years and was used to this. Crazy things used to happen."

something better, or if you have an idea that you think might work better, I want you to tell me. This is an open forum."

Both sides now: Contrasting her time working for Shannon with her time working for Kingston, Donovan says, "I basically knew nothing when I started working for Scott. It was an 'earn while you learn' program. I was involved with the morning show, being his administrative assistant and dealing with fan mail and schedules. When I started working for Steve, he introduced me to the other 20 hours in the class. He made it clear that he wanted to use me in more ways, and I learned even more about radio."

If she had to choose....: "Having worked for both of them has made me a well rounded employee, because one was on the air, and the other was off. They're both very different, yet very alike. They're both very driven. They're both very creative. They're similar in almost every way. They were both awesome."

Staying behind the scenes: With her experience at Z100 and letters of recommendation from Shannon and Kingston, Donovan could have written her own ticket if she'd wanted to become an air personality, MD or even a PD. So why did she stay for so long? "Because I loved the station," she says. "I loved working for Scott, and I loved working for Steve. I always felt like I was contributing, that I had a valuable role."

Donovan didn't want to be an MD or PD. Instead, she moved into television. Today she is Sr. Coordinator/National Promotion for Island Def Jam, where she reunited with Ken Lane, one of her biggest supporters during the early days of Z100

No. 1 With Everyone

A retrospective look at one of America's greatest radio stations

One thing you can say about WHTZ (Z100)/New York is that it had good genes. From sales to programming and everywhere in between, Z100 was and continues to be one of the finest training grounds for radio executives.

One of those winners is Gary Fisher, who was GSM for Z100 from its launch in 1983 to 1987, when he was promoted to VP/GM, a position he held until 1992. Today Fisher is owner and President of Equity Communications of Atlantic City, NJ. He began buying radio stations in 1995. Today his company has 10 stations in Atlantic City: CHR/Pop WAYV & WAIV, Rock WZXL, Adult Standards WCMC-AM, Urban AC WTTH & WBNJ, CHR/Rhythmic WZBZ & WGBZ and Adult Standards WMID-AM & FM.

Here are his recollections of Z100.

Change In The Big Apple

Z100 held a special significance for me. I was GSM of WABC/New York from 1975-82, when Top 40 pretty much ruled the market. I was

Carl Hirsch's protestations that WHTZ really stood for "chutzpah," presaging a Jewish music format, didn't seem to throw anyone off the scent.



Gary Fisher

one of 30 tearful WABC veterans in the studio at noon on May 10, 1982 with Harry Harrison, Ron Lundy and Dan Ingram when the last WABC jingle played before the station changed to Talk, temporarily killing Top 40 in New York.

In reality, WABC had moved to Hot AC a couple of years earlier, but because those call letters so epitomized contemporary radio, the end of music on WABC signified the end of CHR in New York.

Even though Top 40 was absent in New York for the next 14 months, there was a great deal of momentum gathering for CHR everywhere else. Michael Jackson, Billy Joel, Donna Summer, Madonna and The Police were cranking out straight-ahead stone-smash pop hits one after another.

MTV and VH1 were happening. Mike Joseph's "Hot Hits" stations,

like WCAU/Philadelphia, WBBM/Chicago and WHYT/Detroit, were skyrocketing to the top of their markets. KIIS/Los Angeles was marching steadily toward its record-breaking 10 share, John Lander and KKQB were winning big in Houston, and there was the legendary WRBQ (Q105)/Tampa, just to name a few of the supertanker CHRs at the time.

New York's WPLJ, WAPP and WKTU were rumored to be preparing Top 40 formats, and it seemed only a matter of time until someone filled the contemporary void in New York. I remember feeling a sense of loss during this period, not working in or listening to CHR radio.

Off To The Races

I was fortunate, then, that Milt Maltz, Gil Rosenwald and Dean Thacker of Malrite Communications recruited me to be Z100's first GSM, in 1983. At the time Malrite was a lean-and-mean ultra-aggressive entrepreneurial company. It was moving very quickly, growing rapidly and obsessed with the opportunity to debut in the New York market.

Maltz had just purchased little-known WVNJ/Livingston, NJ for \$8.5 million — at that time an unprecedented amount of money for an obscure, unrated New Jersey stick property. By the time people stopped laughing long enough to understand that the station came with a CP to move to the Empire State Building, Malrite was off to the races.

By Gary Fisher

I was pretty much a shotgun hire with very little courtship, because Malrite was under such incredible time constraints to get Z100 on the air before WPLJ (ABC), WKTU (Infinity) or WAPP (Doubleday) changed to CHR. When Casey Stengel was hiring the original 1962 New York Mets, he drafted a journeyman catcher for his first player, his rationale being "We need a catcher, otherwise we'll have all passed balls."

I think it was the same thing with me: Malrite needed a sales manager — any sales manager — who knew some clients in Manhattan, so we would be able to sell at least some advertising out of the box.

It was a race against time for Malrite, and it was consumed with trying to sneak up on the market and smoke-screen its intentions. Once the WHTZ call letters were announced by the FCC, however, everyone saw us coming. Carl Hirsch's protestations that WHTZ really stood for "chutzpah," presaging a Jewish music format, didn't throw anyone off the scent.

Stealth Headquarters

Everyone talks about the thrill they feel the first time they walk into great radio stations like WABC, KIIS, WLS/Chicago and Z100. But how many people get that very same thrill walking into the Hilton Hotel in Secaucus, NJ, which is where I showed up for my first day of work, two months before the sign-on?

Set up in the fifth-floor presidential suite was a combination phone boiler room and back-office commodities trading pit. Dean Thacker from WMMS/Cleveland was at the dining room table reviewing a lease for the station's 4,000-square-foot studio and office in Secaucus, arguing with the landlord for more space.

Frank Foti and Tom Brasonowich, WMMS's engineers, were screaming at equipment suppliers — and each other — frantically purchasing equipment for the studio, a new transmitter and an Empire State Building antenna.

Michael Ellis, the station's first MD, was listening to tapes of WYNY, WPLJ and WBSL — New York's top stations at the time — looking for titles that might resonate across both city and suburban areas for what ultimately became Z100's unique rock-rhythm-CHR-Hot AC mix.

The intensity and energy level were incredible. It was a den of noise and friction, but very definitely creative friction.

What really stopped me in my tracks, though, was what was occurring in the middle of the room: In front of a big bay window that faced the Empire State Building, in front of five phones that were ringing nonstop, a huge multicolored map of the 18 counties in the New York metro and the largest pile of cardboard boxes, papers, messages, CDs,

cartridges, record albums and tapes that I had ever seen, was a scruffy, frightful-looking guy with a beard, wearing an old, ripped Q105 T-shirt, dirty khaki cutoffs and sneakers without socks.

He was pacing nervously back and forth, eating a candy bar, biting his nails and talking out loud to no one in particular. Scott Shannon was planning out Z100 and *The Z Morning Zoo*.

My blood began to race. America's first true pirate station was getting ready to launch an assault on New York from four miles off the coast. There wasn't a computer, modem, fax, music test or Media-base-monitored airplay chart to be seen anywhere in the room. It was all done by gut, love and sheer force of will. Everyone talks about how the station went from worst to first in fall '83 (a 6.2 share). They're

By the time people stopped laughing long enough to understand that the station came with a CP to move to the Empire State Building, Malrite was off to the races.

wrong: Z100 went to No. 1 in that hotel room two months before the sign-on.

Eye Of The Tiger

Many people don't know this, but at the time that Z100 was born, at 6:06am on Aug. 2, 1983 with Survivor's "Eye of the Tiger," it did not exactly enter the world as the legendary hot-rockin' flamethrower that rocked the universe from the top of the Empire State Building.

Quite the contrary: Z100 signed on as Livingston's newest local radio station from the original suburban New Jersey WVNJ tower site. There had been last-minute technical problems with the Empire State Building antenna, and the decision was made to rush the station on the air nonetheless to be first in CHR.

So we signed on licensed to Newark, based in Secaucus and transmitting from Livingston. We were literally rimshot to the New York metro. Going from worst to first was the last thing on anyone's mind. The initial campaign could've been more like "If you're near it, you might hear it."

When the Empire State Building antenna kicked in three days later, however, Z100 fired up, geared up,

Continued on Page 53



Z100 class reunion.



*Wishing All Of You
A Happy 20th Anniversary
Here's to many, many more!*

*Thanks for all your support
From your friends at*





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The Legend Behind The Legend

Continued from Page 49

it in any city in America, and no one would know the difference!"

Maltz's candor didn't sit well with the room. He recalls, "Jerry was not at that meeting, but the person who was chairing the meeting for the agency said, 'What you don't understand, Mr. Maltz, is that you just beat up the guy who wrote that spot, and that was Jerry himself.' My own staff was upset with me. 'How can you do that? What are we going to do?' I said, 'We're going to do something different.'

"Scott came up with something. The idea was that New York is a city where everybody hypes everything. Movies are hyped. Radio stations

hype themselves. Retailers are always hyping. I said, 'We're going to do something that will just knock them on their heels. We're going to tell the truth. They're not used to the truth. We're the worst damn station in the New York metro area.'

"We began with that concept, which helped us go from worst to first. I think that was Scott's line. Before long, kids were writing on billboards, 'Z100 worst to first.' The campaign cost us practically nothing. That was unique."

The Sweetest Day

Maltz wasn't in town on Aug. 2, the day Z100 took to the airwaves. "I remember I had to go to Europe," he says. "I think I may have come

back the second day, because I remember the guys met me at the airport. I was wearing a suit, and I tore off my jacket, my tie and my shirt and put on a Z100 T-shirt right there at JFK. Everybody was staring at me like I was some nut. I thought, 'This is the sweetest day of my life.'"

Ahhh, but life was even sweeter when the station fulfilled its "worst to first" prophecy. "I was so excited," Maltz says. "I knew a lot of the guys in New York. Some of them were wonderful, but some of them kind of thought of us as being backwoods, Mid-American hicks. I wanted to show them that we could do it."

"I had a great staff, great people. I didn't do it alone. I had an organization of outstanding broadcasters.

I was proud of each and every one of them."

Maltz is no longer involved with the station he helped create. In 1992 Malrite was absorbed into Shamrock, and after radio's mid-'90s consolidation was said and done, Z100 landed in the Clear Channel family. Maltz, after more than 40 years as a station owner, has moved on to more philanthropic ventures.

After helping to establish the Rock and Roll Hall of Fame Museum in Cleveland in 1995, he set about creating a new museum, harkening back to the days he spent as a young man in the U.S. Navy. Back then he was assigned to the National Security Agency and, while there, developed a fascination with the intelligence community. So, this past year he founded the International Spy Museum in Washington, DC.

While his radio days may be behind him, Maltz knows that his legacy has been preserved in Z100. And, as the station celebrates its 20th birthday, he wishes it the best. "I want it to live on," he says. "I want it to continue to be successful. I wish them luck."

"I also hope that every one of the stations that we owned at one time will have the opportunity to be managed by a local management team for the local community. We have a great nation, but the one thing I always felt is that, instead of trying to make it all one, in terms of the cultural side, we should all be proud of our heritages, whether you're in the South, New England or New York."

"There's one only New York. New Yorkers are distinctive and unique, and Z100 should always reflect the community."

No. 1 With Everyone

Continued from Page 50

ramped up, cranked up and blew up literally overnight. It slammed into New York in August 1983 with the force and fury of a hurricane.

Within weeks the station had approached escape velocity and was everywhere: hot dog stands, taxicabs and brokerage houses in New York City; appliance stores and car dealers in Brooklyn; office buildings and beaches on Long Island; rest stops and tollbooths in New Jersey; and just about every stoplight with an open car window throughout the 18-county metro.

It was slick, catchy and polished, yet irreverent and uncorporate. The music mix was eclectic, the imaging was impactful, and the packaging was warm.

Z100 won big by being many things to many people — but the

same thing to everyone. The WBLS audience started using it as an alternative Urban that seemed interesting because it played some Sting and Prince. The WYNY audience began using it as an adventuresome Hot AC that also played novelty songs like "Safety Dance" and "It's Raining Men."

The disenfranchised Rock audience from WPLJ listened to Z100 as payback for 'PLJ jettisoning AOR. The fact that they heard some Stevie Nicks and Police when they punched in didn't hurt.

Even listeners to WCBS, WINS and WOR used the station so they could seem cooler to their kids. For them, it was not music and news, but music *as* news. The fact that *The Z Morning Zoo* gave them a chuckle or two on the way to work helped bond them.

It was the ultimate flanker attack on the biggest market in America, one person at a time. And it was probably the last true major-market family radio station of its kind.

Oddly enough, the only listeners who weren't totally enthralled by Z100 were the original listeners to the 100.3 frequency out in Livingston, who adored the old Easy Listening WVNJ.

While the initial staff of Z100 had many remarkable talents and strengths, returning phone calls wasn't one of them. So, many of the listener complaints found their way down the hall to sales.

I remember one irate lady in particular who called at 6pm following Z100's first day of broadcasting to protest Z100's music. She pined for the return of 'VNJ's show tunes format and demanded the return of Easy Listening.

She supported her case by swearing that she'd been going to sleep to

the station every night for the last 10 years! All I could think to say was, "Well, ma'am, I think that's why we're doing this."

Worst To First

The renowned "Worst to First" handle was concocted in mid-September. Back then there were no electronic downloads, no faxed advances, no Arbitrends; there was just a phone call from a remarkably uninterested Arbitron keypunch operator who read off the 12+ numbers.

When I got ours, Z100 was No. 20 with a two share. Everyone was dismayed and discouraged, because they knew how hot the station was running and how much everyone seemed to be loving it.

Eventually, Shannon calmed down long enough for me to remind him that we had been on the air for less than a third of the book and that we, in reality, had a six share after just four weeks. The next morning

Scott debuted and perfected the "Worst to First" slogan that became part of New York radio history and the station's war cry for fall 1983.

Every radio station in America can claim to be No. 1 with somebody, but over the past 20 years Z100 is the only radio station in America that's pretty much been No. 1 with everybody.

Broadcasting careers are much like radio stations: Each of us is programming and managing one. In order to be noticed and successful in highly fragmented markets, it's necessary to craft a unique identity. For 20 years Z100 has been the epitome of stylish uniqueness in New York.

Sadly, no one spends their whole life at one station. But for those privileged few who have been a part of Z100, it is the kind of station that stays with you forever.

You can reach Gary Fisher at 609-484-8444 x317 or gfequity@aol.com.

Tom, Cubby, Sharon & Axl
Thanks for taking us to "Heaven"
You guys are really "Something"
Happy 20th Anniversary

Cory Robbins & Frank Murray
Robbins Entertainment



CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of March 30-April 5.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	3.88	3.89	-	-	90.9	26.0	3.86	3.91	3.88	4.18	3.82	3.8	3.72
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.87	3.90	3.93	3.93	95.7	34.9	4.05	3.97	3.57	4.02	3.99	3.71	3.75
HP SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.87	3.91	-	-	92.9	22.6	3.91	3.71	4.01	3.96	3.96	3.84	3.73
EMINEM Sing For The Moment (Shady/Interscope)	3.86	3.88	-	-	92.3	22.6	3.8	3.89	3.88	4.06	3.70	3.83	3.84
HP TYRESE How You Gonna Act Like That (J)	3.83	3.88	3.85	3.76	92.6	25.7	4.02	3.83	3.65	3.94	3.87	3.71	3.80
FIELD MOB Sick Of Being Lonely (MCA)	3.83	3.76	3.68	3.63	91.4	35.1	3.98	3.90	3.58	3.84	3.87	3.87	3.72
AALIYAH Miss You (BlackGround/Universal)	3.82	3.87	3.91	3.98	96.9	30.3	4.02	3.93	3.51	3.88	3.84	3.82	3.75
EMINEM Superman (Shady/Interscope)	3.81	3.72	3.65	3.70	89.1	26.9	4.02	3.92	3.47	3.93	3.71	3.78	3.85
R. KELLY Ignition (Jive)	3.77	3.92	3.89	3.91	91.7	29.7	3.89	3.76	3.64	3.77	3.77	3.71	3.83
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.74	3.83	3.88	3.80	96.0	30.6	3.89	3.81	3.53	3.64	3.63	3.84	3.87
JA RULE f/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.72	3.84	3.87	3.79	97.1	39.7	3.67	3.89	3.59	3.84	3.74	3.84	3.46
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	3.71	3.75	3.88	3.98	94.3	35.4	3.67	3.68	3.78	3.96	3.57	3.61	3.70
HP NAS I Can (Columbia)	3.69	3.73	3.77	3.72	94.9	26.3	4.03	3.64	3.39	3.84	3.39	3.41	4.11
NIVEA Don't Mess With My Man (Jive)	3.69	3.78	3.85	3.82	96.9	35.4	3.69	3.70	3.68	3.82	3.62	3.58	3.73
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.68	3.73	3.72	3.66	90.0	27.7	3.75	3.62	3.67	3.76	3.74	3.59	3.63
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	3.66	3.70	3.72	3.76	91.7	32.9	3.91	3.56	3.49	3.67	3.75	3.37	3.84
CHRISTINA AGUILERA Beautiful (RCA)	3.62	3.65	3.68	3.76	97.4	42.6	3.55	3.66	3.65	3.64	3.66	3.67	3.51
GINUWINE Hell Yeah (Epic)	3.61	-	-	-	93.1	31.7	3.85	3.57	3.39	3.69	3.60	3.56	3.58
B2K and P. DIDDY Bump, Bump, Bump (Epic)	3.54	3.67	3.71	3.69	98.0	46.3	3.61	3.62	3.39	3.72	3.48	3.54	3.42
KID ROCK f/SHERYL CROW Picture (Atlantic)	3.53	3.44	3.46	3.69	81.1	31.7	3.55	3.41	3.63	3.79	3.33	3.45	3.56
AVRIL LAVIGNE Losing Grip (Arista)	3.52	3.60	-	-	84.8	28.9	3.51	3.60	3.46	3.66	3.59	3.62	3.26
AVRIL LAVIGNE I'm With You (Arista)	3.51	3.56	3.67	3.80	90.9	37.7	3.50	3.32	3.71	3.59	3.59	3.40	3.46
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.41	3.35	3.52	3.60	75.4	24.9	3.62	3.38	3.24	3.43	3.29	3.49	3.44
GOOD CHARLOTTE The Anthem (Epic)	3.40	3.41	-	-	78.6	29.7	3.49	3.36	3.34	3.47	3.25	3.43	3.43
MATCHBOX TWENTY Unwell (Merissa/Atlantic)	3.37	-	-	-	69.1	26.3	3.36	3.43	3.32	3.48	3.21	3.34	3.47
STACIE ORRICO Stuck (ForeFront/Virgin)	3.36	3.26	3.32	-	79.4	31.1	3.47	3.36	3.25	3.54	3.24	3.45	3.21
TLC Damaged (Arista)	3.35	3.37	3.44	3.49	72.9	26.0	3.46	3.35	3.23	3.27	3.30	3.39	3.43
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	3.30	3.22	3.22	3.35	68.3	29.1	3.39	3.01	3.50	3.48	3.26	3.19	3.28
EVANESCENCE Bring Me To Life (Wind-up)	3.29	3.23	-	-	62.0	17.7	3.41	3.39	3.36	3.45	3.16	3.26	3.33
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.27	3.18	3.23	3.51	67.7	25.7	3.38	3.15	3.29	3.64	2.83	3.35	3.31
T.A.T.U. All The Things She Said (Interscope)	3.25	3.22	3.25	3.41	87.1	38.3	3.45	3.06	3.23	3.41	3.12	3.15	3.30
CHRISTINA AGUILERA Fighter (RCA)	3.25	3.16	3.15	-	75.1	26.3	3.22	3.21	3.34	3.63	3.24	3.22	2.97

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Jay-Z rises to the top of Callout America this week with "Excuse Me Miss" (Roc-A-Fella/IDJMG). The song is testing extremely well with the upper demos: It ranks fourth with women 18-24 and second with women 25-34.

After debuting at No. 2 last week, Snoop Dogg posts a solid third-place ranking with "Beautiful" (Doggy Style/Priority/Capitol). The track ranks seventh with teens and is again the best testing song with women 25-34. Solid scores among women have been a trend for Snoop in national research.

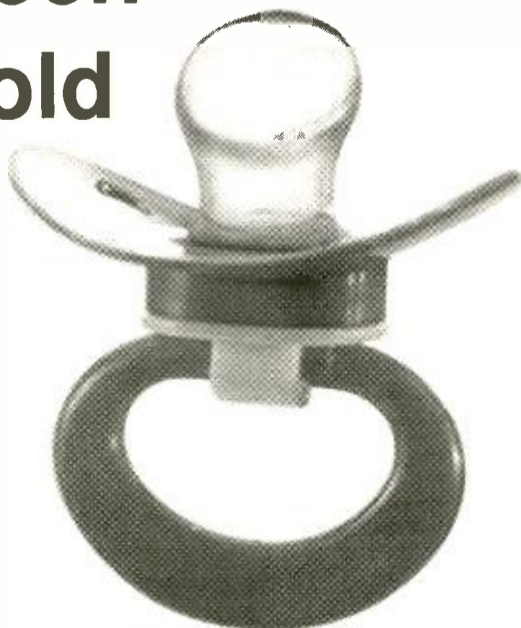
Tyrese posts another top five ranking with "How You Gonna Act Like That" (J). The song ranks third with teens and eighth with women 18-24 and 25-34. Tied with Tyrese for No. 5 overall are Field Mob. Their track is sixth with teens and fifth with women 18-24.

Nas continues to post strong scores in the younger cells with "I Can" (Columbia). Early response from teens is huge: The song ranks No. 2 in the demo with a 4.03.

R&R radio-station subscribers can now view Callout America on the web at www.bullseye.com, thanks to our partnership with Bullseye Research. You can sort and dissect the information in a number of ways. John Hart and his team at Bullseye have put together a system that is easy to use and provides valuable information, including passion levels for each song. This week's password is *olesen*.

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.

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



Teens on Ecstasy sometimes use pacifiers to keep from chewing the insides of their mouths or chipping their teeth. Ecstasy can cause brain damage, heart failure and even death.

Talk to your kids about Ecstasy.

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R&R CHR/POP TOP 50

April 25, 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
2	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	8432	+439	932484	18	125/0
1	2	50 CENT In Da Club (Shady/Aftermath/Interscope)	8242	-56	886969	11	122/0
3	3	R. KELLY Ignition (Jive)	7856	+682	874628	8	121/1
4	4	JUSTIN TIMBERLAKE Rock Your Body (Jive)	7696	+838	871817	7	130/0
5	5	AMANDA PEREZ Angel (Powerhouse/Virgin)	6580	-221	620266	13	122/0
7	6	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	6260	+832	751811	6	122/0
8	7	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5241	+211	568767	9	128/1
14	8	EVANESCENCE Bring Me To Life (Wind-up)	4861	+1155	560819	8	119/3
12	9	CHRISTINA AGUILERA Fighter (RCA)	4758	+437	500974	6	127/0
6	10	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	4716	-767	397913	17	128/0
9	11	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	4313	-432	499909	24	118/0
11	12	AALIYAH Miss You (BlackGround/Universal)	4136	-337	447166	14	104/0
22	13	SEAN PAUL Get Busy (40/40/VP/Atlantic)	3880	+1049	539524	4	115/11
10	14	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3862	-693	343864	16	123/0
16	15	GOOD CHARLOTTE The Anthem (Epic)	3819	+244	424266	7	121/5
13	16	AVRIL LAVIGNE I'm With You (Arista)	3538	-745	303704	20	129/0
20	17	GINUWINE Hell Yeah (Epic)	3433	+366	348025	9	105/6
19	18	STACIE ORRICO Stuck (Forefront/Virgin)	3352	+227	316912	10	120/2
21	19	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3195	+221	286671	9	87/3
23	20	AVRIL LAVIGNE Losing Grip (Arista)	2994	+443	309964	4	120/5
18	21	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	2973	-236	328507	14	115/0
17	22	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	2912	-301	283983	18	125/0
15	23	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2485	-1151	208131	13	110/0
28	24	FIELD MOB Sick Of Being Lonely (MCA)	2271	+198	220109	8	80/1
27	25	MADONNA American Life (Maverick/WB)	2188	+26	261329	4	89/3
31	26	TYRESE How You Gonna Act Like That (J)	2111	+290	248087	5	93/3
30	27	COLDPLAY Clocks (Capitol)	2047	+124	170325	6	102/9
25	28	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2047	-156	222205	19	123/0
46	29	JENNIFER LOPEZ I'm Glad (Epic)	1935	+976	238099	2	104/5
24	30	T.A.T.U. All The Things She Said (Interscope)	1888	-439	183583	19	122/0
34	31	WAYNE WONDER No Letting Go (VP/Atlantic)	1844	+340	372103	5	74/10
32	32	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1813	+105	131936	7	75/0
48	33	JEWEL Intuition (Atlantic)	1638	+765	179510	2	101/7
26	34	EMINEM Superman (Shady/Aftermath/Interscope)	1586	-617	161273	15	114/0
36	35	NAS I Can (Columbia)	1566	+262	185642	3	68/4
39	36	FRANKIE J. Don't Wanna Try (Columbia)	1488	+315	215240	2	71/9
37	37	LISA MARIE PRESLEY Lights Out (Capitol)	1349	+128	151809	8	79/7
38	38	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1347	+161	117653	4	62/4
33	39	SIMPLE PLAN I'd Do Anything (Lava)	1299	-215	171361	18	95/0
Debut	40	KELLY CLARKSON Miss Independent (RCA)	1252	+900	177922	1	83/24
47	41	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1223	+285	101550	2	70/8
43	42	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	1215	+169	121861	2	63/8
41	43	BLU CANTRELL Breathe (Arista)	1052	-70	110694	10	48/0
44	44	B2K Girlfriend (Epic)	1041	+16	83568	2	70/0
Debut	45	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1009	+293	81005	1	60/6
40	46	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	994	-173	170158	16	98/0
29	47	TLC Damaged (Arista)	987	-998	116416	8	109/0
50	48	AUDIOSLAVE Like A Stone (Interscope/Epic)	934	+149	76934	2	80/4
42	49	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	869	-198	94575	16	72/0
Debut	50	LILLIX It's About Time (Maverick/Reprise)	824	+198	112126	1	75/12

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 4/13-4/19. 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
T.A.T.U. Not Gonna Get Us (Interscope)	38
KELLY CLARKSON Miss Independent (RCA)	24
TROYS What Do You Do (Elektra/EEG)	21
SIMPLE PLAN Addicted (Lava)	17
ASHANTI Rock Wit U (Murder Inc./IDJMG)	16
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	13
LILLIX It's About Time (Maverick/Reprise)	12
SEAN PAUL Get Busy (40/40/VP/Atlantic)	11
50 CENT 21 Questions (Shady/Aftermath/Interscope)	11
WAYNE WONDER No Letting Go (VP/Atlantic)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE Bring Me To Life (Wind-up)	+1155
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+1049
JENNIFER LOPEZ I'm Glad (Epic)	+976
KELLY CLARKSON Miss Independent (RCA)	+900
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+838
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+832
JEWEL Intuition (Atlantic)	+765
R. KELLY Ignition (Jive)	+682
AVRIL LAVIGNE Losing Grip (Arista)	+443
3 DOORS DOWN When I'm Gone (Republic/Universal)	+439

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NIVEA Don't Mess With My Man (Jive)	2566
CHRISTINA AGUILERA Beautiful (RCA)	2420
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1738
EMINEM Lose Yourself (Shady/Interscope)	1477
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1334
NO DOUBT F/LADY SAW Underneath It All (Interscope)	1277
JAY-Z F/BYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1221
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1100
PINK Family Portrait (Arista)	1056
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1013
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1005
LINKIN PARK In The End (Warner Bros.)	981
AVRIL LAVIGNE Complicated (Arista)	969
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	961
CREED One Last Breath (Wind-up)	909
NELLY Hot In Herre (Fo' Reel/Universal)	891
JENNIFER LOPEZ Jenny From The Block (Epic)	875
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	842
PINK Just Like A Pill (Arista)	830
NELLY Air Force Ones (Fo' Reel/Universal)	822
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	787
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	759
OJ SAMMY & YANOU Heaven (Robbins)	758
JIMMY EAT WORLD The Middle (DreamWorks)	738
JUSTIN TIMBERLAKE Like I Love You (Jive)	696

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April 25, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)	3087	+97	82155	19	51/0
2	2	AMANDA PEREZ Angel (Powerhouse/Virgin)	2831	-6	77256	12	50/0
4	3	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2794	+270	78729	6	51/0
3	4	50 CENT In Da Club (Shady/Aftermath/Interscope)	2460	-79	69765	10	49/0
6	5	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2409	+222	72398	8	50/0
8	6	R. KELLY Ignition (Jive)	2380	+402	71703	5	45/3
7	7	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1902	-272	56513	15	44/0
15	8	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1850	+487	50484	4	51/0
11	9	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	1848	+146	52821	10	47/1
16	10	EVANESCENCE Bring Me To Life (Wind-up)	1762	+408	48729	4	52/2
12	11	CHRISTINA AGUILERA Fighter (RCA)	1731	+234	49834	5	50/1
5	12	AVRIL LAVIGNE I'm With You (Arista)	1648	-555	45090	20	42/0
9	13	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1606	-248	41063	14	41/0
10	14	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1582	-250	44285	24	42/0
13	15	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1425	-47	40909	13	38/0
18	16	GOOD CHARLOTTE The Anthem (Epic)	1416	+178	38770	6	43/1
14	17	AALIYAH Miss You (BlackGround/Universal)	1393	-54	35626	10	35/0
20	18	COLDPLAY Clocks (Capitol)	1235	+116	33569	6	41/2
22	19	AVRIL LAVIGNE Losing Grip (Arista)	1204	+230	35066	4	45/3
19	20	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1204	+11	35915	10	44/0
21	21	STACIE ORRICO Stuck (Forefront/Virgin)	1162	+150	33146	9	37/1
24	22	MADONNA American Life (Maverick/WB)	1118	+185	29828	3	40/1
29	23	SEAN PAUL Get Busy (40/40/VP/Atlantic)	969	+244	30469	3	40/4
17	24	T.A.T.U. All The Things She Said (Interscope)	939	-340	29452	22	30/0
27	25	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	903	+101	25754	4	45/1
32	26	JEWEL Intuition (Atlantic)	848	+259	24588	2	44/2
38	27	JENNIFER LOPEZ I'm Glad (Epic)	762	+382	19854	2	41/6
23	28	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	758	-213	18611	16	22/0
30	29	GINUWINE Hell Yeah (Epic)	752	+74	19729	3	30/2
25	30	NO DOUBT Running (Interscope)	647	-257	16359	14	20/0
28	31	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	529	-266	11991	11	20/0
33	32	STACIA Angel (Raystone)	517	+21	12268	7	19/0
40	33	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	485	+124	12577	2	23/2
34	34	JOHN MAYER Why Georgia (Aware/Columbia)	450	+4	13404	2	24/1
31	35	JUSTIN TIMBERLAKE Cry Me A River (Jive)	444	-186	13793	18	20/0
39	36	FIELD MOB Sick Of Being Lonely (MCA)	412	+44	9721	2	23/1
46	37	TYRESE How You Gonna Act Like That (J)	393	+112	9541	2	21/2
35	38	SIMPLE PLAN I'd Do Anything (Lava)	390	-43	10575	16	15/0
41	39	WAYNE WONDER No Letting Go (VP/Atlantic)	375	+27	13087	2	25/4
26	40	TLC Damaged (Arista)	356	-517	9025	7	14/0
50	41	FRANKIE J. Don't Wanna Try (Columbia)	354	+96	11774	2	19/4
Debut	42	KELLY CLARKSON Miss Independent (RCA)	344	+318	8652	1	30/19
Debut	43	AUDIOSLAVE Like A Stone (Interscope/Epic)	305	+93	8650	1	21/2
Debut	44	TEMMORA Try'n To Play A Playa (Independent)	296	+41	6591	1	12/1
Debut	45	LISA MARIE PRESLEY Lights Out (Capitol)	285	+28	7183	1	14/1
42	46	LAVA BABY Sex Junkie (Liquid 8)	282	-59	7264	7	17/0
45	47	GOO GOO DOLLS Sympathy (Warner Bros.)	268	-16	7754	8	14/0
Debut	48	LINKIN PARK Somewhere I Belong (Warner Bros.)	266	+67	6941	1	12/2
36	49	CELINE DION I Drove All Night (Epic)	258	-168	7438	11	11/0
44	50	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	252	-50	7740	2	13/0

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
T.A.T.U. Not Gonna Get Us (Interscope)	28
KELLY CLARKSON Miss Independent (RCA)	19
50 CENT 21 Questions (Shady/Aftermath/Interscope)	9
SIMPLE PLAN Addicted (Lava)	7
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	7
TROYS What Do You Do (Elektra/EEG)	7
JENNIFER LOPEZ I'm Glad (Epic)	6
SEAN PAUL Get Busy (40/40/VP/Atlantic)	4
WAYNE WONDER No Letting Go (VP/Atlantic)	4
FRANKIE J. Don't Wanna Try (Columbia)	4
AVRIL LAVIGNE Losing Grip (Arista)	3
R. KELLY Ignition (Jive)	3
NAS I Can (Columbia)	3
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3
RACHEL FARRIS I'm Not The Girl (Big3)	3
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3
EVANESCENCE Bring Me To Life (Wind-up)	2
JEWEL Intuition (Atlantic)	2
COLDPLAY Clocks (Capitol)	2
GINUWINE Hell Yeah (Epic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	+487
EVANESCENCE Bring Me To Life (Wind-up)	+408
R. KELLY Ignition (Jive)	+402
JENNIFER LOPEZ I'm Glad (Epic)	+382
KELLY CLARKSON Miss Independent (RCA)	+318
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+270
JEWEL Intuition (Atlantic)	+259
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+244
CHRISTINA AGUILERA Fighter (RCA)	+234
AVRIL LAVIGNE Losing Grip (Arista)	+230
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+222
MADONNA American Life (Maverick/WB)	+185
GOOD CHARLOTTE The Anthem (Epic)	+178
STACIE ORRICO Stuck (Forefront/Virgin)	+150
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+146
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+124
COLDPLAY Clocks (Capitol)	+116
TYRESE How You Gonna Act Like That (J)	+112
SIMPLE PLAN I'd Do Anything (Lava)	+107
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	+105
NAS I Can (Columbia)	+104
ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	+101
3 DOORS DOWN When I'm Gone (Republic/Universal)	+97
FRANKIE J. Don't Wanna Try (Columbia)	+96
AUDIOSLAVE Like A Stone (Interscope/Epic)	+93
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+93
GINUWINE Hell Yeah (Epic)	+74
LINKIN PARK Somewhere I Belong (Warner Bros.)	+67
T.A.T.U. Not Gonna Get Us (Interscope)	+61
LILLIX It's About Time (Maverick/Reprise)	+57




TEMMORA

"Try'n To Play A Playa"

R&R Indicator Debut

44



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ON THE RISE

ARTIST: **Androids**

LABEL: **Universal**

By **MIKE TRIAS** / ASSISTANT EDITOR



Thanks to a catchy, sing-along melody and an unforgettable concept, **The Androids** are poised to make themselves an international phenomenon. "Do It With Madonna" has already caught fire overseas and in their native Australia, and now the song that pays homage to Madonna's sexual appeal is about to hit stateside. Christina Aguilera, Pink, Britney Spears and Kylie Minogue are also subjects of discussion by The Androids, but their woman of choice is apparent in the lyrics: "I'd rather do it with Madonna/She's what a woman's supposed to be." And as for the novelty of the song, frontman, guitarist and co-writer of the tune Tim Henwood doesn't mind. "I think 'Madonna' is a really strong song," he says. "I'm really proud of it — great melody, good lyrics, cool riff. It's like a taste of all the ingredients that have been put into my brain."

The Androids were together less than a year before "Madonna" hit the stores and airwaves. So how did this immediate success come about? Henwood, guitarist Matt Tomlinson and drummer Marty Grech had played in various bands together over the years. Says Henwood, "We wanted to start up a band that we all wished we'd always been in." The three joined forces and, on Henwood's birthday last July, added bassist-guitarist Sam Grayson as the final piece of the puzzle.

In the beginning the band was self-financed. "We just wanted to record an album — we thought the rest would fall into place," remarks Henwood. And indeed it did. Pete Dacy, a producer of The Androids' self-titled album (along with Adrian Hannan), lifted the usual restrictions on bookings at his studio, allowing

the band to record without pressure. Management followed, when Dacy's partner, Keith Ridgway, heard the band. Dacy and Ridgway offered to manage the band and quickly found them a label deal.

Just two weeks after recording was finished, the breakneck pace continued as the quartet started filming the video for "Madonna." In the clip The Androids feature their own "special" versions of the pop divas they sing about, whom they observe from behind a one-way mirror in a police station setting. Hilarity ensues as the divas act out their roles, interact with each other in catty ways and even vogue to the music.

The Androids' self-titled debut features many hooky melodies that make for a good, solid pop album. Henwood says, "This is the album of my life, because it's the best songs and it's the best I'm singing and it's the best bunch of guys." Henwood wrote some of the songs on the album before the band came together, while others were written as The Androids merged onto the fast lane to stardom.

"I'm not too proud to ask for help," says Henwood of songwriting. "Usually, I realize I have taken songs as far as I can, and I'll ask my songwriting friends what they think. Sometimes they say it's great the way it is, and sometimes they offer suggestions that make the song better. This is usually how co-writes happen with me. I just want the song to be the best it can be."

ON THE RECORD

With **Jason Kidd**
PD, WKST/Pittsburgh



Pittsburgh is not just a rock town. It's also known for great pop and rhythmic music! Here are the hottest songs in the Burgh this week on WKST (96-1 KISS FM): "Ignition" by R. Kelly, "In da Club" by 50 Cent, "Sing for the Moment" by Eminem, "X Gon' Give It to Ya" by DMX, "Wanksta" by 50 Cent and "Angel" by Amanda Perez. ● Songs with big potential right now are "Breathe" by

Blu Cantrell, "Sick of Being Lonely" by Field Mob, "Somewhere I Belong" by Linkin Park and "I Can" by Nas. New records on KISS are "Get Busy" by Sean Paul, "The Jump Off" by Lil Kim, "I Know What You Want" by Busta Rhymes and Mariah Carey and "How You Gonna Act Like That" by Tyrese. ● If pop or dance does well in your market, Stacy Orrico, Coldplay's "Clocks" remix and La Bouche are showing some early potential as well. If those records take off, it could be an indication that the pendulum is beginning to swing back. Regardless, hits are hits. If balance records are hits with your audience, that's a great position to be in. But if they are not, I don't believe in playing them just for the sake of having balance. ● I think as long as you focus on your audience and live and breathe the music and the lifestyle, you'll win every time. Or at least you should! I'll let you know if that theory holds true once we get through this battle here.

It's a swap at the top! **3 Doors Down's** "When I'm Gone" (Republic/Universal) moves up 2-1* to take over first place on this week's R&R CHR/Pop chart. **50 Cent's** reign finally ends as "In da Club" (Shady/Aftermath/Interscope) falls to No. 2 ... **Evanescence** are certainly being lively! "Bring Me to Life" (Wind-up) cracks the top 10, climbing 14-8*. The song also scores Most Increased Plays honors this week with an additional 1,155 plays. Right behind it is **Christina Aguilera's** "Fighter" (RCA), which battles its way up 12-9* ... **Sean Paul's** "Get Busy" (40/VP/Atlantic) jumps 22-13* ... **Matchbox Twenty** break into the top 20 with "Unwell" (Atlantic), which moves 21-19* ... **Jennifer Lopez** should be happy: "I'm Glad" (Epic) is the biggest mover on the chart this week, vaulting 46-29* ... Programmers trust **Jewel's** "Intuition" (Atlantic): The song climbs 48-33* ... Most Added honors this week go to **T.A.T.U.** for "Not Gonna Get Us," which gets 38 adds ... Making their chart debuts this week are *American Idol's* **Kelly Clarkson** with "Miss Independent" (RCA) at No. 40, **Jason Mraz's** "The Remedy (I Won't Worry)" (Elektra/EEG) at No. 45 and **Lillix** with "It's About Time" (Maverick/Reprise) at No. 50.

— Keith Berman, Radio Editor

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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 4/25/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EVANESCENCE Bring Me To Life (Wind-up)	4.29	4.27	64%	7%	4.24	60%	7%
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4.24	4.23	68%	6%	4.18	68%	7%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.11	4.16	93%	24%	4.12	94%	25%
GOOD CHARLOTTE The Anthem (Epic)	4.06	4.01	84%	16%	3.88	83%	18%
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	4.03	3.95	80%	15%	3.95	76%	15%
STACIE ORRICO Stuck (Virgin)	3.98	3.99	60%	8%	3.98	55%	8%
EMINEM Sing For The Moment (Shady/Interscope)	3.94	3.81	90%	20%	3.88	90%	21%
CHRISTINA AGUILERA Fighter (RCA)	3.94	3.95	86%	13%	3.97	85%	10%
AVRIL LAVIGNE Losing Grip (Arista)	3.90	3.86	74%	14%	3.75	71%	13%
AVRIL LAVIGNE I'm With You (Arista)	3.85	3.82	98%	45%	3.73	97%	50%
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.85	3.67	76%	15%	3.94	72%	12%
TLC Damaged (Arista)	3.84	3.71	75%	12%	3.79	80%	13%
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.81	3.67	96%	29%	4.06	97%	23%
50 CENT In Da Club (Shady/Interscope)	3.75	3.67	93%	41%	3.84	93%	37%
CHRISTINA AGUILERA Beautiful (RCA)	3.74	3.61	100%	52%	3.85	100%	51%
AALIYAH Miss You (BlackGround/Universal)	3.72	3.61	86%	30%	3.66	90%	32%
KID ROCK/FISHERYL CROW Picture (Atlantic)	3.70	3.46	97%	46%	3.78	98%	49%
EMINEM Superman (Shady/Interscope/Interscope)	3.67	3.54	95%	37%	3.71	96%	38%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.65	3.52	99%	51%	3.85	99%	46%
R. KELLY Ignition (Jive)	3.62	3.42	83%	29%	3.58	81%	29%
SEAN PAUL Get Busy (VP/Atlantic)	3.53	3.42	69%	21%	3.65	66%	16%
T. A. T. U. All The Things She Said (Interscope)	3.52	3.54	92%	42%	3.31	90%	49%
NIVEA Don't Mess With My Man (Jive)	3.47	3.44	88%	43%	3.46	88%	44%
JENNIFER LOPEZ Fill Cool J All I Have (Epic)	3.44	3.37	97%	53%	3.47	97%	51%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.44	3.27	83%	35%	3.28	84%	39%
JA RULE/FASHANTI Mesmerize (Murder Inc./IDJMG)	3.43	3.33	93%	45%	3.52	93%	44%
GINUWINE Hell Yeah (Epic)	3.41	3.37	64%	19%	3.51	68%	19%
MISSY ELLIOTT/FLUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.33	3.38	87%	39%	3.48	89%	35%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.32	3.26	96%	57%	3.38	96%	54%
MADONNA American Life (Warner Bros.)	3.02		65%	21%	2.92	69%	23%

Total sample size is 537 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

LINKIN PARK Somewhere I Belong (Warner Bros.)
Total Plays: 804, Total Stations: 14, Adds: 1

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
Total Plays: 783, Total Stations: 47, Adds: 4

50 CENT 21 Questions (Shady/Aftermath/Interscope)
Total Plays: 686, Total Stations: 36, Adds: 11

JOHN MAYER Why Georgia (Aware/Columbia)
Total Plays: 680, Total Stations: 36, Adds: 0

SIMPLE PLAN Addicted (Lava)
Total Plays: 635, Total Stations: 59, Adds: 17

FABOLOUS FILIL' MO Can't Let You Go (Elektra/EEG)
Total Plays: 627, Total Stations: 38, Adds: 8

LIL' KIM The Jump Off (Queen Bee/Atlantic)
Total Plays: 556, Total Stations: 22, Adds: 0

THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)
Total Plays: 516, Total Stations: 54, Adds: 8

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)
Total Plays: 396, Total Stations: 28, Adds: 4

UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
Total Plays: 369, Total Stations: 16, Adds: 6

Songs ranked by total plays



A JAMAICAN ZOO Seen here is *The Z Morning Zoo* and the WHTZ (Z100)/New York staff, along with Lava recording artist Simple Plan, partying in Jamaica.



THE DONNAS TAKE IT OFF KYSR (Star 98.7)/Los Angeles Asst. PD/MD Chris Patyk hung out with Atlantic recording artists The Donnas after their performance at the El Rey Theater in Los Angeles.



SLOW-MOTION SUCCESS While promoting their new album, *Slow Motion Dream*, Capitol Recording artist Everclear have been making the rounds at many formats. Seen here (l-r) are Capitol Records' Joe Rainey, WWDC (DC101)/Washington MD LeeAnn Curtis, Everclear lead singer Art Alexakis, DC101 PD Buddy Rizer and Everclear's Greg Eklund and Craig Montoya.

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R&R, c/o Mike Davis: mdavis@radioandrecords.com

Stations and their adds listed alphabetically by market


<p>WFLY/Albany, NY VP/Prog.: Michael Morgan PD: Donnie Michaels MD: Ellen Rockwell 1 TAT.U. "Gonna" BECKY BARLING "Cobweb" FOO FIGHTERS "Times" LIAM LYNGH "Whatever" TROY'S "What"</p>	<p>WKZL/Canton, OH PD/M: John Stewart 1 LISA MARIE PRESLEY "Lights" 2 KELLY CLARKSON "Mess" TAT.U. "Gonna"</p>	<p>KKOM/Des Moines, IA PD: Greg Chance MD: Steve Jordan 1 WAYNE WONDER "Letting" BUSTA RHYMES/MARIAH "Know" LILUX "Time"</p>	<p>WDOJ/Green Bay, WI OM: Dan Stone MD: David Burns 10 R KELLY "Ignition" 9 EVANESCENCE "Lith" 7 GOOD CHARLOTTE "Arthem" 2 AVRIEL LAVIGNE "Losing" 1 TRAIN "Angels" SHANTI "Rock" SIMPLE PLAN "Addicted"</p>	<p>KSMB/Lafayette, LA PD: Gregg Novosad MD: Brian Ino 1 FOO FIGHTERS "Times" KELLY CLARKSON "Mess" JENNIFER LOVE HEWITT "Can" SIMPLE PLAN "Addicted"</p>	<p>WVAO/Morgantown, WV Dir./Prog.: Lucy Huff MD: Brian Ino FRANKIE J "Wanna" KELLY CLARKSON "Mess" TAT.U. "Gonna" DANNAS "Invited" FRANKIE J "Wanna" TAT.U. "Gonna"</p>	<p>WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Steve King MD: Paul Criz 12 SIMPLE PLAN "Addicted" KELLY CLARKSON "Mess" 50 CENT "21" 10 "Ent" TAT.U. "Gonna" TIM ARMY "Top" TROY'S "What"</p>	<p>KSJL/San Luis Obispo, CA PD: Craig Burnes MD: Craig Marshall JEWEL "Infection"</p>	<p>KRQQ/Tucson, AZ OM/MD: Steve King APD/MD: Ken Carr JASON MRAZ "Remedy" TROY'S "What"</p>
<p>WKFF/Albany, NY PD: Bob Dawes 2 50 CENT "21"</p>	<p>WRZE/Cape Cod, MA PD/M: Shane Blue 23 KELLY CLARKSON "Mess" 50 CENT "21" BUSTA RHYMES/MARIAH "Know" JASON MRAZ "Remedy"</p>	<p>WORO/Detroit, MI PD: Alex Tear APD: Jay Towers MD: Keith Curry 21 "SCENT" 1 ASHANTI "Rock" KELLY CLARKSON "Mess"</p>	<p>WKZL/Greensboro, NC PD: Jeff McHugh APD: Terrie Knight MD: Wendy Gatin LISA MARIE PRESLEY "Lights" MERCY ME "Imagine"</p>	<p>WLAN/Lancaster, PA PD: Michael McCoy APD: J.L. Bosch MD: Holly Love 1 TAT.U. "Gonna" 1 JEWEL "Infection" SNOWP DOGG "Beautiful" TROY'S "What"</p>	<p>WVXN/Myrtle Beach, SC PD: Wally B. FRANKIE J "Wanna" KELLY CLARKSON "Mess" TAT.U. "Gonna" TYRESE "Gonna" WAYNE WONDER "Letting"</p>	<p>WFHM/Providence, MA PD: Jim Reitz APD: Christine Fox MD: David Duran 1 LILUX "Time" 1 TAT.U. "Gonna" COLORPLAY "Clocks" FABOLOUS F.L.M. MO "Can" AUTUMN HAWK "Whatcha"</p>	<p>WAEV/Savannah, GA PD/MD: Chris Alan AUDIOSLAVE "Stone" AVRIEL LAVIGNE "Losing" TAT.U. "Gonna"</p>	<p>KHTT/Tulsa, OK OM: Tod Tucker PD: Carly Rush APD: Matt The Brat MD: Eric Tyler BECKY BARLING "Cobweb" FABOLOUS F.L.M. MO "Can" TRAIN "Angels" TROY'S "What" AMANDA PREZ "Lil"</p>
<p>WQXI/Alexandria, LA PD: Ron Roberts SUGAR RAY "Bartender" 1 TAT.U. "Gonna" TROY'S "What"</p>	<p>KZIA/Cedar Rapids, IA PD/M: Eric Hanson 3 KELLY CLARKSON "Mess" 1 SEAN PAUL "Busy" 1 TAT.U. "Gonna" AUDIOSLAVE "Stone"</p>	<p>WQIQ/Detroit, MI DM/MD: Dom Theodore MD: Beau Daniels 3 SNOWP DOGG "Beautiful" ASHANTI "Rock" SIMPLE PLAN "Addicted"</p>	<p>WERO/Greenville, NC PD: Tony Banks APD/MD: Chris Mann JENNIFER LOPEZ "Glad" THIRD EYE BLIND "Stealer"</p>	<p>WZZL/Lansing, MI PD/MD: Dave B. Goode TRAIN "Angels" WAYNE WONDER "Letting"</p>	<p>WVWV/Nashville, TN PD: Marco 31 KELLY CLARKSON "Mess" 10 50 CENT "21" 13 TAT.U. "Gonna"</p>	<p>WPRO/Providence, RI OM: Ron St. Pierre PD: Tony Bristol APD/MD: Davy Morris 8 UNCLE KRACKER "Dirt" 3 SEAN PAUL "Busy" 2 FRANKIE J "Wanna" TAT.U. "Gonna"</p>	<p>WBEB/Quad Cities, IA-IL No Adds</p>	<p>WWKZ/Tupelo, MS PD/MD: Rick Stevens 2 CHRISTINA AGUILERA "Fighter" 1 TAT.U. "Gonna"</p>
<p>WAEB/Allentown, PA PD: Laura St. James MD: Mike Kelly 3 TAT.U. "Gonna" 2 MADONNA "American" 1 AUDIOSLAVE "Stone"</p>	<p>WSSX/Charleston, SC OM/MD: Mike Edwards TAT.U. "Gonna" THIRD EYE BLIND "Bleeder"</p>	<p>WVTV/Elmira-Croton, NY PD/MD: Mike Stoeber APD: Brian Stoff 17 JOHN MAVER "Georgia" 1 LISA MARIE PRESLEY "Lights" 4 SNOWP DOGG "Beautiful" 1 SIMPLE PLAN "Addicted" TAT.U. "Gonna"</p>	<p>WRHT/Greenville, NC APD: Bender MD: Blake Larson 6 KELLY CLARKSON "Mess" FABOLOUS F.L.M. MO "Can" MERCY ME "Imagine" RACHEL FARRIS "Get" TAT.U. "Gonna"</p>	<p>WLKX/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WBLW/Nassau-Suffolk, NY OM: Nancy Cambino PD: J.J. Rice APD/MD: Al Levine 4 R. KELLY "Ignition" FRANKIE J "Wanna" JAY-Z "Escape" LILUX "Time" SIMPLE PLAN "Addicted"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVFN/Savannah, GA DM/MD: John Thomas MD: Dylan 12 CREED "Breach" UNCLE KRACKER "Dirt"</p>	<p>WWSK/Tyler-Longview, TX PD: Lucy Lamy 1 JAY-Z "Escape" 1 TAT.U. "Gonna" WAYNE WONDER "Letting"</p>
<p>KPRF/Amarillo, TX PD/MD: Marshall Blewitt 50 CENT "21" JENNIFER LOPEZ "Glad" TAT.U. "Gonna"</p>	<p>WVSR/Charleston, WV OM: Jeff Whitehead PD: Chris Carmichael MD: Apollo RACHEL FARRIS "Get" SIMPLE PLAN "Addicted" TROY'S "What"</p>	<p>WVNY/Elimira-Croton, NY PD/MD: Mike Stoeber APD: Brian Stoff 17 JOHN MAVER "Georgia" 1 LISA MARIE PRESLEY "Lights" 4 SNOWP DOGG "Beautiful" 1 SIMPLE PLAN "Addicted" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>KFRK/Lincoln, NE PD: Sonny Valentine APD: Larry Freeze MD: Adam Michaels KELLY CLARKSON "Mess"</p>	<p>WKCI/New Haven, CT PD: Danny O'Brien MD: Kerry Collins 4 R. KELLY "Ignition" SIMPLE PLAN "Addicted" 4 LILUX "Time" 3 UNCLE KRACKER "Dirt" 1 FRANKIE J "Wanna" TAT.U. "Gonna"</p>	<p>WVBT/Savannah, GA DM/MD: John Thomas MD: Dylan 12 CREED "Breach" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVBT/Savannah, GA DM/MD: John Thomas MD: Dylan 12 CREED "Breach" UNCLE KRACKER "Dirt"</p>
<p>KGOT/Anchorage, AK PD: Bill Stewart 7 WAYNE WONDER "Letting" 5 MATCHBOX TWENTY "Loves"</p>	<p>WVNS/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>XHTQ/El Paso, TX PD/MD: Francisco Aguirre FRANKIE J "Wanna" REMY "Shaker" WHITNEY HOUSTON "One"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>KLAL/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WKSZ/Appleton, WI OM: Greg Gell PD: Dayton Kane APD/MD: Heidi No Adds</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WVVC/Atlanta, GA PD: Dan Bowen APD: J.R. Ammons MD: Michael Chase 15 UNCLE KRACKER "Dirt" 14 JENNIFER LOVE HEWITT "Can" DANIEL BEDINGFIELD "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WVWC/Atlanta, GA OM/MD: Dylan Sprague MD: Jeff Miles Dir./Prog.: Leslie Farris 1 GOOD CHARLOTTE "Arthem" WHITNEY HOUSTON "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WVWF/Atlanta, GA Dir./Prog.: Leslie Farris 1 GOOD CHARLOTTE "Arthem" WHITNEY HOUSTON "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
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<p>WVWF/Atlanta, GA Dir./Prog.: Leslie Farris 1 GOOD CHARLOTTE "Arthem" WHITNEY HOUSTON "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WVWF/Atlanta, GA Dir./Prog.: Leslie Farris 1 GOOD CHARLOTTE "Arthem" WHITNEY HOUSTON "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>
<p>WVWF/Atlanta, GA Dir./Prog.: Leslie Farris 1 GOOD CHARLOTTE "Arthem" WHITNEY HOUSTON "One"</p>	<p>WVOC/Charlotte, NC OM/MD: John Reynolds MD: Keith Reynolds 1 SEAN PAUL "Busy"</p>	<p>WRTE/Erie, PA PD: Jeff Hurley APD/MD: Karen Black 6 JENNIFER LOPEZ "Glad" 3 50 CENT "21" TAT.U. "Gonna"</p>	<p>WVBT/Greenville, SC PD: Nikki Hite APD/MD: Tim No Adds</p>	<p>WKLI/Little Rock, AR OM/MD: Randy Cain APD: Ed Johnson MD: Sydney Taylor 10 FOO FIGHTERS "Times" 1 TAT.U. "Gonna" 50 CENT "21" SUGAR RAY "Bartender" TROY'S "What"</p>	<p>WKLF/Lexington-Fayette, KY OM: Barry Fox PD/MD: Eddie Rupp ASHANTI "Rock" WHITNEY HOUSTON "One"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>	<p>WVON/Nashville, TN PD: Rick Davis 5 GUNWINE "That" 1 LISA MARIE PRESLEY "Lights" UNCLE KRACKER "Dirt"</p>

*** Monitored Reporters**
183 Total Reporters

130 Total Monitored

53 Total Indicator
52 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
KRRG/Laredo, TX





Here Are Your Nominees

Radio programmers and record executives work under stressful conditions. They put their personal lives on hold to dedicate their entire lives to their jobs in the music industry. And why do they do all this hard work? Well, for no other reason than to be nominated for an R&R Industry Achievement Award (bet you thought I was going say something else). Yes, ladies and gentlemen, it's that time again, when you vote on the cream of the crop to determine who gets the awards.

You'll find a ballot with this week's issue. Fill it out, stick it in the envelope included and mail it as soon as possible. It must arrive no later than Friday, May 9. We will announce the winners on June 20, at the R&R Convention at the Beverly Hilton Hotel in Beverly Hills, CA. For convention registration, hotel rooms and further details, go to www.radioandrecords.com.

STATION OF THE YEAR



WJMN/Boston



KPWR/Los Angeles



KGGI/Riverside



WPGC/Washington



WQHT/New York



KMEL/San Francisco

LABEL OF THE YEAR

PLATINUM

Arista
Atlantic
Epic
Interscope/
Geffen/A&M
Island Def
Jam Music
Group
Universal

GOLD

Artemis
ARTISTdirect
DreamWorks
Koch
Robbins
TVT

PROGRAM DIRECTOR OF THE YEAR



Mark Adams
KXJM/Portland, OR



Tracy Cloherty
WQHT/New York



Kid Curry
WPOW/Miami



Jessie Duran
KGGI/Riverside



Orlando
WLLD/Tampa

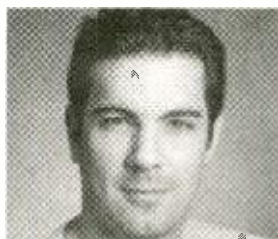


Jimmy Steal
KPWR/Los Angeles

LABEL EXECUTIVE OF THE YEAR



Gary Marella
Universal



John McMann
Atlantic



Liz Pokora
Epic



Rick Sackheim
Arista



Motti Shulman
Island Def Jam Music Group



John Strazza
Jive

MUSIC DIRECTOR OF THE YEAR



Jazzy Jim Archer
KMEL & KYLD/
San Francisco



Beata
WLLD/Tampa



E-Man
KPWR/Los Angeles



Eddie Mix
WPOW/Miami



Tony Tecate
KFSM/Sacramento



Chris Tyler
WJMN/Boston

PERSONALITY/SHOW OF THE YEAR



Star & Buc Wild
WQHT/New York



Big Boy
KPWR/Los Angeles



The Playhouse
KXJM/Portland, OR



Donnie Simpson
WPGC/Washington



T-Man
KUBE/Seattle



Eddie & JoBo
WBBM-FM/Chicago

R&R CHR/RHYTHMIC TOP 50

Powered By



April 25, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	5230	-304	734760	16	79/1
3	2	SEAN PAUL Get Busy (40/40/VP/Atlantic)	5214	+376	701004	11	80/1
2	3	R. KELLY Ignition (Jive)	4993	-103	586597	19	76/0
4	4	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	4989	+279	718106	11	76/0
6	5	50 CENT 21 Questions (Shady/Aftermath/Interscope)	4820	+598	732428	7	77/0
5	6	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	4501	+269	632631	10	77/0
7	7	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3969	+148	583542	14	73/0
8	8	NAS I Can (Columbia)	3605	-12	523957	11	72/0
9	9	GINUWINE Hell Yeah (Epic)	3006	-65	355011	14	66/0
10	10	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2921	-106	382343	13	75/0
11	11	TYRESE How You Gonna Act Like That (J)	2437	-283	354269	20	70/0
12	12	AALIYAH Miss You (BlackGround/Universal)	2401	-207	311571	22	69/0
14	13	B2K Girlfriend (Epic)	2218	-61	269588	10	69/0
15	14	FRANKIE J. Don't Wanna Try (Columbia)	2087	+54	219725	9	48/0
18	15	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	2044	+241	218344	7	53/0
13	16	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1984	-579	379547	12	68/0
21	17	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1922	+187	237795	6	50/1
28	18	DA BRAT In Love Wit Chu (So So Def/Arista)	1739	+548	172555	5	67/7
22	19	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1720	+61	132435	10	62/3
19	20	NELLY Pimp Juice (Fo' Reel/Universal)	1676	-73	151146	7	68/0
31	21	PANJABI MC Beware Of The Boys (Sequence)	1512	+456	304271	3	28/11
17	22	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1508	-353	129129	18	59/0
16	23	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	1494	-401	175835	18	68/0
26	24	WAYNE WONDER No Letting Go (VP/Atlantic)	1467	+153	245632	19	59/5
20	25	50 CENT Wanksta (Shady/Interscope)	1379	-370	148465	20	50/0
29	26	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1354	+166	178680	8	53/1
30	27	TALIB KWELI Get By (Rawkus/MCA)	1351	+221	163440	6	59/1
24	28	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	1324	-183	165441	13	47/0
25	29	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	1293	-141	185032	10	51/0
23	30	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	1242	-313	118335	17	62/0
27	31	EMINEM Superman (Shady/Aftermath/Interscope)	1095	-161	126426	16	54/0
35	32	MONICA So Gone (J)	1022	+291	152296	2	59/4
34	33	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1021	+255	190703	3	56/4
45	34	R. KELLY Snake (Jive)	949	+393	202022	2	29/25
46	35	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	895	+389	223189	2	22/16
42	36	JENNIFER LOPEZ I'm Glad (Epic)	882	+267	117127	2	42/4
39	37	HITMAN SAMMY SAM Step Daddy (Universal)	816	+172	67995	3	38/3
32	38	BONE THUGS-N-HARMONY Home (Ruthless/Epic)	812	-96	68147	5	39/0
44	39	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	770	+194	83059	4	49/2
43	40	BONECRUSHER Never Scared (Arista)	749	+167	119945	4	35/5
37	41	DJ KAY SLAY Too Much For Me (Columbia)	654	-59	96752	4	35/1
38	42	KEITH MURRAY Yeah Yeah U Know It (Def Jam/IDJMG)	650	-32	83895	6	36/0
36	43	JUSTIN TIMBERLAKE Cry Me A River (Jive)	565	-160	70409	18	36/0
Debut	44	50 CENT F/NOTORIOUS B.I.G. Realist Nigga (Shady/Interscope)	538	+88	160422	1	2/0
Debut	45	MISSY ELLIOTT Pussycat (Elektra/EEG)	534	+146	89370	1	6/3
49	46	LYRIC Hot & Tipsy (J)	529	+42	30578	3	31/0
-	47	JAHEIM Put That Woman First (Divine Mill/WB)	510	+45	95277	3	20/1
47	48	CHOPPA Choppa Style (No Limit/Universal)	492	-9	44000	14	19/0
41	49	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	455	-173	53235	12	46/0
40	50	MARQUES HOUSTON That Girl (Interscope)	434	-203	56694	11	36/0

Most Added®

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	49
LATIF I Don't Want To Hurt You (Motown)	27
KILEY DEAN Make Me A Song (Beatclub/Interscope)	26
R. KELLY Snake (Jive)	25
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	16
PANJABI MC Beware Of The Boys (Sequence)	11
CHINGY Right Thurr (Priority/Capitol)	11
GINUWINE In Those Jeans (Epic)	8
DA BRAT In Love Wit Chu (So So Def/Arista)	7
WAYNE WONDER No Letting Go (VP/Atlantic)	5
BONECRUSHER Never Scared (Arista)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+598
DA BRAT In Love Wit Chu (So So Def/Arista)	+548
PANJABI MC Beware Of The Boys (Sequence)	+456
R. KELLY Snake (Jive)	+393
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	+389
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+376
MONICA So Gone (J)	+291
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+279
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+269
JENNIFER LOPEZ I'm Glad (Epic)	+267

New & Active

KILEY DEAN Make Me A Song (Beatclub/Interscope) Total Plays: 366, Total Stations: 30, Adds: 26
DRU HILL I Love You (Def Soul/IDJMG) Total Plays: 358, Total Stations: 26, Adds: 0
FLOETRY Say Yes (DreamWorks) Total Plays: 344, Total Stations: 30, Adds: 3
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (TVT) Total Plays: 301, Total Stations: 12, Adds: 0
RATED R In Here Ta Nite (2-4-1/Universal) Total Plays: 294, Total Stations: 25, Adds: 2
DA ENTOURAGE Bunny Hop (Universal) Total Plays: 274, Total Stations: 18, Adds: 3
CHINGY Right Thurr (Priority/Capitol) Total Plays: 269, Total Stations: 21, Adds: 11
MADONNA American Life (Maverick/WB) Total Plays: 243, Total Stations: 8, Adds: 0
MO THUGS F/FELICIA & LAYZIE... All Life Long (D3) Total Plays: 197, Total Stations: 15, Adds: 0

Songs ranked by total plays

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

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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.

Fat Joe & Huey Dunbar

"Chasing Papi"

Most Added!! Out of the Box!!

KBMB KCAQ KHTN KISV KKFR KKWD KMEL KNDA KSEQ
KXHT KXJM KYLD KYLZ KYWL KZFM WPOW WWBZ

From the motion picture soundtrack "Chasing Papi" in stores now!

Contact: Gabriel Buitrago (305) 695-3679

Sony DISCOS

April 25, 2003

RANK ARTIST TITLE LABEL

- 1 **50 CENT** 21 Questions (*Shady/Aftermath/Interscope*)
- 2 **SEAN PAUL** Get Busy (*VP/Atlantic*)
- 3 **SNOPP DOGG** Beautiful (*Doggy Style/Priority/Capitol*)
- 4 **50 CENT** In Da Club (*Shady/Aftermath/Interscope*)
- 5 **FABOLOUS f/LIL' MO** Can't Let You Go (*Elektra/EEG*)
- 6 **JAY-Z** Excuse Me Miss (*Roc-A-Fella/IDJMG*)
- 7 **LIL' KIM** The Jump Off (*Queen Bee/Undeas/Atlantic*)
- 8 **PANJABI MC** Beware Of The Boys (*Sequence*)
- 9 **BUSTA RHYMES f/MARIAH CAREY...** I Know What You Want (*J*)
- 10 **NAS** I Can (*Columbia*)
- 11 **2PAC** Still Ballin' (*Amaru/Tha Row/Interscope*)
- 12 **JOE BUDDEN** Pump It Up (*Def Jam/IDJMG*)
- 13 **GINUWINE** Hell Yeah (*Epic*)
- 14 **B2K** Girlfriend (*Epic*)
- 15 **R. KELLY f/BIG TIGGER** Snake (*Jive*)
- 16 **R. KELLY** Ignition (*Jive*)
- 17 **LIL' KIM f/50 CENT** Magic Stick (*Queen Bee/Atlantic*)
- 18 **JAY-Z** Stop (*Roc-A-Fella/IDJMG*)
- 19 **WAYNE WONDER** No Letting Go (*VP/Atlantic*)
- 20 **BABY** What Happened To That Boy? (*Cash Money/Universal*)
- 21 **TALIB KWELI** Get By (*Rawkus/Priority*)
- 22 **DA BRAT** I'm In Love With You (*So So Def/Arista*)
- 23 **50 CENT f/NOTORIOUS B.I.G.** Realist Nigga (*Shady/Aftermath/Interscope*)
- 24 **LIL' JON & EASTSIDE BOYZ** Get Low (*TVT*)
- 25 **LIL' MO f/FABOLOUS** 4Ever (*Elektra/EEG*)
- 26 **DJ KAY SLAY** Too Much For Me (*Columbia*)
- 27 **BONECRUSHER** Never Scared (*So So Def/Arista*)
- 28 **KEITH MURRAY** Yeah Yeah U Know It (*Def Jam/IDJMG*)
- 29 **DMX X Gon' Give It To Ya** (*Ruff Ryders/IDJMG*)
- 30 **CHOPPA** Choppa Style (*No Limit/Universal*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19/03.



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PHAT MIX SIX

- LUMIDEE** Never Leave You (*Straight Face/Universal*)
- DIPLOMATS** Dipset Anthem (*Roc-A-Fella/IDJMG*)
- LOON f/P. DIDDY & KELIS** How You Want That (*Bad Boy/Universal*)
- ASHANTI** Rock Wit U (*Murder Inc./IDJMG*)
- KILEY DEAN** Make Me A Song (*Beat Club/Interscope*)
- R. KELLY** Snake (*Jive*)



I only have a few joints I'm feeling. I got this record by Lumidee that's kinda hot, called "Never Leave You" (Straight Face/Universal). It got instant phones and is a club banger from jump. Another one is, of course, "Magic Stick" (Queen Bee/Atlantic) by Lil Kim featuring 50 Cent. That joint is a no-brainer. And R. Kelly's "Snake" (Jive) is straight heat that will do well at radio.

— DJ Buck, WWKX/Providence



I can't understand a damn word on Panjabi MC's "Beware of the Boys" (Sequence), but from what I gather it spells "hit"! Ashanti's "Rock Wit U" (Murder Inc./IDJMG) is a guarantee like a Lakers four-peat. Wayne Wonder's "No Letting Go" is another pick. Vegas is lovin' the whole dancehall movement, and this record is a necessity in the crates right next to Sean Paul! Big shouts to my man Jose, and special love to big Tarik for stoppin' through Vegas and not losing a dime at the tables!

— Jeff G, KVEG/Las Vegas



POWER 106 IN LAS VEGAS KPWR/Los Angeles radio listeners had a chance to hang out with morning man Big Boy and the rest of the crew in Lost Wages, a.k.a. Las Vegas. It was a star-studded affair at the Hard Rock Hotel and Casino. Pictured here are Atlantic recording artist Lil Kim and Elektra recording artist Fabolous.



LATIF

"I DON'T WANNA HURT YOU"

MAJOR MARKETS ON EARLY!:

- XHTZ/San Diego 40x
- KYLD/SF
- WWKX/Providence
- KSFM/Sacramento 15x
- KMEL/SF 20x
- KXJM/Portland
- KVEG/Vegas 16x
- KGGI/Riverside

NEW THIS WEEK:

- KKFR KUBE KTTB KLUC KDDB KBOS KDON KPRR KKXX KDGS
- WWBZ KYWL KOHT WXIS KQBT KBMB KWNZ KWYL KNDA and more

"Look for Latif to be the next star . . . great song!"
—Jazzy Jim, APD/KMEL-KYLD

#2 MOST ADDED THIS WEEK!



ON THE RECORD

This Week's Hottest Music Picks

Puerto Rico

MD, KOHT/Tucson

Kiley Dean's "Make Me a Song" (Beat-club/Interscope): Love the Timbo beat and the nice little tribute to Aaliyah. Good song.

Joe Budden's "Pump It Up" (Spit/IDJMG): This guy has skills.

Missy Elliott featuring Jay-Z's "Back in the Day" (Gold Mind/Elektra/EEG): Great album with another great song. I love the whole old-school feel to it.

Jessie Duran

PD, KGGI/Riverside

Lil Kim featuring 50 Cent's "Magic Stick" (Queen Bee/Atlantic): Who needs singles rights these days?

Chingy's "Right Thurr" (Priority/Capitol): This is developing. It's a tight song.

Lauren Michaels

MD, KKKX/Bakersfield

Panjabi MC featuring Jay-Z's "Beware of the Boys" (Sequence): This song is getting some serious phones!

Lil Kim featuring 50 Cent's "Magic Stick": I played this song for our night *New Music Whoa Call*. This song got 100% whoas! That *never* happens! And come on, now — 50 is in it.

Ashanti's "Rock Wit U" (Murder Inc./IDJMG): I just heard it today and am putting it in tonight! Another hit for Ashanti!

Frank E.D.

PD, KMRK/Midland-Odessa, TX

Panjabi MC featuring Jay-Z's "Beware of the Boys": Damn, this song is *hot*!

Bonecrusher's "Never Scared" (So So Def/Arista): This truly is one tough joint!

Monica featuring Missy Elliott's "So Gone" (J): I didn't know Monica could get ghetto; she has a smooth track with a bit of edge. Great record.

Chris Tyler

MD, WJMN/Boston

R. Kelly featuring Big Tigger's "Snake" (Jive): This song is hot to death! I expect it to be a very big song here at WJMN/Boston!

Fabulous featuring Ashanti's "Into You"

(Elektra/EEG): I'm a very big fan of this song. The females should eat this one up. Great hook!

Mr. Easy's "Drive Me Crazy" (Independent): I've said it before, and I'll say it again: The reggae sound works here in Boston. If it works for you, definitely check this one out.

Missy Elliott featuring Jay-Z's "Back in the Day": Can Missy produce a bad song? I doubt it! Here is hit No. 3 off the album!

Kiley Dean's "Make Me a Song": A new artist who deserves some attention! I think it will take a while to call out, but it's hard to deny how bangin' this song is.

Karen Wild

MD, KUBE/Seattle

Fabulous featuring Ashanti's "Into You": A full-time power new. Phones are on *fire*!

Lil Kim featuring 50 Cent's "Magic Stick": The beat is heat, the hook is catchy and — hello — 50 Cent is in it!

Monica featuring Missy Elliott's "So Gone": Ms. Thang is all grown up and speaking her mind over the Missy Elliott production.

Zac Davis

PD, WBVD/Melbourne

50 Cent's "P.I.M.P." (Shady/Aftermath/Interscope): It has a great Florida feel with the steel drums. I don't how it will do everywhere, but it's definitely the right joint for us.

Lil Kim featuring 50 Cent's "Magic Stick": Off the hook! 50 Cent has the Midas touch!

Fabulous featuring Ashanti's "Into You": Props to Eric and KUBE for finding this record. I like it a lot. It reminds me of Tamia's "So Into You" and her fine-looking self! Grant Hill is one lucky gimp — oops, I mean *pimp*! Anyway, Fab's new record is tight.

Picazzo

Asst. PD/MD, KISV/Bakersfield

Cadillac Tah's "I Gotcha Ma" (Murder Inc./IDJMG): In the same vein as the Ja Rule and Ashanti duets. Very radio-friendly.

Chingy's "Right Thurr": This is the shit! Kicked ass on J Reed's *Battle of the Jams* all week long!

Panjabi MC featuring Jay-Z's "Beware of the Boys": Just waiting for someone to come forward with the official dance moves!

Nathan Reed

PD, WRCL/Portland, ME

R. Kelly featuring Big Tigger's "Snake": Requesting after two weekends in the mix. Gonna be huge!

Foxy Brown's "I Need a Man" (Violator/IDJMG): Everybody at Club 93-7 liked this song as soon as they heard it. It's getting listener love after two weeks.

Monica featuring Missy Elliott's "So Gone": *Phones!*

Genuwine's "Hell Yeah (Remix)" (Epic): If you don't have this in rotation — get it!

Kevin Akitake

KXME/Honolulu

JS' "Ice Cream" (DreamWorks): Hot, hot ladies' joint! Can't wait to get this in rotation. I bet it'll burn up the phones.

LL Cool J's "Amazin'" (Def Jam/IDJMG): Just can't stop The Neptunes.

Bobby Ramos

PD, KPRR/EI Paso

Chingy's "Right Thurr": This track is going to be a sick hit!

Joe Budden's "Pump It Up" (Def Jam/IDJMG): Undeniably reacting on the phones. The more you listen, the more you like.

Kiley Dean's "Make Me a Song": Timbaland dropped the beats and her Aaliyah-style vocals take over. Gonna be large!

John E. Kage

MD, KQKS/Denver

Chingy's "Right Thurr": Nelly's sound, Ludacris' production and No. 1 phones at KQKS (KS 107-5)/Denver.

R. Kelly featuring Big Tigger's "Snake": Good stories where I network. Should be another hit for R. Kelly.

Fabulous featuring Ashanti's "Into You": We've been playing this for a long time, and it's been a top five phone and call-out record. Bigger for KS 107-5 than the first single.

Marcel Thornton

PD, WDHT/Dayton, OH

JS' "Ice Cream": Damn, Robert, *damn!* Baby featuring Toni Braxton's "Baby You Can Do It" (Cash Money/Universal): This one takes me back and keeps me up to speed at the same time.

Hitman Sammy Sam's "Step Daddy" (Universal): Kinda feelin' this one for the warm weather. Damn, am I actually typing this?

Tony Tecate

Asst. PD/MD, KSFN/Sacramento

Lumidee's "Never Leave You" (Straight Face): This is different. I'm feeling this, and the hook is easy to learn! Go find it — I dare you!

Tyrese's "Signs of Love Making" (J): Holy s**t, this is a hit! I can't say enough about this record! *Scorpio!*

Smilez And Southstar's "Now That You're Gone" (ARTISTdirect): Nice followup. This should hit home for a lot of people! Big shout-out to my boy Dakari. Keep them coming!

Kiley Dean's "Make Me a Song": This freaked me out at first, 'cuz shorty sounds just like Aaliyah and is singing the hook to "Rock the Boat"! But I guess if it's cool with Timbo, Missy and Aaliyah's fam, it's all good for me!

Loon's "How You Want That" (Bad Boy/Universal): We have waited long enough. I think we have something with this one!

Mark Adams

PD, KXJM/Portland, OR

Kylie Dean's "Make Me a Song": Hot cut, but it makes you miss Aaliyah even more.

Lil Kim featuring 50 Cent's "Magic Stick": Already starting to blow up.

Chingy's "Right Thurr": Hot-azz mix-show cut. Jumpin' off in the clubs for us.

Choppa's "Choppa Style" (No Limit/Universal): Same deal. One of the most reactive club and mix-show records we're on.

Keith Murray's "Yeah Yeah You Know It" (Def Jam/IDJMG): Sounds hot on the air.

Don't Miss The One Great Industry Event Of The Year!

R&R convention: 2003

★ The Beverly Hilton Hotel ★ Beverly Hills, California ★

June 19-21

Register Now!! www.radioandrecords.com



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/25/03

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 12+ CHR/Rhythmic songs for the week ending 4/25/03.

Total sample size is 516 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Jonell LABEL: Def Jam/IDJMG



With "Round and Round," the lead single off Hi-Tek's debut solo album, Shannon Jonell Shows instantly created a buzz for herself as the woman with the hypnotic voice.

As a University of Cincinnati student, Jonell approached producer Hi-Tek at a club. "He told me to sing a song in his ear right there on the dance floor, so I sang him the first verse of a song I had just written called 'Round and Round,'" recalls Jonell.

Now, Jonell returns to present her debut single proper, "So Wassup," featuring Redman. The cut, produced by The Drop Squad, employs a simple, catchy beat and is the first single from her upcoming album, Know Me.







Reporters

- List of reporters and their stations across various markets including Albuquerque, Atlanta, Baltimore, Boston, Charlotte, Chicago, Dallas, Denver, Detroit, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, Montgomery, Nashville, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Providence, Raleigh, Reno, Sacramento, Salt Lake City, San Diego, San Francisco, San Jose, San Luis Obispo, Santa Rosa, Seattle, Springfield, Tampa, Tucson, Washington, Wichita, and Youngstown.

* Monitored Reporters 91 Total Reporters 81 Total Monitored 10 Total Indicator 9 Current Indicator Playlists

Cast Your Vote For Urban's Best!

Once again this year we are proud to recognize the R&R Industry Achievement Awards nominees from the Urban radio and record communities. This week all eligible R&R subscribers will have the opportunity to vote using the final ballot included with their paper. We encourage you to look over the ballot and cast your vote. The winners will be announced at this year's R&R Convention, June 19-21 at the Beverly Hilton Hotel in Beverly Hills.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WVEE/Atlanta	 WGCI-FM/Chicago	PLATINUM	GOLD
 WERQ/Baltimore	 KKBT/Los Angeles	Arista	ARTISTdirect
 WQUE/New Orleans	 WKYS/Washington	Atlantic	Artemis
		Columbia	DreamWorks
		Def Jam/Def Soul	Koch
		Epic	TVT
		Universal	

PROGRAM DIRECTOR OF THE YEAR



Terri Avery
WPEG/Charlotte

Tony Brown
WVEE/Atlanta

Skip Cheatham
KKDA/Dallas

Golden Boy
WUSL/Philadelphia

Michael Saunders
WWPR/New York

Elroy Smith
WGCI/Chicago

PROMOTION EXECUTIVE OF THE YEAR



Lisa Ellis
Columbia

CeCe McClendon
Arista

Benny Pough
MCA

Rodney Shealey
Epic

Johnnie Walker
Def Jam/Def Soul

Ken Wilson
J

MUSIC DIRECTOR OF THE YEAR



Koa Koa Thai
WFUN/St. Louis

Tiffany Green
WGCI/Chicago

Kris Kelley
WJLB/Detroit

Dorsey Fuller
KKBT/Los Angeles

Nate Quick
WPEG/Norfolk

Deneen Womack
WBLS/New York

PERSONALITY/SHOW OF THE YEAR



Steve Harvey
KKBT/Los Angeles

Ed Lover & Doctor Dre
WWPR/New York

Neke
WERQ/Baltimore

Frank Ski
WVEE/Atlanta

Greg Street
KKDA/Dallas

Wendy Williams
WBLS/New York

Commitment To Excellence

The R&R Industry Achievement Awards recognize radio stations, record companies and record executives for their commitments to excellence. Once again this year R&R subscribers have selected the six finalists in each of the Urban AC radio and label categories. Don't forget to fill out the ballot included with this week's R&R. Send it back as soon as possible to ensure that your vote is counted. Awards will be handed out June 20 during the awards ceremony at R&R Convention 2003 at the Beverly Hilton Hotel in Beverly Hills.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WVAZ/Chicago	 KMJQ/Houston	PLATINUM	GOLD
 WHQT/Miami	 WQQK/Nashville	Arista	DreamWorks
 WDAS-FM/Philadelphia	 WMMJ/Washington	Columbia	Golden Boy
		Elektra	Peak
		Epic	Shanachie
		J	
		Motown	

PROGRAM DIRECTOR OF THE YEAR



Toya Beasley
WRKS/New York

Kathy Brown
WMMJ/Washington

Carl Conner
KMJQ/Houston

DC
WQQK/Nashville

Jay Dixon
WBHK/Birmingham

Kim Johnson
WZAK/Cleveland

LABEL EXECUTIVE OF THE YEAR



Don Eason
MCA

Cynthia Johnson
J

Waymon Jones
Warner Bros.

Larry Khan
Jive

Michelle Madison
Elektra

Maurice Warfield
Epic

MUSIC DIRECTOR OF THE YEAR



Sam Choice
KMJQ/Houston

Eileen Collier
KJMS/Memphis

Joann Gamble
WDAS/Philadelphia

Julie Gustines
WRKS/New York

Mike Chase
WMMJ/Washington

Karen Vaughn
WHQT/Miami

PERSONALITY/SHOW OF THE YEAR



Jeff Foxx
WRKS/New York

John Monds
WHUR/Washington

Larry Jones
KMJQ/Houston

Gary Shepherd
WDAS/Philadelphia

O'Neil Stevens
WMXD/Detroit

Theo
KHHT/Los Angeles

R&R URBAN TOP 50

April 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	SEAN PAUL Get Busy (40/40/VP/Atlantic)	3214	+313	491261	11	65/0
1	2	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3160	+7	500597	13	64/0
5	3	BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	3004	+169	461119	11	65/0
7	4	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2882	+401	474928	7	65/0
2	5	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	2863	-265	469431	13	63/0
4	6	50 CENT In Da Club (Shady/Aftermath/Interscope)	2549	-321	415934	16	64/0
6	7	LIL' KIM The Jump Off (Queen Bee/Atlantic)	2492	-80	313623	12	65/0
11	8	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	2420	+354	374125	10	61/0
9	9	NAS I Can (Columbia)	2398	+96	337393	11	62/0
8	10	R. KELLY Ignition (Jive)	2094	-286	344423	26	64/0
13	11	FLOETRY Say Yes (DreamWorks)	1963	+104	299728	12	63/0
14	12	JAHEIM Put That Woman First (Divine Mill/WB)	1870	+83	305196	8	61/0
10	13	TYRESE How You Gonna Act Like That (J)	1838	-311	322050	23	63/0
12	14	AALIYAH Miss You (BlackGround/Universal)	1771	-178	286460	22	15/0
15	15	WAYNE WONDER No Letting Go (VP/Atlantic)	1689	-90	249269	18	61/0
16	16	B2K Girlfriend (Epic)	1673	+14	216661	9	58/0
19	17	MONICA So Gone (J)	1501	+346	209407	4	63/1
17	18	RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	1466	+80	230265	7	56/1
18	19	GINUWINE Hell Yeah (Epic)	1263	-122	171743	13	59/0
22	20	LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	1248	+145	179150	8	55/3
20	21	BONECRUSHER Never Scared (Arista)	1216	+72	162082	7	57/0
25	22	NELLY Pimp Juice (Fo' Reel/Universal)	1052	+66	140112	6	51/0
31	23	HITMAN SAMMY SAM Step Daddy (Universal)	993	+168	98926	3	43/5
27	24	MISSY ELLIOTT Pussycat (Elektra/EEG)	982	+84	172738	5	2/0
29	25	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	965	+85	125852	4	53/1
30	26	HEATHER HEADLEY I Wish I Wasn't (J)	904	+76	117217	6	51/0
21	27	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	902	-233	107763	17	53/0
36	28	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	847	+155	103443	4	41/1
24	29	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	823	-240	104190	17	55/0
34	30	DRU HILL I Love You (Def Soul/IDJMG)	804	+82	119328	5	54/1
26	31	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	740	-179	95175	16	50/0
37	32	TALIB KWELI Get By (Rawkus/MCA)	719	+48	104669	5	46/2
28	33	JUSTIN TIMBERLAKE Cry Me A River (Jive)	699	-198	100939	15	47/0
38	34	702 I Still Love You (Motown)	696	+37	127795	5	33/0
44	35	R. KELLY Snake (Jive)	630	+174	126741	2	5/3
47	36	DA BRAT In Love Wit Chu (So So Def/Arista)	602	+194	67291	2	49/3
39	37	CHOPPA Choppa Style (No Limit/Universal)	575	-39	64114	14	24/0
32	38	2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	558	-217	68003	7	42/0
33	39	NIVEA Laundromat (Jive)	525	-220	79284	16	53/0
Debut	40	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	494	+104	68537	1	3/0
Debut	41	PANJABI MC Beware Of The Boys (Sequence)	492	+133	94680	1	1/1
35	42	MARQUES HOUSTON That Girl (Interscope)	480	-227	81363	14	38/0
Debut	43	JUSTIN TIMBERLAKE Rock Your Body (Jive)	478	+197	80041	1	37/0
45	44	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	478	+22	35562	3	35/1
50	45	CHINGY Right Thurr (Priority/Capitol)	476	+85	64315	2	40/9
42	46	MARY J. BLIGE Hooked (MCA)	460	-63	35358	5	1/0
Debut	47	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	458	+83	80137	1	0/0
46	48	DJ KAY SLAY Too Much For Me (Columbia)	457	+34	56950	2	44/0
48	49	PAYBACK Things U Do (Innovative)	452	+46	45923	2	28/0
43	50	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	443	-79	41689	10	38/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
GINUWINE In Those Jeans (Epic)	47
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	34
LATIF I Don't Want To Hurt You (Motown)	32
CHINGY Right Thurr (Priority/Capitol)	9
MOBB DEEP Double Shots (Loud/Columbia)	7
FIELD MOB All I Know (MCA)	6
HITMAN SAMMY SAM Step Daddy (Universal)	5
LIL' MO F/FABOLOUS 4 Ever (Elektra/EEG)	3
DA BRAT In Love Wit Chu (So So Def/Arista)	3
E-40 One Night Stand (Sick Wid' It/Jive)	3
R. KELLY Snake (Jive)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT 21 Questions (Shady/Aftermath/Interscope)	+401
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+354
MONICA So Gone (J)	+346
SEAN PAUL Get Busy (40/40/VP/Atlantic)	+313
EMINEM F/50 CENT/B. RHYMES Hail... (Shady/Aftermath/Interscope)	+206
JUSTIN TIMBERLAKE Rock Your Body (Jive)	+197
DA BRAT In Love Wit Chu (So So Def/Arista)	+194
R. KELLY Snake (Jive)	+174
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)	+169
HITMAN SAMMY SAM Step Daddy (Universal)	+168

New & Active

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown) Total Plays: 423, Total Stations: 28, Adds: 0
LSG F/LOON Just Friends (Elektra/EEG) Total Plays: 312, Total Stations: 26, Adds: 0
LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT) Total Plays: 291, Total Stations: 18, Adds: 1
NOVEL Peach (Rawkus) Total Plays: 279, Total Stations: 22, Adds: 1
FIELD MOB All I Know (MCA) Total Plays: 262, Total Stations: 37, Adds: 6
LYRIC Hot & Tippy (J) Total Plays: 206, Total Stations: 23, Adds: 0
DA ENTOURAGE Bunny Hop (Universal) Total Plays: 202, Total Stations: 19, Adds: 1
PLAYA Never Too Late (BlackGround/Universal) Total Plays: 185, Total Stations: 27, Adds: 2
MC LYTE Ride Wit Me (SGI/CMM/iMusic) Total Plays: 185, Total Stations: 14, Adds: 0
D'MELLO F/MOBB DEEP Best Love Story (Warner Bros.) Total Plays: 184, Total Stations: 19, Adds: 0

Songs ranked by total plays

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67 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * OM/MD: Sugar Bear APD: Marie Cristal 11 TANTO METRO... "Honey" GINUWINE "Jeans" HITMAN SAMMY SAM "Daddy" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>KTCX/Beaumont, TX * OM: Jim West PD: Al Payne 6 GINUWINE "Jeans" 1 PLAYA "Late" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WJZ/Cincinnati, OH * PD: Terri Thomas 23 HITMAN SAMMY SAM "Daddy" 2 GINUWINE "Jeans" CHINGY "Right"</p>	<p>WJMN/Dothan, AL OM/MD: JR Wilson MD: Jamar Wilson 5 GINUWINE "Jeans" 5 LATIF "Hurt"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 19 R. KELLY "Snake" 16 MONICA "Gone" 11 LIL' KIM F/50 CENT "Magic" 10 CHINGY "Right"</p>	<p>WHRK/Memphis, TN * OM/MD: Nate Bell APD: Eileen Collier MD: Devin Steel 15 GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WDKX/Rochester, NY * OM/MD: Andre Marcel MD: Kala O'Neal GINUWINE "Jeans" LATIF "Hurt" MOBB DEEP "Shots" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WFUN/St. Louis, MO * APD: Craig Black MD: Koa Koa Thai 14 HITMAN SAMMY SAM "Daddy" 4 R. KELLY "Snake" 2 DA BRAT "Love"</p>
<p>KBCE/Alexandria, LA APD/MD: Dell Banks LATIF "Hurt" PLAYA "Late"</p>	<p>WJZD/Biloxi-Gulfport, MS * OM/MD: Rob Neal MD: Tabari Daniels GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WENZ/Cleveland, OH * PD: Kim Johnson MD: Eddie Bauer 5 CHINGY "Right" RON ISLEY FR. KELLY "What"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 2 GINUWINE "Jeans" 1 MOBB DEEP "Shots" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>KRRQ/Lafayette, LA * PD/MD: John Kinnit 3 GINUWINE "Jeans" BENZINO "Would" LATIF "Hurt" MOBB DEEP "Shots" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WEDR/Miami, FL * OM/MD: Cedric Hollywood No Adds</p>	<p>WOWI/Norfolk, VA * OM/MD: Daisy Davis APD/MD: Michael Mauzone No Adds</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 1 HITMAN SAMMY SAM "Daddy" LATIF "Hurt" STAGGA LEE "Roll"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 2 SMILEZ AND SOUTHSTAR "Gone" 1 DAVID BANNER... "Like" FIELD MOB "Know" GINUWINE "Jeans" LATIF "Hurt"</p>
<p>KEDG/Alexandria, LA OM/MD: Jay Stevens MD: Wade Hampton LATIF "Hurt"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 11 TALIB KWELI "Get" 11 R. KELLY "Snake"</p>	<p>WHXT/Columbia, SC * PD: Chris Connors APD: Harold Banks MD: Shanik Mincie GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/MD: Chris Ryan GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WQHH/Lansing, MI * No Adds</p>	<p>WKKV/Milwaukee, WI * PD: Ronn Scott MD: Doc Love No Adds</p>	<p>KVSP/Oklahoma City, OK * OM/MD: Terry Monday MD: Eddie Brasco GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 2 LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone" GINUWINE "Jeans"</p>	<p>WTMP/Tampa, FL MD: Big Money Ced 26 50 CENT "21" 9 LATIF "Hurt"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 25 AX "Dream" 10 CHINGY "Right" 5 TALIB KWELI "Get" 2 FIELD MOB "Know"</p>	<p>WBK/Bufalo, NY * PD/MD: Chris Reynolds GINUWINE "Jeans"</p>	<p>WVDM/Columbia, SC * PD/MD: Mike Love APD: Vernessa Pendergrass 3 PETEY PABLO "That" GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland No Adds</p>	<p>WBTF/Lexington-Fayette, KY * PD/MD: Jay Alexander DA ENTOURAGE "Bunny" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone" GINUWINE "Jeans"</p>	<p>WBLX/Mobile, AL * PD/MD: Myronda Reuben 2 CHINGY "Right" GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WUSL/Philadelphia, PA * PD: Glenn Cooper MD: Coka Lani AMD: Cosmic Kev 2 LATIF "Hurt" 1 GINUWINE "Jeans"</p>	<p>KDKS/Shreveport, LA * PD/MD: Quenn Echols 8 PLAYA "Late" 1 GINUWINE "Jeans" DA BRAT "Love" E-40 "Stand" FIELD MOB "Know" LATIF "Hurt" LIL' JON... "Games" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nick G. 1 GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>
<p>WVEE/Atlanta, GA * OM/MD: Tony Brown APD/MD: Tasha Love No Adds</p>	<p>WWW/Charleston, SC * OM/MD: Terry Base MD: Yonni O'Donohue 54TH PLATOON "She" E-40 "Stand" GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WFKE/Columbus, GA PD: Michael Soul 8 GINUWINE "Jeans" 5 SMILEZ AND SOUTHSTAR "Gone" 3 LATIF "Hurt"</p>	<p>WJMZ/Greenville, SC * PD/MD: Doug Davis GINUWINE "Jeans" LATIF "Hurt"</p>	<p>KIPR/Little Rock, AR * OM/MD: Joe Booker 15 SMILEZ AND SOUTHSTAR "Gone" GINUWINE "Jeans" LATIF "Hurt"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott MD: Michael Long 67 50 CENT "21" 3 GINUWINE "Jeans" DA ENTOURAGE "Bunny" LATIF "Hurt" MOBB DEEP "Shots"</p>	<p>WAMD/Pittsburgh, PA * Interim PD/MD: DJ Boogie 1 SMILEZ AND SOUTHSTAR "Gone" GINUWINE "Jeans" LATIF "Hurt" TYRESE "Signs"</p>	<p>KJMM/Tulsa, OK * OM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 2 SMILEZ AND SOUTHSTAR "Gone" GINUWINE "Jeans" LATIF "Hurt"</p>	<p>WJWB/Jacksonville, FL * PD: Mike Williams MD: G-Wiz GINUWINE "Jeans"</p>
<p>WFXA/Augusta, GA * OM/MD: Ron Thomas APD: Mojo 9 CHINGY "Right" 8 SMILEZ AND SOUTHSTAR "Gone" 2 GINUWINE "Jeans"</p>	<p>WPEG/Charlotte, NC * OM/MD: Terri Avery APD/MD: Nate Quick 27 GINUWINE "Jeans"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 11 JOE BUDDEN "Pump" E-40 "Stand" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WJMI/Jackson, MS * OM/MD: Stan Branson GINUWINE "Jeans" LATIF "Hurt" MOBB DEEP "Shots" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 21 MACK 10 "Lights" 1 GINUWINE "Jeans"</p>	<p>WUBT/Nashville, TN * 11 MONICA "Gone" GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WQOK/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander 23 NOVEL "Peach" GINUWINE "Jeans"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Aniese BUSTA RHYMES/MARIAH "Know" LATIF "Hurt"</p>	<p>WJWB/Jacksonville, FL * PD: Mike Williams MD: G-Wiz GINUWINE "Jeans"</p>
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nightrain 16 FIELD MOB "Know" 8 CHINGY "Right" GINUWINE "Jeans" LATIF "Hurt" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic DA MRS "Frontline" GINUWINE "Jeans" LATIF "Hurt" MOBB DEEP "Shots" SMILEZ AND SOUTHSTAR "Gone" TAMIA "Missing"</p>	<p>KKDA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatham No Adds</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lil' Homie CHINGY "Right" GINUWINE "Jeans" LATIF "Hurt" MOBB DEEP "Shots" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 12 SMILEZ AND SOUTHSTAR "Gone" 5 GINUWINE "Jeans" FIELD MOB "Know"</p>	<p>KNOU/New Orleans, LA * PD: Lamonda Williams GINUWINE "Jeans" SMILEZ AND SOUTHSTAR "Gone"</p>	<p>WBTJ/Richmond, VA * PD: Aaron Maxwell MD: Mike Street No Adds</p>	<p>WKYS/Washington, DC * PD: Darryl Hucabay MD: P-Stew GINUWINE "Jeans"</p>	<p>WJWB/Jacksonville, FL * PD: Mike Williams MD: G-Wiz GINUWINE "Jeans"</p>
<p>WERQ/Baltimore, MD * APD/MD: Neke At Night 10 R. KELLY "Snake" 7 HITMAN SAMMY SAM "Daddy" 4 LIL' MO F/FABOLOUS "Ever"</p>	<p>WGCI/Chicago, IL * OM/MD: Elroy Smith APD/MD: Tiffany Green 12 R. KELLY "Heart" 12 FLOETRY "Getting" ASHANTI "Rock" PANJABI MC "Boys" SMOKIE NORFUL "Now"</p>	<p>WDTJ/Detroit, MI * PD: Lance Patton MD: Spudd 11 LIL' MO F/FABOLOUS "Ever" 8 DRU HILL "Love" 1 GINUWINE "Jeans"</p>	<p>WJBT/Jacksonville, FL * PD: Mike Williams MD: G-Wiz GINUWINE "Jeans"</p>	<p>WFXM/Macon, GA OM/MD: Ralph Meachum 6 LATIF "Hurt"</p>	<p>WQUE/New Orleans, LA * OM: Carla Boatner PD: Angela Watson No Adds</p>	<p>WCDX/Richmond, VA * PD: Terry Foxx MD: Reggie Baker DA BRAT "Love" GINUWINE "Jeans"</p>	<p>WVPR/New York, NY * PD: Michael Saunders MD: Mara Melendez 16 LUMIDEE "Leave" GINUWINE "Jeans"</p>	<p>WRHH/Richmond, VA * PD: J.D. Kunes MD: Alvin "Big Nat" Smalls 1 LIL' MO F/FABOLOUS "Ever" CHINGY "Right" FIELD MOB "Know"</p>

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



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VIVIAN GREEN Emotional Rollercoaster (Columbia)	971
FIELD MOB Sick Of Being Lonely (MCA)	699
ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	493
MUSIQ Dontchange (Def Soul/IDJMG)	405
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	405
50 CENT Wanksta (Shady/Interscope)	376
LL COOL J Luv U Better (Def Jam/IDJMG)	366
JAHEIM Fabulous (Divine Mill/WB)	348
NELLY Air Force Ones (Fo' Reel/Universal)	332
SEAN PAUL Gimme The Light (40/40/VP/Atlantic)	325
AALIYAH I Care 4 U (BlackGround)	321
DRU HILL I Should Be... (Def Soul/IDJMG)	314
LUDACRIS Move Bitch (Def Jam South/IDJMG)	282
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	270
GINUWINE Stingy (Epic)	262
ASHANTI Baby (Murder Inc./IDJMG)	223
N.O.R.E. Nothin' (Def Jam/IDJMG)	214
TRICK DADDY Thug Holiday (Slip 'N Slide/Atlantic)	209
BUSTA RHYMES Make It Clap (J)	190

Indicator

Most Added*

LATIF I Don't Want To Hurt You (Motown)
GINUWINE In Those Jeans (Epic)
CHINGY Right Thurr (Priority/Capitol)
50 CENT 21 Questions (Shady/Aftermath/Interscope)
SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)
MONICA So Gone (J)
PLAYA Never Too Late (BlackGround/Universal)
BUSTA RHYMES & MARIAH CAREY I Know What You Want (J)
DA ENTOURAGE Bunny Hop (Universal)
LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)
MOBB DEEP Double Shots (Loud/Columbia)
R. KELLY Snake (Jive)

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ON THE RECORD

Lamonda Williams
PD, KNOU/New Orleans



Can Nelly be four for four? I think so. Let's take a look at *Nellyville's* hit ratio. "Hot in Herre" — bona fide smash. "Dilemma" — home run. "Air Force Ones" — another strong hit delivered by the platinum-seller. • And now we have "Pimp Juice." It's a different kind of Nelly record — slow out of the gate, but no doubt infectious, even for the non-believer. Admittedly, my ears were slow to hear this one, but today I find myself singing: "Stand on my left, boo/Cuz I know you ain't right/You want my pimp juice." • Women and men both have passion for this record. At KNOU (Hot 104.5) it is one of New Orleans' top 10 most requested songs of the week — every week! The track? A midtempo, throwback, old-school groove that's perfect for Nelly's slick, pimpalicious lyrical contribution. It's hip-hop, but it's vintage '70s, bell-bottoms-and-afros, Bishop Don Juan R&B. Hear this record in the car, and I guarantee you're leaning to the side in your ride, digging the scene with a gangsta lean. • "Pimp Juice" is definitely a summer breakout single, so I think you need to let it loose. Can Nelly truly be four for four? I believe so. *Country Grammar* has sold 10 million, and *Nellyville* is five-times platinum. Um, yeah that would be a strong indicator that "Pimp Juice" has serious hit potential. • I don't know much about Cornell Haynes Jr.'s record as a slugger other than the fact he played in high school and was pro material, but what I do know is that Nelly is one of today's most successful hitmakers, and his "Pimp Juice" is a home run that looks like its outta herre!

Sean Paul moves 3-1* at Urban with "Get Busy" (VP/Atlantic) as **Snoop Dogg** (Doggy Style/Priority/Capitol) retains his bullet but slips 1-2* ... **50 Cent** is back in the top five with "21 Questions" (Shady/Aftermath/Interscope). Looks like he's headed for another No. 1 ... **Fabulous** is now top 10 with "Can't Let You Go" (Elektra/EEG), which moves 11-8* ... **Hitman Sammy Sam** surges eight, going 31-23* with "Step Daddy" (Universal) ... **R. Kelly** moves 44-35* with "Snake" (Jive) ... **Da Brat** is this week's biggest mover, climbing 47-36* with "In Love Wit Chu" (So So Def/Arista) ... Two solid debuts this week: **Lil Jon** enters at 40* with "Get Low" (TVT), and **Panjabi MC** enters at 41* with "Beware of the Boys" (Sequence) ... **Tyrese** is No. 1 at Urban AC again with "How You Gonna Act Like That" (J). Labelmate **Heather Headley** vaults 12-7* with "I Wish I Wasn't" ... **Whitney Houston** debuts at 23* with "Try It on My Own" (Arista).



— Kashon Powell, Urban Editor

PHUNDAMENTALLY phat

ARTIST: **Hitman Sammy Sam**

LABEL: **Universal**

By **KASHON POWELL** / URBAN EDITOR



Hitman Sammy Sam has been blowing up the airwaves lately, but don't think this cat is a newcomer to the game. The Atlanta native with the deep, raspy voice has been spitting rhymes throughout the South since the late '80s. He made a name for himself in the underground with his gritty voice long before DMX was DMX and Ja Rule was Ja Rule. What sets Hitman Sammy Sam apart from the aforementioned baritone ballers are the comedic stylings of his lyrics. After over a decade of hard work and releasing seven albums, the Hitman is getting a shot at the big time. He was signed to Universal Records just last month, after the label caught wind of his independent album, *One Way End*, and now he's finally making it to the national stage with "Step Daddy."

"Step Daddy" is one of those rare songs that is fun in its content and also makes you want to get on the dance floor. The cut interpolates and samples the classic hit "Double Dutch Bus" and is currently on the rise on both R&R's Urban and Rhythmic charts, landing at No. 23* and No. 37*, respectively, this week. Says Hitman Sammy Sam about the single that started out as a regional smash, "The song started out as a joke. It really started to get big because everyone can relate to it."

"Step Daddy" is a tongue-in-cheek tune that runs like an argument between a stepfather and his kids. The children (whose voices make up just as much of the soundscape as Hitman Sammy Sam's) ultimately get the best of the rapper. No matter how hard he tries to get the upper hand, the young ones' tireless energy and persistence win out in the end. "You ain't my daddy!" retort the children, and they even go into a verse of the nursery rhyme "Itsy Bitsy Spider" in similarly mocking fashion.

"The whole song is truth," remarks the Hitman. "I have nieces and nephews who really say things like this." Hitman Sammy Sam's 10-year-old niece is featured on the cut, and she even provided the lyrics to some of the comebacks.

The clip for "Step Daddy" is hitting video outlets now. Directed by Lenny Bass, it stars John Witherspoon as the Step Daddy, along with Hitman Sammy Sam and more children than you can keep track of. The outrageous video depicts Witherspoon trying to lay down the law in his own house, yet failing miserably.

Hitman Sammy Sam's album *The Step Daddy*, which drops April 29, also features a lot of up-and-coming local talent, including Kizzy Rock, Nature Boy and Ms. Flawless, who plays the part of the children's mother on the response song to "Step Daddy." As far as his approach to music on this album, especially in its comedic sensibilities, Hitman Sammy Sam says, "I just like to see people happy and dancing. This music is for everybody."

TELL US WHAT YOU THINK!

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Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher 3 JEFFREY OSBORNE "Rest"	WVAZ/Chicago, IL * PD: Elroy Smith APD: Armando Rivera No Adds	WDFW/Ft. Lauderdale, FL * PD: Jerold Jackson R KELLY "Leave"	KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels 4 JEFFREY OSBORNE "Rest" 3 DRU HILL "Love"	WRBV/Macon, GA PD/MD: Lisa Charles DRU HILL "Love" EARTH, WIND & FIRE "Way" JAHEIM "Woman"	WQOK/Nashville, TN * PD/MD: D.C. 6 R KELLY "Leave" 5 WHITNEY HOUSTON "Own" 4 CHICO DEBARGE "Together" 1 JEFFREY OSBORNE "Rest" EARTH, WIND & FIRE "Way"	WCFB/Orlando, FL * DM/MD: Steve Holbrook MD: Joe Davis EARTH, WIND & FIRE "Way"	KMJM/St. Louis, MO * DM/MD: Chuck Atkins 41 R KELLY "Leave" 1 DONNIE "Cloud" DRU HILL "Love"
KQXL/Baton Rouge, LA * DM: Don Gosselin PD/MD: Mya Vernon 1 JEFFREY OSBORNE "Rest" DRU HILL "Love" EARTH, WIND & FIRE "Way"	WZAK/Cleveland, OH * PD: Kim Johnson MD: Bobby Rush 1 GEORGE DUKE "Guess"	WFLM/Ft. Pierce, FL * DM: Mike James PD/MD: Tony Bear 12 DONNIE "Cloud" 8 D'NEELO FAMOBB DEEP "Rest" 7 JEFFREY OSBORNE "Rest" 7 R KELLY "Leave" DRU HILL "Love"	KNEK/Lafayette, LA * PD/MD: John Kinnit DRU HILL "Love" JEFFREY OSBORNE "Rest" R KELLY "Leave"	KJMS/Memphis, TN * DM/MD: Nate Bell APD/MD: Eileen Collier No Adds	WYBC/New Haven, CT * DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds	WDAS/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburro MD: Joann Gamble No Adds	WLWH/Savannah, GA PD: Gary Young 13 DEBORAH COX "Part"
WBHK/Birmingham, AL * PD: Jay Dixon APD/MD: Darryl Johnson No Adds	WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor 1 JEFFREY OSBORNE "Rest" DRU HILL "Love" R KELLY "Leave"	WQMG/Greensboro, NC * PD: Alvin Stowe No Adds	KVGS/Las Vegas, NV * PD/MD: Tony Rankin 4 R KELLY "Leave" 1 JEFFREY OSBORNE "Rest"	WHQT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 16 R KELLY "Leave"	WYLD/New Orleans, LA * DM: Carla Boatner PD/MD: Aaron "A.J." Apple No Adds	WFXC/Raleigh-Durham, NC * DM/MD: Cy Young APD/MD: Jodi Berry R KELLY "Leave"	WIMX/Toledo, OH * DM/MD: Rocky Love MD: Denise Brooks 5 JEFFREY OSBORNE "Rest" 3 DONNIE "Cloud" DRU HILL "Love"
WMGL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker 1 JEFFREY OSBORNE "Rest" DRU HILL "Love" R KELLY "Leave"	WAGH/Columbus, GA PD: Hastheba MD: Ed Lewis No Adds	KNJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice No Adds	KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 7 JEFFREY OSBORNE "Rest" 6 R KELLY "Leave" 1 DRU HILL "Love" 1 DONNIE "Cloud"	WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones 14 SMOKIE NORFUL "Now" 13 R KELLY "Leave"	WYLD/New Orleans, LA * DM: Carla Boatner PD/MD: Aaron "A.J." Apple No Adds	WKJS/Richmond, VA * DM/MD: Kevin Gardner 1 R KELLY "Leave" KELLY PRICE "Proposed"	WHUR/Washington, DC * PD/MD: David A. Dicklison 6 JEFFREY OSBORNE "Rest" 6 QUEEN LATIFAH "Rest" DRU HILL "Love" WHITNEY HOUSTON "Own"
WBAV/Charlotte, NC * DM/MD: Terri Avery 1 JEFFREY OSBORNE "Rest" DRU HILL "Love" EARTH, WIND & FIRE "Way" R KELLY "Leave"	WMBX/Detroit, MI * PD: Jamilah Muhammad APD: Onell Stevens MD: Sheila Little No Adds	WTKL/Indianapolis, IN * DM/MD: Brian Wallace MD: Garth Adams R KELLY "Leave"	KHHT/Los Angeles, CA * PD: Michelle Santuosso 17 SNOOP DOGG "Beautiful"	WMCS/Milwaukee, WI DM: Steve Scott PD/MD: Tyrone Jackson 5 EARTH, WIND & FIRE "Way" 5 R KELLY "Leave" 5 DONNIE "Cloud" 5 DRU HILL "Love" 5 JEFFREY OSBORNE "Rest"	WYLD/New Orleans, LA * DM: Carla Boatner PD/MD: Aaron "A.J." Apple No Adds	WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 1 JEFFREY OSBORNE "Rest" DRU HILL "Love"	WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase 3 CHICO DEBARGE "Together" 2 R KELLY "Leave"
WLOV/Chattanooga, TN * PD/MD: Sam Terry 5 JEFFREY OSBORNE "Rest" 1 R KELLY "Leave" DRU HILL "Love"	WUKS/Fayetteville, NC * PD/MD: Garrett Davis MD: Calvin Pee DRU HILL "Love"	WOKI/Jackson, MS * PD/MD: Stan Branson 10 DRU HILL "Love" 1 JEFFREY OSBORNE "Rest" DONNIE "Cloud"	KJLH/Los Angeles, CA * PD/MD: Andrea Russell JEFFREY OSBORNE "Rest" R KELLY "Leave"	WDLT/Mobile, AL * PD: Steve Crumley MD: Kathy Barlow EARTH, WIND & FIRE "Way" JEFFREY OSBORNE "Rest" R KELLY "Leave"	WVSV/Norfolk, VA * PD/MD: Michael Mavzone No Adds	WVBL/Norfolk, VA * DM: Don London PD/MD: DC No Adds	WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase 3 CHICO DEBARGE "Together" 2 R KELLY "Leave"

48 Total Reporters
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And The Nominees Are....

It's that time of year again — time for you to honor the best in Country radio and records by casting your vote for the 2003 R&R Achievement Awards.

On this page are the final nominees in each of the Country categories (the original nomination ballot went out a few weeks ago, you'll recall). Once again this year we're asking you to determine the winners. Elsewhere in this issue is the final ballot eligible subscribers will use to cast their votes. So, without further ado, the 2003 R&R Industry Achievement Awards finalists in Country are....

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
 WPOC/Baltimore	 KPLX/Dallas	Arista	Audium
 WSSL/Greenville, SC	 WFMS/Indianapolis	BNA	Broken Bow
 WIVK/Knoxville	 WKKO/Toledo	Capitol	Curb
		MCA	DreamWorks
		Mercury	Dualtone
		RCA	Lyric Street

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Coyote Calhoun
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Michael Hammond
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Clay Hunnicutt
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Scott Lindy
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Bruce Logan
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Jay McCarthy
WWYZ/Hartford & WPKX/
Springfield, MA

LABEL EXECUTIVE OF THE YEAR



Tom Baldrice
BNA

Scott Borchetta
DreamWorks

Carson James
Curb

Bobby Kraig
Arista

Michael Powers
UMG/Nashville

Mike Wilson
RCA

MUSIC DIRECTOR OF THE YEAR



Colleen Addair
WIVK/Knoxville

Cody Alan
KPLX/Dallas

Tonya Campos
KZLA/Los Angeles

Eddie Foxx
WKDF/Nashville

Jay Roberts
WQYK & WYUU/Tampa

Angie Ward
WTQR/Greensboro

PERSONALITY/SHOW OF THE YEAR



Big D & Bubba
WYNK/Baton Rouge

Laurie De Young
WPOC/Baltimore

Tim Hattrick & Willy D. Loon
KNIX/Phoenix

Gerry House
WSIX/Nashville

Skip Mahaffey
WQYK/Tampa

Tony Randall & Kris
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An Underground Effort

Nashville Underground celebrates singer-songwriters

Nashville Underground was founded in 1999 by songwriter Chuck Cannon and his wife, singer-songwriter Lari White, as a way to turn the traditional record label-artist relationship on its head, and the company is proving its ability to do just that with its third release, *NU3*. The project emphasizes the work of the best female singer-songwriters in Nashville today.

White knows a little something about how things get done at major record labels, having put out four albums on RCA and another on Lyric Street, with which she parted company four years ago. Now, as co-owner of Nashville Underground, she's learned a little something about how things get done at small labels, and she says that the two environments are very different.

Artist-Friendly

First off, Nashville Underground is not designed to be a big profit model. "It is actually designed to be just the opposite," White says. "We want to experiment and test the traditional record-label model. We asked ourselves, 'How artist-friendly can we get and still survive?'"

"It's a long-term project. We got the company started with a little chunk of capital, knowing that it was going to be a labor of love."

That love is for the talent of songwriters in the Nashville community who don't always get recognition as artists. "The goal is to showcase and, more significantly, to archive this community in one place under a name or brand that, over the years, becomes recognized as the place to find hit songwriter-artists," White says.



Lari White

To that end she and Cannon started approaching friends in that community and sharing the idea. "Many of them had always wanted to make a record, but it just never came together," White says.

The couple drafted a simple agreement for the artists that allows them to own their masters, receive top-shelf royalty rates as writers and publishers and have the freedom of nonexclusivity. "This was like a spark of incentive



Nashville Underground

to say, 'C'mon, let's get in the studio and see what happens,'" White explains.

Cream Of The Crop

Cannon and White started working with people who have track records of big hits as songwriters. "There are plenty of people who say, 'I write the songs, but I don't sing them,'" White says. "But Nashville Underground focuses on the songwriters who are also artists. You're

"We want to experiment and test the traditional record-label model. We asked ourselves, 'How artist-friendly can we get and still survive?'"

going, 'Hey, why didn't you make that record?' Several of them are artists who have or had record deals.

"This artist roster is hitting on all cylinders. They write, play, produce and sing. It's really the cream of the crop, and they are excellent artists in addition to great writers. We wanted to create a place where these artists' performances could be found."

The result was the Sampler Series, which includes songwriters singing one of their biggest hits and one original song that has not been recorded by another artist. White insists that this is not a tool to get other artists to record the previously unheard material.

"We wanted to give these artists a chance to showcase a song that will probably never get cut by anyone else because it is so unique to them as an artist," she says. "I never thought that the second track would be a pitching tool."

"That's not to say that some of those won't be cut, but from the beginning the intent was to show the

depth of the artist. Here's a totally commercial hit song next to an incredibly profound piece of art."

If You Build It...

Making art is not known to be a lucrative business, but White maintains that making tons of money is not the goal of Nashville Underground. "The music business has been very, very good to us, and we had finished building our studio," she says.

"We said, 'We are not getting into the studio business, but we can create a place for artists where, if you need a studio, a place to play, you can come in and not worry about the clock ticking.' We wanted to win the confidence of artists and get them excited about making their own music."

Besides the startup cash, White and Cannon haven't put any more money into the venture. "The company has generated enough revenue to always make the next project and grow a little bit," she says.

For the second CD, the company paid to send two trios of artists on a West Coast tour and a tour of Northeast markets. "It's slow and small, but there has been growth every year," White says. "The philosophy has always been like *Field of Dreams*: If we build it, they will come."

Ladies Third

The third CD Nashville Underground has released is the company's first theme project, celebrating the contributions of female songwriters. The CD features Beth Nielsen Chapman singing her Faith Hill hit "This Kiss," along with Tia Sellers performing "I Hope You Dance," Angela Kaset doing "Something in Red," Jill Colucci singing "No One Else on Earth," Mary Ann Kennedy performing "Safe in the Arms of Love" and Gretchen Peters doing "Independence Day."

This is only the first of what could be several themed records. White says, "From the beginning we've talked about how cool it would be to do a 'Master's Edition' with people who have maintained their greatness over the years, or an 'L.A. Connection' with artists who work in Nashville and L.A."

Nashville Underground is putting a bigger promotional push behind this new project, including a round of artist performances and

partnerships with retailers. It is currently negotiating with Ryko Distribution for this project and for White's own project, *Green-Eyed Soul*, which is being released on her own label, Skinny White Girl Records.

White says her new CD has more of a retro, R&B sound. "I have been looking into the independent scene, like so many other artists," she says. "That presents a nice set of challenges, too, but I feel that's probably where I'm going to be happiest and enjoy being an artist more."

For now, she says, "I feel so for-

"There are plenty of people who say, 'I write the songs, but I don't sing them.' But Nashville Underground focuses on the songwriters who are also artists."

fortunate to be able to make a living making music at all. It's such a strange time in the music business in general. There's some pretty rough road ahead for the industry, but what's on the other side is worth being optimistic about."

White believes the future will bring a simpler business model to the industry. "There will be a more direct path from artist to music lover, with more flexibility for the consumer," she says.

TALK BACK TO R&R!

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

Call me at

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REGIONAL PROMOTER OF THE YEAR



Enzo De Vincenzo
MCA



Jeri Detweiler
Arista



Suzanne Durham
DreamWorks



Karen McGuire
Curb



Pat Surnegie
Mercury



Christian Svendsen
BNA

R&R COUNTRY TOP 50

April 25, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DARRYL WORLEY Have You Forgotten (DreamWorks)	18445	-78	6402	-46	9	148/0
2	2	KENNY CHESNEY Big Star (BNA)	16679	+1074	5848	+336	16	148/0
4	3	TIM MCGRAW She's My Kind Of Rain (Curb)	15015	+499	5363	+151	16	148/0
3	4	ALAN JACKSON That'd Be Alright (Arista)	14616	-924	5154	-342	17	148/0
6	5	KEITH URBAN Raining On Sunday (Capitol)	12835	+189	4754	+111	19	147/0
5	6	MARTINA MCBRIDE Concrete Angel (RCA)	12740	-340	4759	-141	22	147/0
7	7	DIAMOND RIO I Believe (Arista)	12564	+907	4467	+332	20	145/0
8	8	CHRIS CAGLE What A Beautiful Day (Capitol)	11788	+468	4115	+207	22	146/0
9	9	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	11588	+1236	4043	+461	19	142/2
10	10	RASCAL FLATTS Love You Out Loud (Lyric Street)	10412	+524	3678	+158	14	146/0
11	11	LONESTAR My Front Porch Looking In (BNA)	9090	+940	3202	+356	8	142/1
12	12	JIMMY WAYNE Stay Gone (DreamWorks)	8650	+695	2943	+226	11	145/0
13	13	JEFF BATES The Love Song (RCA)	7900	+286	2916	+105	16	145/0
15	14	MONTGOMERY GENTRY Speed (Columbia)	7340	+1066	2795	+404	16	143/3
19	15	TOBY KEITH Beer For My Horses (DreamWorks)	7172	+1638	2578	+581	17	135/6
14	16	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	7090	+443	2628	+141	16	136/0
20	17	TRACY BYRD The Truth About Men (RCA)	6421	+930	2287	+348	7	127/7
16	18	CRAIG MORGAN Almost Home (Broken Bow)	6322	+362	2574	+64	25	127/2
17	19	JO DEE MESSINA Was That My Life (Curb)	6064	+456	2291	+193	15	139/2
21	20	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	5801	+637	2111	+255	27	91/0
24	21	GARTH BROOKS Why Ain't I Running (Capitol)	4716	+213	1763	+82	9	117/4
23	22	TRAVIS TRITT Country Ain't Country (Columbia)	4636	+21	1801	+44	14	128/1
25	23	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4621	+815	1573	+314	8	119/8
26	24	GEORGE STRAIT Tell Me Something Bad About... (MCA)	4370	+696	1536	+288	4	127/17
27	25	BRAD PAISLEY Celebrity (Arista)	4067	+523	1435	+213	6	109/10
Breaker	26	SHANIA TWAIN Forever And For Always (Mercury)	3800	+1272	1188	+495	3	101/16
18	27	PHIL VASSAR This Is God (Arista)	3724	-1869	1404	-774	16	138/0
28	28	SARA EVANS Backseat Of A Greyhound Bus (RCA)	3685	+401	1324	+148	8	118/4
29	29	WARREN BROTHERS Hey, Mr. President (BNA)	3643	+430	1329	+199	5	86/7
30	30	TRACE ADKINS Then They Do (Capitol)	3368	+491	1256	+143	7	111/5
33	31	DUSTY DRAKE One Last Time (Warner Bros.)	2900	+486	1068	+237	7	79/2
31	32	SAMMY KERSHAW I Want My Money Back (Audium)	2720	+65	1176	+50	12	95/2
Breaker	33	BROOKS & DUNN Red Dirt Road (Arista)	2677	+1058	821	+323	2	99/37
34	34	AMY DALLEY Love's Got An Attitude (It...) (Curb)	2575	+225	996	+105	8	100/2
37	35	MARK WILLS When You Think Of Me (Mercury)	1941	+180	799	+75	9	84/5
41	36	VINCE GILL Someday (MCA)	1696	+324	657	+165	5	80/4
42	37	TERRI CLARK Three Mississippi (Mercury)	1549	+234	625	+108	6	72/6
43	38	EMERSON DRIVE Only God (DreamWorks)	1182	+115	481	+63	4	71/6
36	39	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	1147	-619	427	-302	15	72/0
49	40	DIERKS BENTLEY What Was I Thinkin' (Capitol)	1072	+443	355	+152	2	54/16
35	41	STEVE HOLY Rock-A-Bye Heart (Curb)	1044	-889	440	-383	11	84/0
45	42	LEANN RIMES Suddenly (Asylum/Curb)	1039	+94	448	+52	5	50/4
Debut	43	JENNIFER HANSON This Far Gone (Capitol)	891	+316	346	+109	1	55/9
40	44	BRETT JAMES After All (Arista)	863	-751	367	-308	10	64/0
Debut	45	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	856	+323	390	+161	1	57/10
48	46	TRICK PONY A Boy Like You (H2E/WB)	837	+155	336	+58	2	47/5
Debut	47	CLAY WALKER A Few Questions (RCA)	817	+422	270	+135	1	21/15
-	48	AARON LINES Love Changes Everything (RCA)	798	+203	330	+83	2	51/5
50	49	MCHAYES It Doesn't Mean I Don't... (Universal South)	753	+150	296	+63	2	49/3
Debut	50	BRAD MARTIN One Of Those Days (Epic)	585	+200	296	+87	1	52/5

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN Red Dirt Road (Arista)	37
BILLY CURRINGTON Walk A Little Straighter (Mercury)	29
JOE NICHOLS She Only Smokes When She... (Universal South)	27
RUSHLOW I Can't Be Your Friend (Lyric Street)	25
GEORGE STRAIT Tell Me Something Bad About... (MCA)	17
CLINT DANIELS The Letter (Almost Home) (Monument/Epic)	17
SHANIA TWAIN Forever And For Always (Mercury)	16
OIERKS BENTLEY What Was I Thinkin' (Capitol)	16
CLAY WALKER A Few Questions (RCA)	15
BRAD PAISLEY Celebrity (Arista)	10
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+1638
SHANIA TWAIN Forever And For Always (Mercury)	+1272
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+1236
KENNY CHESNEY Big Star (BNA)	+1074
MONTGOMERY GENTRY Speed (Columbia)	+1066
BROOKS & DUNN Red Dirt Road (Arista)	+1058
LONESTAR My Front Porch Looking In (BNA)	+940
TRACY BYRD The Truth About Men (RCA)	+930
DIAMOND RIO I Believe (Arista)	+907
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+815

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Beer For My Horses (DreamWorks)	+581
SHANIA TWAIN Forever And For Always (Mercury)	+495
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+461
MONTGOMERY GENTRY Speed (Columbia)	+404
LONESTAR My Front Porch Looking In (BNA)	+356
TRACY BYRD The Truth About Men (RCA)	+348
KENNY CHESNEY Big Star (BNA)	+336
DIAMOND RIO I Believe (Arista)	+332
BROOKS & DUNN Red Dirt Road (Arista)	+323
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+314

Breakers

SHANIA TWAIN
Forever And For Always (Mercury)
16 Adds • Moves 32-26

BROOKS & DUNN
Red Dirt Road (Arista)
37 Adds • Moves 39-33

Songs ranked by total plays

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

148 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 4/13-4/19. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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April 25, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	KENNY CHESNEY Big Star (BNA)	3538	-39	2786	-28	17	75/0
4	2	TIM MCGRAW She's My Kind Of Rain (Curb)	3463	+51	2735	+53	15	75/0
6	3	KEITH URBAN Raining On Sunday (Capitol)	3286	-12	2604	-4	22	74/0
1	4	DARRYL WORLEY Have You Forgotten (DreamWorks)	3254	-377	2563	-316	9	72/0
7	5	DIAMOND RIO I Believe (Arista)	3129	+78	2477	+65	24	72/0
8	6	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3088	+205	2407	+164	21	73/0
3	7	ALAN JACKSON That'd Be Alright (Arista)	2905	-576	2262	-482	20	68/0
9	8	CHRIS CAGLE What A Beautiful Day (Capitol)	2885	+112	2331	+84	23	75/0
5	9	MARTINA MCBRIDE Concrete Angel (RCA)	2881	-524	2299	-418	23	70/0
10	10	RASCAL FLATTS Love You Out Loud (Lyric Street)	2755	+81	2201	+79	15	75/0
12	11	LONESTAR My Front Porch Looking In (BNA)	2439	+216	1936	+169	9	74/0
11	12	JEFF BATES The Love Song (RCA)	2247	+23	1827	+24	16	73/0
18	13	TOBY KEITH Beer For My Horses (DreamWorks)	2190	+482	1735	+365	5	75/3
15	14	JIMMY WAYNE Stay Gone (DreamWorks)	2139	+221	1736	+165	12	74/1
13	15	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	2125	-10	1695	-3	19	72/0
14	16	MONTGOMERY GENTRY Speed (Columbia)	2051	+68	1624	+54	17	70/0
19	17	TRACY BYRD The Truth About Men (RCA)	1852	+219	1516	+151	8	72/4
17	18	JO DEE MESSINA Was That My Life (Curb)	1785	+45	1430	+41	16	70/0
22	19	CRAIG MORGAN Almost Home (Broken Bow)	1629	+249	1316	+213	18	60/3
23	20	GEORGE STRAIT Tell Me Something Bad About... (MCA)	1616	+394	1265	+299	4	72/6
20	21	GARTH BROOKS Why Ain't I Running (Capitol)	1526	+28	1253	+20	9	62/1
21	22	TRAVIS TRITT Country Ain't Country (Columbia)	1361	-35	1048	-31	16	55/1
25	23	BRAD PAISLEY Celebrity (Arista)	1278	+113	1046	+97	7	62/2
24	24	TRACE ADKINS Then They Do (Capitol)	1217	+2	994	+18	8	66/4
27	25	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	1167	+166	970	+132	8	64/5
34	26	BROOKS & DUNN Red Dirt Road (Arista)	1160	+590	923	+442	2	65/22
26	27	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1114	+11	885	+27	10	59/3
31	28	WARREN BROTHERS Hey, Mr. President (BNA)	984	+116	782	+91	4	52/6
30	29	SAMMY KERSHAW I Want My Money Back (Audium)	911	+40	743	+34	14	41/0
16	30	PHIL VASSAR This Is God (Arista)	849	-980	635	-825	17	34/1
32	31	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	837	+22	709	+29	11	35/1
38	32	SHANIA TWAIN Forever And For Always (Mercury)	819	+364	669	+308	3	52/16
33	33	MARK WILLS When You Think Of Me (Mercury)	675	+46	557	+33	10	40/2
35	34	DUSTY DRAKE One Last Time (Warner Bros.)	627	+68	525	+61	6	35/1
36	35	EMERSON DRIVE Only God (DreamWorks)	615	+111	505	+92	6	41/6
37	36	TRICK PONY A Boy Like You (H2E/WB)	523	+60	458	+56	6	31/2
41	37	AMY DALLEY Love's Got An Attitude (It...) (Curb)	434	+36	357	+31	7	29/3
28	38	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	428	-571	304	-461	17	17/0
46	39	VINCE GILL Someday (MCA)	387	+107	304	+86	4	26/6
45	40	TERRI CLARK Three Mississippi (Mercury)	365	+83	311	+64	5	24/1
Debut	41	BLAKE SHELTON Heavy Liftin' (Warner Bros.)	316	+189	264	+147	1	27/14
Debut	42	DIERKS BENTLEY What Was I Thinkin' (Capitol)	266	+134	223	+101	1	26/14
Debut	43	JOE NICHOLS She Only Smokes When She... (Universal South)	263	+250	227	+213	1	25/23
42	44	ANTHONY SMITH Half A Man (Mercury)	249	-96	201	-73	11	12/0
47	45	MCHAYES It Doesn't Mean I Don't... (Universal South)	244	+5	229	+5	2	18/0
39	46	STEVE HOLY Rock-A-Bye Heart (Curb)	235	-180	171	-151	12	14/0
48	47	JENNIFER HANSON This Far Gone (Capitol)	232	+19	212	+19	2	20/4
Debut	48	BRAD MARTIN One Of Those Days (Monument/Epic)	213	+32	194	+29	1	18/1
-	49	JILL KING One Mississippi (Blue Diamond)	202	+33	187	+27	4	17/3
-	50	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	198	+11	173	+9	17	6/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JOE NICHOLS She Only Smokes When She... (Universal South)	23
BROOKS & DUNN Red Dirt Road (Arista)	22
SHANIA TWAIN Forever And For Always (Mercury)	16
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	14
DIERKS BENTLEY What Was I Thinkin' (Capitol)	14
KENNY ROGERS I'm Missing You (Dreamcatcher)	7
CLAY WALKER A Few Questions (RCA)	7
BILLY CURRINGTON Walk A Little Straighter (Mercury)	7
GEORGE STRAIT Tell Me Something Bad About... (MCA)	6
WARREN BROTHERS Hey, Mr. President (BNA)	6
EMERSON DRIVE Only God (DreamWorks)	6
VINCE GILL Someday (MCA)	6
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	5
AARON LINES Love Changes Everything (RCA)	5
TRACY BYRD The Truth About Men (RCA)	4
TRACE ADKINS Then They Do (Capitol)	4
JENNIFER HANSON This Far Gone (Capitol)	4
TOBY KEITH Beer For My Horses (DreamWorks)	3
CRAIG MORGAN Almost Home (Broken Bow)	3
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+590
TOBY KEITH Beer For My Horses (DreamWorks)	+482
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+394
SHANIA TWAIN Forever And For Always (Mercury)	+364
JOE NICHOLS She Only Smokes When She... (Universal South)	+250
CRAIG MORGAN Almost Home (Broken Bow)	+249
JIMMY WAYNE Stay Gone (DreamWorks)	+221
TRACY BYRD The Truth About Men (RCA)	+219
LONESTAR My Front Porch Looking In (BNA)	+216
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+205

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+442
TOBY KEITH Beer For My Horses (DreamWorks)	+365
SHANIA TWAIN Forever And For Always (Mercury)	+308
GEORGE STRAIT Tell Me Something Bad About... (MCA)	+299
CRAIG MORGAN Almost Home (Broken Bow)	+213
JOE NICHOLS She Only Smokes When She... (Universal South)	+213
LONESTAR My Front Porch Looking In (BNA)	+169
JIMMY WAYNE Stay Gone (DreamWorks)	+165
RANDY TRAVIS Three Wooden... (Word/Curb/Warner Christian)	+164
TRACY BYRD The Truth About Men (RCA)	+151
BLAKE SHELTON Heavy Liftin' (Warner Bros.)	+147
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	+132
DIERKS BENTLEY What Was I Thinkin' (Capitol)	+101
BRAD PAISLEY Celebrity (Arista)	+97
EMERSON DRIVE Only God (DreamWorks)	+92
WARREN BROTHERS Hey, Mr. President (BNA)	+91
CLAY WALKER A Few Questions (RCA)	+89
VINCE GILL Someday (MCA)	+86
CHRIS CAGLE What A Beautiful Day (Capitol)	+84
RASCAL FLATTS Love You Out Loud (Lyric Street)	+79
DIAMOND RIO I Believe (Arista)	+65
TERRI CLARK Three Mississippi (Mercury)	+64
AARON LINES Love Changes Everything (RCA)	+62
DUSTY DRAKE One Last Time (Warner Bros.)	+61

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 25, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 30-April 5.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON That'd Be Alright (Arista)	40.9%	77.4%	4 11.4%	96.0%	3.7%	3.4%
KENNY CHESNEY Big Star (BNA)	37.7%	73.4%	4 16.9%	98.6%	5.1%	3.1%
DARRYL WORLEY Have You Forgotten (DreamWorks)	43.4%	68.9%	4 14.9%	95.7%	6.0%	6.0%
TIM MCGRAW She's My Kind Of Rain (Curb)	38.3%	68.6%	4 15.4%	96.3%	6.3%	6.0%
DIAMOND RIO I Believe (Arista)	34.0%	68.6%	4 16.3%	92.9%	6.6%	4.4%
MARTINA MCBRIDE Concrete Angel (RCA)	38.3%	67.4%	4 15.7%	96.6%	6.9%	6.6%
KEITH URBAN Raining On Sunday (Capitol)	34.3%	67.4%	4 18.0%	95.1%	6.6%	3.1%
KID ROCK f/SHERYL CROW Picture (Lava/Atlantic)	41.7%	62.9%	4 13.4%	90.3%	8.3%	5.7%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	32.6%	62.0%	4 20.9%	91.7%	6.6%	2.3%
CRAIG MORGAN Almost Home (Broken Bow)	24.3%	61.4%	4 22.9%	91.1%	6.0%	0.9%
TRAVIS TRITT Country Ain't Country (Columbia)	25.4%	60.6%	4 23.4%	94.0%	6.9%	3.1%
AARON TIPPIN Love Like There's No Tomorrow (Lyric Street)	23.4%	58.6%	4 21.4%	88.0%	6.6%	1.4%
JIMMY WAYNE Stay Gone (DreamWorks)	19.1%	57.1%	4 21.4%	85.7%	5.1%	2.0%
TRACY BYRD The Truth About Men (RCA)	25.7%	55.1%	4 16.3%	85.4%	9.4%	4.6%
MONTGOMERY GENTRY Speed (Columbia)	18.9%	51.7%	4 26.0%	88.0%	8.0%	2.3%
GARTH BROOKS Why Ain't I Running (Capitol)	17.1%	50.9%	4 23.1%	84.0%	8.0%	2.0%
PHIL VASSAR This Is God (Arista)	25.4%	50.0%	4 22.3%	84.6%	10.3%	2.0%
JEFF BATES The Love Song (RCA)	14.9%	49.7%	4 28.9%	89.7%	9.7%	1.4%
JO DEE MESSINA Was That My Life (Curb)	17.1%	48.9%	4 24.0%	86.6%	10.0%	3.7%
SAMMY KERSHAW I Want My Money Back (Audium)	15.4%	48.9%	4 26.3%	87.1%	9.4%	2.6%
CHRIS CAGLE What A Beautiful Day (Capitol)	14.6%	46.6%	4 30.9%	88.9%	8.9%	2.6%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	16.9%	46.0%	4 25.7%	87.7%	13.4%	2.6%
BRAD PAISLEY Celebrity (Arista)	11.7%	45.7%	4 24.9%	80.0%	7.7%	1.7%
LONESTAR My Front Porch Looking In (BNA)	14.0%	45.1%	4 30.9%	87.4%	8.9%	2.6%
TOBY KEITH Beer For My Horses (DreamWorks)	22.6%	44.9%	4 14.6%	75.1%	11.4%	4.3%
RASCAL FLATTS Love You Out Loud (Lyric Street)	15.7%	44.3%	4 27.4%	84.9%	9.7%	3.4%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	16.0%	42.3%	3 22.0%	79.1%	10.9%	4.0%
TRACE ADKINS Then They Do (Capitol)	13.4%	40.3%	4 26.3%	76.9%	8.9%	1.4%
DUSTY DRAKE One Last Time (Warner Bros.)	16.9%	37.7%	4 22.6%	73.7%	11.7%	1.7%
WARREN BROTHERS Hey, Mr. President (BNA)	16.6%	36.3%	4 19.4%	66.9%	8.3%	2.9%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	11.4%	36.0%	3 19.7%	69.1%	12.3%	1.1%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	10.0%	34.9%	3 24.6%	75.7%	14.3%	2.0%
STEVE HOLY Rock-A-Bye Heart (Curb)	7.4%	31.4%	3 31.4%	80.3%	15.4%	2.0%
SHANIA TWAIN Forever And Always (Mercury)	12.0%	30.9%	4 18.9%	58.3%	7.4%	1.1%
AMY DALLEY Loves Got An Attitude (Curb)	9.1%	29.1%	3 30.3%	78.6%	16.9%	2.3%

CalloUT AMERICA® HOT SCORES

Password of the Week: Maranville
 Question of the Week: On a scale of 1 to 5, with 1 meaning you strongly object to U.S. involvement and 5 meaning you strongly support U.S. involvement, how do you feel about U.S. involvement in Iraq? (This is phase two, bringing the total sample to 350 Country radio listeners.)

Total
 Strongly support: 65%
 Support: 7%
 Neutral: 16%
 Object: 10%
 Strongly object: 2%

P1
 Strongly support: 66%
 Support: 7%
 Neutral: 16%
 Object: 9%
 Strongly object: 2%

P2
 Strongly support: 60%
 Support: 8%
 Neutral: 17%
 Object: 13%
 Strongly object: 2%

Male
 Strongly support: 68%
 Support: 5%
 Neutral: 13%
 Object: 10%
 Strongly object: 4%

Female
 Strongly support: 60%
 Support: 9%
 Neutral: 18%
 Object: 11%
 Strongly object: 2%

25-34
 Strongly support: 62%
 Support: 8%
 Neutral: 19%
 Object: 9%
 Strongly object: 2%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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America's Best Testing Country Songs 12+
For The Week Ending 4/25/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DIAMOND RIO I Believe (Arista)	4.44	4.39	96%	12%	4.27	95%	17%
DARRYL WORLEY Have You Forgotten (DreamWorks)	4.41	4.46	97%	21%	4.33	97%	23%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/WB)	4.29	4.17	93%	16%	4.19	92%	18%
JOE NICHOLS Brokenheartsville (Universal South)	4.27	4.35	96%	21%	4.17	97%	27%
RASCAL FLATTS Love You Out Loud (Lyric Street)	4.24	4.16	93%	15%	4.24	94%	15%
LONESTAR My Front Porch Looking In (BNA)	4.24	4.09	88%	10%	4.22	86%	9%
MARTINA MCBRIDE Concrete Angel (RCA)	4.23	4.15	99%	32%	4.20	99%	31%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.21	4.18	96%	20%	4.26	96%	17%
KEITH URBAN Raining On Sunday (Capitol)	4.18	4.15	97%	24%	4.09	97%	26%
CRAIG MORGAN Almost Home (Broken Bow)	4.16	4.16	75%	9%	4.05	73%	11%
TRACY BYRD The Truth About Men (RCA)	4.15	4.17	79%	7%	4.01	77%	10%
TOBY KEITH W/WILLIE NELSON Beer For My Horses (DreamWorks)	4.08	4.07	86%	13%	4.07	85%	12%
ALAN JACKSON That'd Be Alright (Arista)	4.05	4.10	98%	26%	3.84	97%	33%
JEFF BATES The Love Song (RCA)	4.05	3.92	83%	13%	3.95	82%	16%
TRAVIS TRITT Country Ain't Country (Columbia)	4.03	3.90	82%	9%	3.90	78%	11%
MONTGOMERY GENTRY Speed (Columbia)	4.02	3.91	91%	14%	4.03	89%	15%
JIMMY WAYNE Stay Gone (DreamWorks)	4.01	4.00	70%	6%	4.03	73%	8%
TIM MCGRAW She's My Kind Of Rain (Curb)	3.99	4.00	98%	37%	3.98	98%	35%
KENNY CHESNEY Big Star (BNA)	3.96	3.92	98%	36%	3.99	99%	36%
BRAD PAISLEY Celebrity (Arista)	3.96	4.02	64%	8%	4.02	63%	8%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.96		54%	5%	3.92	49%	5%
KID ROCK FISHERYL CROW Picture (Atlantic)	3.93	3.88	95%	35%	3.85	96%	38%
BRIAN MCCOMAS 99.9% Sure (I've Never Been Here Before) (Lyric Street)	3.85	3.70	59%	7%	3.86	62%	7%
PHIL VASSAR This Is God (Arista)	3.84	3.78	95%	28%	3.81	94%	28%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3.84	3.79	88%	16%	3.87	89%	17%
JO DEE MESSINA Was That My Life (Curb)	3.80	3.77	81%	16%	3.74	78%	17%
WARREN BROTHERS Hey Mr. President (BNA)	3.77	3.82	67%	12%	3.79	64%	11%
GARTH BROOKS Why Ain't I Running (Capitol)	3.76	3.77	74%	12%	3.82	73%	11%
DEANA CARTER There's No Limit (Arista)	3.75	3.75	91%	23%	3.69	91%	27%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.66	3.67	69%	10%	3.66	66%	11%

Total sample size is 658 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

BILLY CURRINGTON Walk A Little Straighter (Mercury)
Total Plays: 161, Total Stations: 30, Adds: 29

RUSHLOW I Can't Be Your Friend (Lyric Street)
Total Plays: 115, Total Stations: 32, Adds: 25

JOE NICHOLS She Only Smokes When She... (Universal South)
Total Plays: 94, Total Stations: 30, Adds: 27

KENNY ROGERS I'm Missing You (Dreamcatcher)
Total Plays: 82, Total Stations: 11, Adds: 7

CLINT DANIELS The Letter (Almost Home) (Monument/Epic)
Total Plays: 79, Total Stations: 18, Adds: 17

Songs ranked by total plays

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Email: mdavis@radioandrecords.com

C · O · U · N · T · R · Y FLASHBACK

1 YEAR AGO

- No. 1: "My List" — Toby Keith (third week)

5 YEARS AGO

- No. 1: "Two Piña Coladas" — Garth Brooks

10 YEARS AGO

- No. 1: "Alibis" — Tracy Lawrence

15 YEARS AGO

- No. 1: "I'm Gonna Get You" — Eddy Raven

20 YEARS AGO

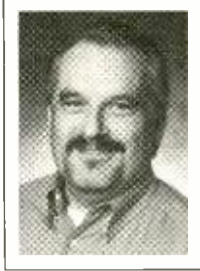
- No. 1: "American Made" — Oak Ridge Boys

25 YEARS AGO

- No. 1: "It's All Wrong But It's All Right" — Dolly Parton

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOE NICHOLS Brokenheartsville (Universal South)	3798
MARK WILLS 19 Somethin' (Mercury)	3077
GARY ALLAN Man To Man (MCA)	2620
KEITH URBAN Somebody Like You (Capitol)	2183
RASCAL FLATTS These Days (Lyric Street)	2090
TOBY KEITH Who's Your Daddy? (DreamWorks)	1904
TERRI CLARK I Just Wanna Be Mad (Mercury)	1892
DIAMOND RIO Beautiful Mess (Arista)	1802
EMERSON DRIVE Fall Into Me (DreamWorks)	1786
GEORGE STRAIT She'll Leave You With A Smile (MCA)	1676
BLAKE SHELTON The Baby (Warner Bros.)	1610
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1544
KENNY CHESNEY The Good Stuff (BNA)	1403
JOE NICHOLS The Impossible (Universal South)	1312
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1278
AARON LINES You Can't Hide Beautiful (RCA)	1150
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1025
TIM MCGRAW Red Ragtop (Curb)	994
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	983
ALAN JACKSON Drive (For Daddy Gene) (Arista)	932



kcarter@radioandrecords.com

So ... Are You In Here?

For your sake, we certainly hope so. R&R Convention 2003 is quickly approaching, and with it comes the inevitable question: "Did I get nominated?" If the answer is yes, the followup question is usually, "Who's my competition?"

For that very reason we now present the full slate of 2003 nominees for R&R Industry Achievement Awards. The winners will be revealed at the convention, June 19-21 at Merv Griffin's Beverly Hilton Hotel, which will feature a keynote address from the 107th Mayor of New York, Rudy Giuliani. The deadline for returning your completed ballot is May 9.

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
 KOSI/Denver	 WALK/Nassau-Suffolk	Atlantic	AMC
 WLTW/New York	 WMGF/Orlando	Columbia	Artemis
 WRCH/Hartford	 KRWM/Seattle	Epic	Concord
		Interscope/ Geffen/A&M	Curb
		Reprise	Hollywood
		Warner Bros.	Monomoy

PROGRAM DIRECTOR OF THE YEAR



Allan Camp
WRCH/Hartford

Tony Coles
KRWM & KLSY/Seattle

Bob Kaake
WLIT/Chicago

Jhani Kaye
KOST & KBIG/Los Angeles

Smokey Rivers
KEZK/St. Louis

Jim Ryan
WLTW/New York

LABEL EXECUTIVE OF THE YEAR



Mary Conroy
Atlantic

Scott Emerson
Interscope/Geffen/A&M

Jo Hodge
Epic

Elaine Locatelli
Columbia

Katie Seidel
Reprise

Linde Thurman
Curb

MUSIC DIRECTOR OF THE YEAR



Robert Archer
KBIG/Los Angeles

Lane Ballance
KSFI/Salt Lake City

Laura Dane
KRWM/Seattle

Joe Hann
WRCH/Hartford

Rob Miller
WALK/Nassau-Suffolk

Chad Perry
WEAT/West Palm Beach

PERSONALITY/SHOW OF THE YEAR



Mike Addams
WMJX/Boston



Larry Ickes
KOIT/San Francisco

Gene Knight
KYXY/San Diego

Mark & Kim
KOST/Los Angeles

Bobby & Brad
KMXZ/Tucson

Valerie Smaldone
WLTW/New York

"MAN ON A MISSION"

Produced by Daryl Hall, T. Bone Wolk, Brian Rawling & Mark Taylor

The 3rd single from DO IT FOR LOVE, the critically acclaimed new album from the #1 duo of all time, Daryl Hall and John Oates

Going for adds May 5th, 2003



ON TOUR THIS SUMMER:

- 6/25 New Melody Fair, N. Tonowanda, NY
- 6/26 Casino Rama, Rama, ONT
- 6/28 Watertown Fairgrounds Arena, Watertown, NY
- 6/29 State Theatre Center for the Arts, Easton, PA
- 7/1 Pier 6, Baltimore, MD
- 7/4 Adventures Theme Park, Valdosta, GA
- 7/5 Beau Rivage, Biloxi, MS
- 7/6 Chastain Park Amphitheater, Atlanta, GA
- 7/8 House of Blues, Myrtle Beach, SC
- 7/9 Innsbrook Pavilion, Glen Allen, VA
- 7/11 Naval Amphibious Base, Norfolk, VA
- 7/12 Charles Ives Center, Danbury, CT
- 7/13 South Shore Music Circus, Cohasset, MA

More dates through September

TV • PRESS and RADIO say...

TV •

"Their performance was outstanding and the fans responded with an overwhelming amount of phone calls and e-mails. THE MESSAGE WAS CLEAR...more Hall and Oates PLEASE!" – *Danny Bennett, Paul Rappaport, Executive Producers-A&E "Live by Request"*

PRESS •

"...easily H&O's finest work since their 80's heyday...with effortlessly melodic pop and smooth, subtle harmonies...a timeless quality that is all too rare among today's trend-conscious acts. Hall's comfortingly familiar voice hasn't diminished at all; he remains one of the most credibly soulful white singers in pop..." – *People Magazine*

"...the smooth-groove appeal remains..." – *Entertainment Weekly*

"...a set of instantly hummable songs..." – *Esquire*

"...well-crafted...a winning showcase for Hall's still-sinuuous tenor..." – *USA Today*

RADIO •

"'Man On A Mission' delivers another solid Hit from Daryl and John. THIS IS THE PERFECT Topdown...Cruisin' song for summer of 2003!" – *Mike Bettelli, AC Programmer/Consultant "Delilah Show" and "Dave 'til Dawn Show"*

National Promotion:

Ashton Consulting (805) 564-8335
Ashtonconsults@aol.com

Management:

Doyle-Kos Entertainment (646) 674-1500

Produced by Daryl Hall, T. Bone Wolk, Brian Rawling and Mark Taylor







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Is It Convention Time Already?

It seems like it was just 10 months ago that we had the last R&R Convention. Oh, wait, it was — never mind! With that rambling thought in mind, let's turn and look at this year's crop of nominees. And what a handsome bunch it is.

This year's winners will be crowned — and subsequently sucked up to, at R&R Convention 2003, just eight short weeks from now: June 19-21 at the fabulous Beverly Hilton Hotel, featuring an unforgettable keynote address from "America's Mayor," Rudy Giuliani. The deadline for returning your completed ballot is May 9.

STATION OF THE YEAR		LABEL OF THE YEAR	
		PLATINUM	GOLD
 WBMX/Boston	 WLNK/Charlotte	Arista	Curb
 KSTP-FM/Minneapolis	 WPLJ/New York	Columbia	Hollywood
 WSNE/Providence	 KFMB/San Diego	DreamWorks	Immergent
		Interscope/ Geffen/A&M	Nettwerk
		RCA	TVT
		Warner Bros.	Wind-up

PROGRAM DIRECTOR OF THE YEAR



Mary Ellen Kachinske
WTMX/Chicago

Tracy Johnson
KFMB/San Diego

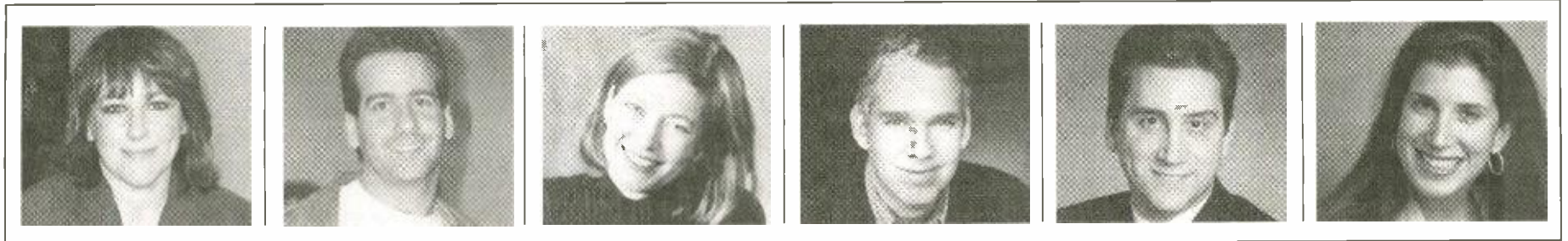
Bill Hess
WSNE/Providence

John Peake
KLLC/San Francisco

Scott Shannon
WPLJ/New York

Greg Strassell
WBMX/Boston

LABEL EXECUTIVE OF THE YEAR



Debbie Cerchione
Warner Bros.

Peter Cosenza
Columbia

Lori Holder-Anderson
Wind-up

Marc Ratner
DreamWorks

Mark Rizzo
Capitol

Etoile Zisselman
Arista

MUSIC DIRECTOR OF THE YEAR



James Baker
KIOI/San Francisco

Tony Mascaro
WPLJ/New York

Mike Mullaney
WBMX/Boston

Jen Sewell
KFMB/San Diego

Lisa Thomas
KDMX/Dallas

Gary Trust
WSNE/Providence

PERSONALITY/SHOW OF THE YEAR



Jack Diamond
WRQX/Washington

Eric & Kathy
WTMX/Chicago

Jeff & Jer
KFMB-FM/San Diego

John Lander
WBMX/Boston

Ryan Seacrest & Lisa Foxx
KYSR/Los Angeles

Scott Shannon
& Todd Pettengill
WPLJ/New York

R&R AC TOP 30

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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	CHRISTINA AGUILERA Beautiful (RCA)	2403	-16	304399	18	110/0
2	2	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2325	+16	325297	28	110/1
3	3	PHIL COLLINS Can't Stop Loving You (Atlantic)	2066	+9	263136	29	113/0
6	4	NORAH JONES Don't Know Why (Blue Note/Virgin)	1891	+105	251433	28	100/0
5	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1873	+63	234222	50	111/0
4	6	FAITH HILL Cry (Warner Bros.)	1866	+25	228465	32	112/0
8	7	DARYL HALL & JOHN OATES Forever For You (U-Watch)	1535	-10	149215	24	95/0
9	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1411	+12	186321	48	100/0
7	9	CELINE DION I Drove All Night (Epic)	1383	-166	152827	14	98/0
11	10	WHITNEY HOUSTON Try It On My Own (Arista)	1221	+40	161194	10	101/0
13	11	FLEETWOOD MAC Peacekeeper (Reprise)	1171	+94	126903	6	98/1
14	12	SIXPENCE NONE THE RICHER Don't Dream... (Squint/Curb/Reprise)	1061	-8	110002	9	89/0
12	13	JOSH GROBAN You're Still You (143/Reprise)	1057	-59	103017	13	90/0
10	14	KELLY CLARKSON A Moment Like This (RCA)	928	-300	115137	31	90/0
17	15	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	908	+188	193088	8	60/11
15	16	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	859	-1	115193	7	81/0
25	17	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	760	+324	119398	3	69/5
16	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	718	-4	123487	20	43/1
22	19	FAITH HILL One (Warner Bros.)	684	+192	109740	3	86/12
18	20	DANA GLOVER Thinking Over (DreamWorks)	636	0	66416	13	81/0
20	21	REGIE HAMM Babies (Refugee/Universal South)	600	+23	63474	15	69/1
19	22	AVRIL LAVIGNE I'm With You (Arista)	590	+2	95424	12	33/1
21	23	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	565	+12	127102	13	33/3
Debut	24	CELINE DION Have You Ever Been In Love? (Epic)	553	+474	108720	1	85/18
24	25	HOOTIE & THE BLOWFISH Innocence (Atlantic)	430	-8	36057	9	53/0
23	26	JAMES TAYLOR September Grass (Columbia)	418	-23	68741	8	60/2
27	27	NATALIE GRANT No Sign Of It (Curb)	407	+11	35040	7	58/0
28	28	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	267	0	23162	5	47/1
30	29	CHRIS EMERSON Broken Heart (Monomoy)	249	+25	22595	3	45/0
Debut	30	ROD STEWART They Can't Take That Away... (J)	244	+73	44867	1	44/4

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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

BONNIE RAITT Time Of Our Lives (Capitol)
Total Plays: 166, Total Stations: 31, Adds: 1

MERCY ME I Can Only Imagine (INO/Curb)
Total Plays: 122, Total Stations: 17, Adds: 3

SUZY K Teaching (Vellum)
Total Plays: 118, Total Stations: 27, Adds: 2

LAURA PAUSINI If That's Love (Atlantic)
Total Plays: 94, Total Stations: 20, Adds: 3

STYX Yes I Can (CMC/SRG)
Total Plays: 91, Total Stations: 21, Adds: 3

SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
Total Plays: 57, Total Stations: 44, Adds: 41

Songs ranked by total plays

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN Forever And For Always (Mercury)	41
CELINE DION Have You Ever Been In Love? (Epic)	18
FAITH HILL One (Warner Bros.)	12
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	11
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5
ROD STEWART They Can't Take That Away... (J)	4
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	3
STYX Yes I Can (CMC/SRG)	3
LAURA PAUSINI If That's Love (Atlantic)	3
MERCY ME I Can Only Imagine (INO/Curb)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION Have You Ever Been In Love? (Epic)	+474
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+324
FAITH HILL One (Warner Bros.)	+192
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+188
CELINE DION That's The Way It Is (Epic)	+112
NORAH JONES Don't Know Why (Blue Note/Virgin)	+105
FAITH HILL There You'll Be (Warner Bros.)	+101
'N SYNC This I Promise You (Jive)	+99
FLEETWOOD MAC Peacekeeper (Reprise)	+94
CELINE DION God Bless America (Epic/Columbia)	+85

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

SIEDAH!

"What I Know"

Written by Siedah Garrett & Glen Ballard



On Your Desk Now!
Impacting AC
May 5th

From her forthcoming album
in stores 6-10-2003

www.siedahgarrett.com www.omtown.com

The first single from her
self titled OmTown debut!

Produced By John "Scottie" Wooler
Co-Produced By Siedah Garrett

Radio Contact:
Claire Parr/The Navigator Company
203-226-9939

PR Contact: Marcee Rondan
MSO 818-380-0400

Label Contact: Scott Bergstein
310-589-1515



ON THE RECORD
WITH
Randi Kirshbaum
PD, WMGX/Portland, ME

We were shocked to see something big and yellow in the sky today. I think it's called "the sun." We've had the longest, coldest winter that I can remember in my 20 years in Portland, ME. That's right — I just celebrated my 20th anniversary here at WMGX.

• The only thing that's gotten us through the winter is great music. Right



now it seems like we're saying goodbye to that damn cold night with Avril Lavigne's "I'm With You" and Matchbox Twenty's "Unwell" and hello to spring with Uncle Kracker's "Drift Away" and Jason Mraz's "The Remedy." • Jewel's "Intuition" makes you want to dance around the daffodils (if they ever bloom), and Counting Crows' "Big Yellow Taxi" puts a big smile on my face. Don't tell anyone, but we still play Joni Mitchell's version of that song too. And, of course, there's Fleetwood Mac's "Peacekeeper" — what could be more timely? Hopefully, by the next time we see each other, we'll be wearing our huaraches and SPF 45.

Arista's 38-week stranglehold on the No. 1 spot at Hot AC comes to an end this week as **Matchbox Twenty** move to the top of the chart with "Unwell" (Atlantic). Isn't it just like R&R Industry Achievement Award nominee **Mary Conroy** to knock Arista from the top? ... Meanwhile, we now have two cover songs in the top five, as **Uncle Kracker's** "Drift Away" (Lava) holds at No. 3, and **The Counting Crows** move to No. 5 with "Big Yellow Taxi" (Geffen/Interscope), featuring **Vanessa Carlton** ... **John Mayer** lands his third top 10 Hot AC hit with "Why Georgia" (Aware/Columbia) ... **Jewel** makes a move from 26-19* with "Intuition" (Atlantic) ... The AC chart remains relatively stable, with the exception of **Norah Jones's** "Don't Know Why" (Blue Note/Virgin), which surges post-Grammys and moves 6-4* this week ... **Uncle Kracker** cracks the top 15 at AC ... **Daniel Bedingfield** moves 25-17* with "If You're Not the One" (Island/IDJMG). He also makes a splashy 37-32* move at Hot AC ... **Celine Dion** (Epic) debuts at 24*, and **Rod Stewart** (J) enters the chart at 30*.



— Anthony Acampora, Director/Charts

artistactivity

ARTIST: **Sugar Ray**

LABEL: **Atlantic**

By **MIKE TRIAS**/ASSISTANT EDITOR



The musical embodiment of summertime has returned to usher in yet another season of fun. Stan Frazier, DJ Homicide, Murray Karges, Mark McGrath and Rodney Sheppard, otherwise known as the Southern California quintet Sugar Ray, are back with "Mr. Bartender (It's So Easy)," a funky, poppy tune much like the groove that helped make them one of the standout bands of the late '90s.

Sugar Ray are actually a combination of two bands — The Tories (a band who achieved legendary status on the California fraternity circuit) and Shrinky Dinx. Although the two groups initially joined forces under the name Shrinky Dinx, they feared litigation by Milton Bradley, creators of the children's toy. Instead, they took the name Sugar Ray, after boxing great Sugar Ray Leonard. Their first album, *Lemonade and Brownies*, was filled with the aggressive funk metal that was their style at the time. However, it wasn't until their second album, *Floored*, that the band gained recognition. The single "Fly," a complete detour from their usual sound, was an anomaly that quickly became a runaway hit.

As "Fly" became one of the biggest hits of 1997, lead singer Mark McGrath became a hit with female audiences as well. Though originally perceived as a one-hit wonder, Sugar Ray followed up *Floored* and surprised the public with *14:59* (a reference to the concept of 15 minutes of fame). The CD, which spawned hits including "Every Morning," solidified the band's status as Pop mainstays. The boys also came out with a self-titled fourth CD in 2001 that contained the hit "When It's Over."

"Mr. Bartender (It's So Easy)" features rapper Prozac and comes from the same vein of songs that made the band famous, except it's a bit more upbeat than their previous hits. The lyrics depict one of the basic philosophies of Sugar Ray: If you're screwed, don't dwell on it; just move on and party. "Mr. Bartender/Mr. DJ/Make me feel good/I got fired today." The video is currently in production and will be directed by Steven Murashige (Rage Against The Machine, The Ataris).

David Kahne — the production genius behind "Fly," "Every Morning" and "When It's Over" — displays his pop expertise once again on "Mr. Bartender" and the rest of the band's fifth album, *In the Pursuit of Leisure*. Scheduled for a June 3 release, *Leisure* will also feature a cover of Joe Jackson's 1979 classic "Is She Really Going Out With Him."

The formula goes: new single + upcoming album = extensive touring. Starting on April 25 in New Orleans, Sugar Ray will support Matchbox Twenty on their summer U.S. arena tour, visiting major markets until July 6. The band will also appear at KIIS/Los Angeles' sixth annual Wango Tango concert on May 17 at the Rose Bowl in Pasadena, CA — a concert that showcases some of the biggest and hottest names in pop music.

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R&R HOT AC TOP 40

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (90)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3558	+293	340180	11	87/0
1	2	AVRIL LAVIGNE I'm With You (Arista)	3444	-5	335530	21	86/0
3	3	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	3217	+140	289662	14	83/2
5	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	2907	+24	270276	20	74/0
6	5	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2855	+70	279631	20	84/0
4	6	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2745	-209	265451	22	83/0
7	7	COLDPLAY Clocks (Capitol)	2587	+176	276948	15	81/1
10	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2256	+251	231245	10	83/2
8	9	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2165	-60	221552	35	74/0
11	10	JOHN MAYER Why Georgia (Aware/Columbia)	2083	+133	213592	13	79/3
9	11	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2029	-111	201326	29	77/0
12	12	GOO GOO DOLLS Sympathy (Warner Bros.)	1850	+130	182364	9	74/2
18	13	TRAIN Calling All Angels (Columbia)	1621	+439	172049	3	80/10
14	14	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1566	-24	168364	29	69/0
13	15	NORAH JONES Don't Know Why (Blue Note/Virgin)	1562	-66	154340	42	56/0
17	16	EVANESCENCE Bring Me To Life (Wind-up)	1476	+240	140178	6	58/2
15	17	CHRISTINA AGUILERA Beautiful (RCA)	1377	-161	141240	18	50/0
19	18	FLEETWOOD MAC Peacekeeper (Reprise)	1360	+180	128316	6	67/3
26	19	JEWEL Intuition (Atlantic)	1032	+372	114323	2	65/12
16	20	BON JOVI Misunderstood (Island/IDJMG)	1026	-388	117827	17	54/0
22	21	LISA MARIE PRESLEY Lights Out (Capitol)	894	+89	103911	9	50/1
23	22	MAROON 5 Harder To Breathe (Octone/J)	851	+102	83696	6	38/2
24	23	CHANTAL KREVIASZUK In This Life (Columbia)	758	+57	80843	8	50/4
25	24	NORAH JONES Come Away With Me (Blue Note/Virgin)	722	+56	101122	6	36/1
27	25	HOOTIE & THE BLOWFISH Innocence (Atlantic)	695	+39	80563	8	44/1
21	26	NO DOUBT Running (Interscope)	670	-213	70369	10	36/0
20	27	SIXPENCE NONE THE RICHER Don't Dream It's Over (Squint/Curb/Reprise)	669	-302	49789	13	50/0
31	28	LIFEHOUSE Take Me Away (DreamWorks)	538	+97	39283	5	37/3
28	29	SISTER HAZEL Your Mistake (Sixth Man)	486	-51	53600	10	24/0
29	30	FEEL Got Your Name On It (Curb)	467	+8	29392	6	27/0
30	31	ROBBIE WILLIAMS Feel (Virgin)	465	+8	41207	7	28/0
37	32	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	432	+145	29808	4	22/5
34	33	FRANKY PEREZ Something Crazy (Lava)	419	+103	29526	2	34/3
33	34	DANA GLOVER Rain (DreamWorks)	397	+44	21128	4	27/3
35	35	JOSH KELLEY Amazing (Hollywood)	388	+72	33531	3	34/1
36	36	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	321	+13	23295	5	20/0
32	37	CELINE DION I Drove All Night (Epic)	304	-129	19716	12	20/0
-	38	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	297	+88	33021	2	26/9
38	39	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	273	+7	29566	15	6/0
40	40	TORI AMOS Taxi Ride (Epic)	263	+49	28638	2	16/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JEWEL Intuition (Atlantic)	12
SUGAR RAY Mr. Bartender (It's So Easy) (Atlantic)	12
TRAIN Calling All Angels (Columbia)	10
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	9
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	5
VONRAY I'll Show You (Elektra/EEG)	5
CHANTAL KREVIASZUK In This Life (Columbia)	4
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	4
AUDIOSLAVE Like A Stone (Interscope/Epic)	4

DANIEL BEDINGFIELD
"IF YOU'RE NOT THE ONE"
37 - 21 R&R Hot AC
DEBUT 34* Top 40 Adult Monitor
8*-7* at Top 40 Mainstream Monitor
25*-19* Adult Contemporary Monitor
#2 Greatest Gainer!
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Calling All Angels (Columbia)	+439
JEWEL Intuition (Atlantic)	+372
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+293
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+251
EVANESCENCE Bring Me To Life (Wind-up)	+240
FLEETWOOD MAC Peacekeeper (Reprise)	+180
COLOPLAY Clocks (Capitol)	+176
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+145
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+140
JOHN MAYER Why Georgia (Aware/Columbia)	+133

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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.

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LIVE HEAVEN

Already breaking at Alternative, Rock and now Hot AC...

Q101	KDGE (30x)	WMMR	WPLY	WWDC (12x)
KLQL (16x)	KTBZ (21x)	99X (25x)	WZTA (22x)	KZON (34x)
91X	WIYY (11x)	WLUM (27x)	KENZ (28x)	WWCD (30x)

MCA IMPACTING THIS WEEK AT HOT AC!!



America's Best Testing Hot AC Songs 12+ For The Week Ending 4/25/03.

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 50 songs including Matchbox Twenty, Go Go Dolls, Evanescence, 3 Doors Down, Maroon 5, etc.

Total sample size is 564 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- Jewel Intuition (Atlantic)
Train Calling All Angels (Columbia)
Avril Lavigne I'm With You (Arista)
Santana F/Michelle Branch The Game Of Love (Arista)
Jason Mraz The Remedy (I Won't Worry) (Elektra/EEG)

New & Active

- Phil Collins Can't Stop Loving You (Atlantic)
Avril Lavigne Losing Grip (Arista)
Rachel Farris I'm Not The Girl (Big3)
Audioslave Like A Stone (Interscope/Epic)
Faith Hill One (Warner Bros.)

Songs ranked by total plays

Reporters

Grid of reporter information for various stations across the country, including station call letters, reporter names, and contact details.

* Monitored Reporters
99 Total Reporters
89 Total Monitored
10 Total Indicator





CAROL ARCHER
carcher@radioandrecords.com

It's An Honor To Be Nominated

Each year our subscribers cast ballots to select the nominees for R&R's prestigious Industry Achievement Awards, which will be announced at a celebration during R&R Convention 2003 at the Beverly Hilton Hotel, June 19-21. Congratulations to this year's exceptional slate of nominees. You're *all* winners!

STATION OF THE YEAR



WNUA/Chicago



WVMV/Detroit



KTWV/Los Angeles



WQCD/New York



KIFM/San Diego



KWJZ/Seattle

LABEL OF THE YEAR



Blue Note



a PolyGram company

GRP/Verve



Heads Up



HIGHER OCTAVE MUSIC

Higher Octave



Shanachie



Warner Bros.

PROGRAM DIRECTOR OF THE YEAR



Carl Anderson
WJZW/Washington



Charley Connolly
WQCD/New York



Paul Goldstein
KTWV/Los Angeles



Carol Handley
KWJZ/Seattle



Mike Vasquez
KIFM/San Diego



Chris Townsend
KSMJ/Bakerfield

LABEL EXECUTIVE OF THE YEAR



Laura Chiarelli
GRP/Verve



Deborah Lewow
Warner Bros. Jazz



Rebecca Risman
Concord/Peak



Marla Roseman
Shanachie

MUSIC DIRECTOR OF THE YEAR



Kelly Cole
KIFM/San Diego



Bernie Kimble
WNWV/Cleveland



Dianna Rose
KWJZ/Seattle



Ralph Stewart
KTWV/Los Angeles

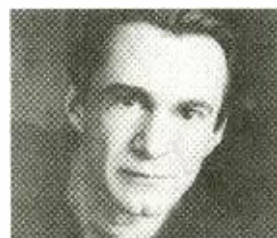


Becky Taylor
KVJZ/Des Moines



Paul Lavoie
KAJZ/Albuquerque

PERSONALITY/SHOW OF THE YEAR



Jim Fitzgerald
KJJZ/Palm Springs, CA



Dave Koz & Pat Prescott
KTWV/Los Angeles



Ramsey Lewis & Karen Williams
WNUA/Chicago



Maria Lopez
WJZZ/Atlanta



Al Santos
WJZW/Washington



Ray White
KKSF/San Francisco

April 25, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MINDI ABAIR Lucy's (GRP/VMG)	904	+24	138476	14	42/0
3	2	KIM WATERS Waterfall (Shanachie)	760	+82	111086	13	40/0
2	3	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	714	-26	102920	21	35/0
4	4	KENNY G Paradise (Arista)	674	-2	104468	23	32/0
6	5	BOB BALDWIN The Way She Looked At Me (Narada)	668	+28	93501	17	39/0
8	6	SPYRO GYRA Getaway (Heads Up)	548	+34	76812	11	37/1
10	7	EUGE GROOVE Rewind (Warner Bros.)	535	+46	79321	8	36/1
5	8	MICHAEL LINGTON Still Thinking Of You (3 Keys)	506	-150	50152	22	34/0
13	9	CRUSADERS Viva De Funk (Verve/VMG)	504	+50	78138	8	37/0
12	10	CHIELI MINUCCI Kickin' It Hard (Shanachie)	488	+10	54682	12	33/0
9	11	JOAN OSBORNE I'll Be Around (Compendia)	460	-32	38593	26	31/0
14	12	GREG ADAMS 'Sup With That (Ripa/Blue Note)	449	+5	44136	16	35/0
7	13	BONEY JAMES Grand Central (Warner Bros.)	446	-124	40157	26	28/0
11	14	STEVE COLE Off Broadway (Warner Bros.)	429	-58	48028	30	23/0
15	15	NORAH JONES Come Away With Me (Blue Note/Virgin)	406	-35	44439	15	31/0
17	16	JEFF LORBER Gigabyte (Narada)	403	+37	73315	5	34/2
16	17	NATALIE COLE F/DAIANA KRALL Better Than Anything (GRP/VMG)	378	+1	35293	9	27/0
19	18	J. THOMPSON Tell Me The Truth (AMH)	367	+70	44862	6	26/0
18	19	PIECES OF A DREAM Loves Silhouette (Heads Up)	361	+15	41724	10	27/1
30	20	BRIAN CULBERTSON Say What? (Warner Bros.)	254	+93	37670	2	31/9
23	21	RICK DERRINGER Hot And Cool (Big3)	236	+31	30168	4	22/1
20	22	NESTOR TORRES Watermelon Man (Shanachie)	226	-28	35965	14	17/0
22	23	FOURPLAY Ju-Ju (Bluebird/AAL)	224	+15	35762	6	19/0
21	24	GREGG KARUKAS Your Sweet Smile (N-Coded)	224	-24	20243	20	20/0
28	25	RICHARD ELLIOT Corner Pocket (GRP/VMG)	218	+40	42177	3	22/2
27	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)	205	+26	10421	3	15/1
Debut	27	PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	203	+83	28801	1	19/6
24	28	PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)	191	-2	48517	7	15/0
25	29	NELSON RANGELL Look Again (A440 Music Group)	190	+3	25350	4	17/1
Debut	30	WALTER BEASLEY Precious Moments (N-Coded)	150	+15	25586	1	16/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 4/13-4/19. 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

- DAVID LANZ** *Romantica* (Decca)
Total Plays: 150, Total Stations: 13, Adds: 1
- NORMAN BROWN** *The Feeling I Get* (Warner Bros.)
Total Plays: 124, Total Stations: 12, Adds: 1
- LARRY CARLTON** *Put It Where You Want It* (Warner Bros.)
Total Plays: 117, Total Stations: 11, Adds: 0
- MICHAEL MANSON** *Keys To My Heart* (A440 Music Group)
Total Plays: 106, Total Stations: 10, Adds: 0
- AL JARREAU** *Secrets Of Love* (GRP/VMG)
Total Plays: 106, Total Stations: 9, Adds: 2

- PAUL TAYLOR** *On The Move* (Peak/Concord)
Total Plays: 86, Total Stations: 8, Adds: 0
- MAYSA** *Simple Life* (N-Coded)
Total Plays: 79, Total Stations: 6, Adds: 0
- JOE MCBRIDE** *Keeping It Real* (Heads Up)
Total Plays: 70, Total Stations: 6, Adds: 0
- JODY WATLEY** *Skin Deep* (Shanachie)
Total Plays: 63, Total Stations: 4, Adds: 0
- REMY SHAND** *Rocksteady* (Motown)
Total Plays: 59, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added®

www.rindicator.com

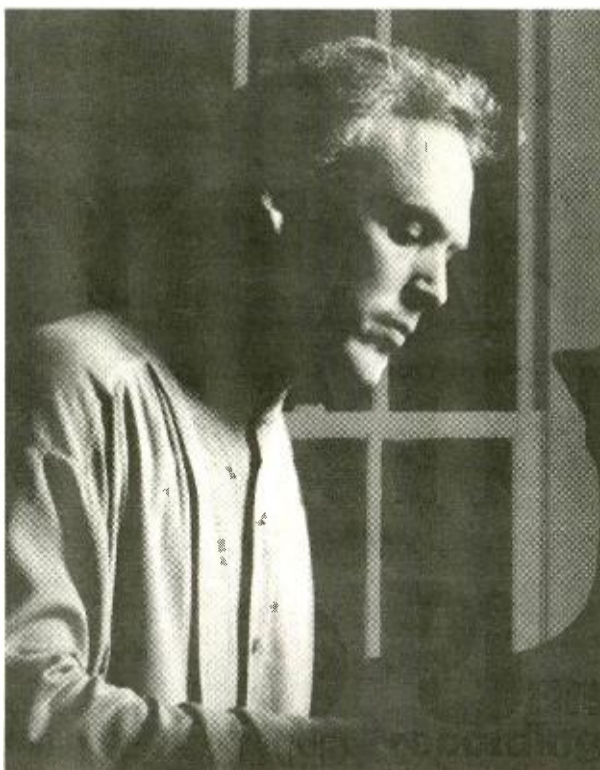
ARTIST TITLE LABEL(S)	ADDS
BRIAN CULBERTSON Say What? (Warner Bros.)	9
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	6
PAUL JACKSON JR. It's A Shame (Blue Note)	5
BWB Ruby Baby (Warner Bros.)	4
RONNY JORDAN At Last (N-Coded)	4
RIPPINGTONS Stingray (Peak)	3
JEFF LORBER Gigabyte (Narada)	2
RICHARD ELLIOT Corner Pocket (GRP/VMG)	2
FATBURGER Sizzlin' (Shanachie)	2
AL JARREAU Secrets Of Love (GRP/VMG)	2
TOM SCOTT Holding Back The Years (Higher Octave)	2
ABENAA Rain (Nkunim)	2
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	2
DAVID SANBORN Comin' Home Baby (Verve/VMG)	2
URBAN KNIGHTS Got To Give It Up (Narada)	2
GERALD VEASLEY Coup DeVille (Heads Up)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN CULBERTSON Say What? (Warner Bros.)	+93
PHIL COLLINS Come With Me (Lullaby) (Face Value/Atlantic)	+83
KIM WATERS Waterfall (Shanachie)	+82
J. THOMPSON Tell Me The Truth (AMH)	+70
PAUL TAYLOR On The Move (Peak/Concord)	+56
CRUSADERS Viva De Funk (Verve/VMG)	+50
RIPPINGTONS Stingray (Peak)	+48
EUGE GROOVE Rewind (Warner Bros.)	+46
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+40
AL JARREAU Secrets Of Love (GRP/VMG)	+38

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIANA KRALL Just The Way You Are (Verve/VMG)	320
PETER WHITE Who's That Lady? (Columbia)	247
STEVE OLIVER High Noon (Native Language)	236
BWB Groovin' (Warner Bros.)	225
BOB JAMES Morning, Noon & Night (Warner Bros.)	189
MARION MEADOWS Tales Of A Gypsy (Heads Up)	125
NORAH JONES Don't Know Why (Blue Note/Virgin)	124
JEFF GOLUB Cold Duck Time (GRP/VMG)	115
NATALIE COLE Tell Me All About It (GRP/VMG)	110
N. BROWN & M. MCOONALO I Still Believe (Warner Bros.)	102
CRAIG CHAQUICO Afterglow (Higher Octave)	69
OONNA GAROIER How Sweet It Is (Dome Records Limited)	68
NORMAN BROWN Just Chillin' (Warner Bros.)	67
CHUCK LOEB Sarao (Shanachie)	52
SPECIAL EFX Cruise Control (Shanachie)	47



David Lanz

"Romantica"

New and Active

On the air in over 13 Markets including WQCD New York City, KJCD Denver, KBZN Salt Lake City, KOAS Las Vegas, WSSM St. Louis and KIFM San Diego.

"The lush, exotic feel of *Romantica* is the epitome of "sexy" and there ain't nothing wrong with us sounding sexy!"

-Mike Vasquez-
KIFM, San Diego

From the album "Finding Paradise"

Radio Contacts: All That Jazz (702) 453 6995
and Coast To Coast Promotion (415) 899 1213

W.F. Leopold Management, Inc.

www.davidlanz.com



ON THE RECORD

With **Michael Fischer**
PD, KJCD/Denver



What can I say? There's so much great music this spring, it's making my head spin! Hot off the presses are David Sanborn's "Comin' Home Baby," Urban Knights' "Got to Give It Up," Paul Jackson Jr.'s "It's a Shame" and Brian Culbertson's "Say What?" to name a few — all of them with ear-catching melodies. Each of these new projects brings freshness to our spring mix of music. • On the vocal front,

Daryl Hall serves up some blue-eyed soul with "Cab Driver." While it's always difficult to figure out whether a new vocal will test well, this song is one that simply feels right for Denver. Coming off a Hall & Oates reunion tour will give it some positive spin as well. • Other songs catching my ear are BWB's "Ruby Baby," Jeff Kasiwa's "Voices" and Rendezvous Entertainment's new signing Praful. After a recent visit with Frank Cody, and after receiving his two-volume *Frank Cody Says Chill* compilation, I have to say I believe he's definitely on to something. Praful uses strong melodies and rhythms that blend perfectly with what Smooth Jazz is doing in 2003. • The last song of note is 480East's "Last Flight to LA" from their CD *Round Three*, which I caught on Art Good's *JazzTrax*. I don't know how to get a copy of it, but I was mesmerized. What a great song for Smooth Jazz!

Smooth Jazz demonstrates an admirable openness to new artists this year, as exemplified by the success of **Mindi Abair's** "Lucy's" (GRP/VMG), which clings tenaciously to No. 1 for the fifth week. Such airplay success is always impressive, especially when it's achieved by a new artist's debut single ... Now 18*, **J. Thompson's** "Tell Me the Truth" (AMH) continues to earn Smooth Jazz PDs' confidence, including two of the most influential — **KKSF/San Francisco's Steve Williams**, who moves Thompson to top rotation (31 plays!), and **WNUA/Chicago's Steve Stiles**, who gives it 24 ... Although it probably won't get the promotion attention it deserves, **Molly Johnson's** "Ooh Child/Redemption Song" (Narada) merits the same serious consideration as labelmates **Urban Knights**, whose awesome cover of "Got to Give It Up" is so hot, it's molten ... **Ronny Jordan's** "At Last" (N-Coded) — as exciting a record as any I've heard this year — ranks among Most Added with five new adds, including WNUA and KJCD/Denver ... Another sensational week for **Brian Culbertson's** "Say What?" (Warner Bros.), which earns No. 1 Most Added again, this time with nine new adds, including WQCD/New York, WLVE/Miami, KYOT/Phoenix and KJCD ... Stone cold smashes: **David Sanborn's** electrifying "Comin' Home Baby" (GRP/VMG) and **Daryl Hall's** "Cab Driver" (Liquid 8), added at WNUA and WLVE. "Driver," you'll remember, earned high marks during last year's SJ "Rate-A-Record, Rate-A-Wine" session at the R&R Convention.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY

PD/MD: **Tim Durkee**
NELSON RANGELL "Look"
NORMAN BROWN "Feeling"
RIPPINGSTONS "Stingray"
ABENNA "Rain"

KAJZ/Albuquerque, NM

PD: **Paul Lavoie**
MD: **Jeff Young**
No Adds

KNIK/Anchorage, AK

OM/PD: **Aaron Waliender**
RICHARD ELLIOT "Comer"

WJZZ/Atlanta, GA

PD/MD: **Nick Francis**
No Adds

KSMJ/Bakersfield, CA

PD/MD: **Chris Townshend**
No Adds

WNUA/Chicago, IL

OM: **Bob Kaake**
PD: **Steve Stiles**
DARYL HALL "Cab"
PAUL JACKSON JR "Shame"
URBAN KNIGHTS "Give"

WNW/Cleveland, OH

PD/MD: **Bernie Kimble**
PAUL JACKSON JR "Shame"

WJZA/Columbus, OH

OM/PD/MD: **Bill Harman**
APD: **Gary Walter**
ABENNA "Rain"

KOAI/Dallas-Ft. Worth, TX

OM/PD: **Kurt Johnson**
APD/MD: **Bret Michael**
No Adds

KJCD/Denver-Boulder, CO

PD/MD: **Michael Fischer**
BRIAN CULBERTSON "What"
PAUL JACKSON JR "Shame"
RONNY JORDAN "Last"

KVJZ/Des Moines, IA

PD: **Mike Blakemore**
MD: **Becky Taylor**
FATBURGER "Sizzlin'"

WVMV/Detroit, MI

PD: **Tom Sleeker**
MD: **Sandy Kovach**
PIECES OF A DREAM "Silhouette"

KUJZ/Eugene, OR

PD: **Chris Crowley**
No Adds

KEZL/Fresno, CA

OM: **Scott Keith**
PD/MD: **J. Weidenheimer**
2 BRIAN CULBERTSON "What"

KCIY/Kansas City, MO

PD: **Mark Edwards**
MD: **Michelle Chase**
BRIAN CULBERTSON "What"
JEFF LORBER "Gigabyte"
SPYRO GYRA "Getaway"

KOAS/Las Vegas, NV

DM: **Vic Clemons**
PD/MD: **Erik Foxx**
BWB "Ruby"
JEFF LORBER "Gigabyte"
PHIL COLLINS "Come"

KTWV/Los Angeles, CA

PD: **Paul Goldstein**
APD/MD: **Ralph Stewart**
17 DAVID SANBORN "Comin"
4 URBAN KNIGHTS "Give"

WJZN/Memphis, TN

PD: **Norm Miller**
FATBURGER "Sizzlin"
PAUL JACKSON JR "Shame"
PHIL COLLINS "Come"

WLVE/Miami, FL

PD: **Rich McMillan**
BRIAN CULBERTSON "What"
DARYL HALL "Cab"

WJZI/Milwaukee, WI

OM/PD: **Steve Scott**
10 RICK DERRINGER "Cool"
6 RIPPINGSTONS "Stingray"

KSBR/Mission Viejo, CA

OM/PD: **Terry Wedel**
MD: **Susan Koshbay**
2 LYLE LOVETT "Baby"
1 BWB "Ruby"

KRVR/Modesto, CA

PD: **Jim Bryan**
MD: **Doug Wulff**
2 JEFF KASHIWA "Voices"
2 TOM SCOTT "Holding"
2 ALLEN & ALLEN "There"

WQCD/New York, NY

DM: **John Mullen**
PD/MD: **Charley Connolly**
7 PHIL COLLINS "Come"
BRIAN CULBERTSON "What"

WJCD/Norfolk, VA

OM: **Daisy Davis**
APD/MD: **Larry Hollowell**
No Adds

WLQO/Orlando, FL

PD: **Brian Morgan**
MD: **Patricia James**
2 BRIAN CULBERTSON "What"
2 PHIL COLLINS "Come"
2 RICHARD ELLIOT "Comer"

WJZZ/Philadelphia, PA

PD: **Michael Tozzi**
MD: **Frank Childs**
No Adds

KYOT/Phoenix, AZ

PD: **Shaun Holly**
APD/MD: **Angie Handa**
BRIAN CULBERTSON "What"

KJZS/Reno, NV

APD/MD: **Doug Thomas**
10 EUGE GROOVE "Rewind"
DAVID LANZ "Romantica"

WJZV/Richmond, VA

PD: **Reid Snider**
13 PHIL COLLINS "Come"
8 BRIAN CULBERTSON "What"

KSSJ/Sacramento, CA

PD: **Lee Hanson**
APD: **Ken Jones**
DAVID SANBORN "Comin'"

WSSM/St. Louis, MO

PD: **David Myers**
No Adds

KBZN/Salt Lake City, UT

PD/MD: **Rob Riesen**
BRIAN CULBERTSON "What"

KIFM/San Diego, CA

PD: **Mike Vasquez**
APD/MD: **Kelly Cole**
No Adds

KKSF/San Francisco, CA

PD: **Steve Williams**
1 BOTTI FCOLVIN "Envy"
1 KENNY G "Mabou"
1 RONNY JORDAN "Last"

KMGQ/Santa Barbara, CA

PD: **Mark De Anda**
APD/MD: **Steve Bauer**
AL JARREAU "Secrets"

KWJZ/Seattle-Tacoma, WA

PD: **Carol Handley**
MD: **Dianna Rose**
9 EUGE GROOVE "Stam"
8 BOB BALDWIN "Single"
RIPPINGSTONS "Stingray"

WEIB/Springfield, MA

PD: **Ben Casey**
MD: **Darrel Cutting**
15 BWB "Ruby"
15 NESTOR TORRES "Smooth"
15 RONNY JORDAN "Last"
15 STEVE COLE "NY"
14 CASSANDRA WILSON "Show"
14 KARRIN ALLYSON "Living"
13 MICHELLE WALKER "Moonlight"
13 AL JARREAU "Secrets"
12 DEE DEE BRIDGEWATER "New"
12 PATTI AUSTIN "Rose"
12 NNENNA FREELON "Lately"
12 NORAH JONES "Again"
12 TONY BENNETT "Everyday"
11 LAD TIEZ "What"
11 REMY SHAND "Rocksteady"
11 MUSIQ "Don't"
11 UNWRAPPED VOL 2 "Music"
10 INDIANIE "Walk"
10 MIKE PHILLIPS "Special"
9 ALLEN & ALLEN "Impression"
9 J THOMPSON "Mabou"
9 MARI ANTOINE "Couple"
9 DOWN TO THE BONE "Star"
9 GATO BARBIERI "Last"
9 LIQUID SOUL "This"
9 MARIO DEPRIEST "Wonderful"
9 JILL SCOTT "Magic"
9 GEORGE DUKE "Guess"
8 JIMMY SOMMERS "Stay"
8 TOM SCOTT "Holding"
8 WILL DOWNING "Eyes"
8 ABOVE THE CLOUDS "Lose"
8 JEFF GOLUB "Crusin"
8 SHAKATAK "Rumsey"
8 GERALD VEASLEY "Coup"
8 MOLLY JOHNSON "Chas"
8 PAUL JACKSON JR "Shame"

WSJT/Tampa, FL

OM/PD: **Ross Block**
MD: **Kathy Curtis**
No Adds

WJZW/Washington, DC

OM: **Kenny King**
PD: **Carl Anderson**
MD: **Renee DePuy**
BOB JAMES "Moon"
BRIAN MCKNIGHT "Woodsa"

JRN/(Jones NAC)/National

PD: **Steve Hibbard**
MD: **Cheri Marquart**
1 RONNY JORDAN "Last"
BWB "Ruby"
PHIL COLLINS "Come"
GERALD VEASLEY "Coup"

42 Total Reporters

40 Current Playlists

Did Not Report, Playlist Frozen (2):
WYJZ/Indianapolis, IN
KJZY/Santa Rosa, CA

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America's Best Testing Active Rock Songs 12+ For The Week Ending 4/25/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 50 active rock songs.

Total sample size is 603 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

- FORTY FOOT ECHO Save Me (Hollywood)
RA Rectifier (Republic/Universal)
SLAVES ON DOPE Go (Bieler Bros/MCA)
DATSUNS In Love (V2)
VERBENA Way Out West (Capitol)
ETHER SEEDS Save Your Own Life (Roadrunner/IDJMG)
VENETTA RED Shatterday (Epic)

Songs ranked by total plays

Indicator Most Added

- DEFTONES Minerva (Maverick)
ETHER SEEDS Save Your Own Life (Roadrunner/IDJMG)
MARILYN MANSON Mobsome (Nothing/Interscope)
P.O.D. Sleeping Awake (Maverick/Reprise)
SHINEDOWN Fly From The Inside (Atlantic)
PACIFIER Comfort Me (Arista)
STAIN'D Price To Pay (Flip/Elektra/EEG)
DOUBLEDRIE Imprint (Roadrunner/IDJMG)
PRESENCE Tonz Of Fun (Curb)
TAPROOT Mine (Velvet Hammer/Atlantic)
QUEENS OF THE STONE AGE Go With The Flow (Interscope)
SLUR Who I Am (Tarpit)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
RA Rectifier (Republic/Universal)
FEEDER Come Back Around (Universal)
MEMENTO Beginnings (Columbia)
TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)
VENETTA RED Shatterday (Epic)

Reporters

Grid of reporter information for various radio stations across the US, including station call letters, reporter names, and monitored/indicator counts.



CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

Roll Call Of Rock

It's an honor just to be nominated" is the most common response when people are informed that they've made the cut as finalists for the R&R Industry Achievement Awards. Congratulations to all the nominees who've been acknowledged by their peers based on such factors as ratings, revenue, music and promotion.

Official ballots are in this week's R&R. Read them carefully to ensure that your ballot isn't disqualified. There will be no recounts and no hanging chads! The deadline for ballots to be received is May 9. For the first time, we will present all the awards in every format at one time at R&R Convention 2003. The awards show will begin at 6:30pm on Friday, June 20, right after Rudy Giuliani speaks. Congratulations to all the nominees!

STATION OF THE YEAR		LABEL OF THE YEAR	
 WRQK/Canton, OH	 WEBN/Cincinnati	 Atlantic	 Epic
 KLAQ/EI Paso	 WHJY/Providence	 Interscope/ Geffen/A&M	 Island Def Jam Music Group
 WROV/Roanoke- Lynchburg, VA	 WAQX/Syracuse	 Warner Bros.	 Wind-up

PROGRAM DIRECTOR OF THE YEAR



Joe Bevilacqua
WHJY/Providence

Alex James
WHEB/Portsmouth, NH

Paula Newell
KNCN/Corpus Christi, TX

Bob O'Dell
WAQX/Syracuse

Scott "Rhino" Reinhart
WEBN/Cincinnati

Aaron Roberts
WROV/Roanoke-Lynchburg, VA

LABEL EXECUTIVE OF THE YEAR



George Cappellini
Elektra

Ron Cerrito
Interscope

Drew Murray
Sanctuary

**David McGilvray &
Patrick O'Connor**
IDJMG

Lea Pisacane
Atlantic

Mike Rittberg
Warner Bros.

MUSIC DIRECTOR OF THE YEAR



The Dude
WEBN/Cincinnati

John Laurenti
WHJY/Providence

Loris Lowe
KLBJ/Austin

Helen Powers
KBER/Salt Lake City

Zakk Tyler
KSJO/San Jose

Heidi Krummert-Tate
WROV/Roanoke-
Lynchburg, VA

PERSONALITY/SHOW OF THE YEAR



The Dawn Patrol
WEBN/Cincinnati

Charles & Laurenti
WHJY/Providence

The Regular Guys
WKLS/Atlanta

Brother Wease
WCMF/Rochester, NY

Phil & Brent
KMOD/Tulsa

The KLAQ Morning Show
KLAQ/EI Paso

Active Electorate

Being told they've been nominated for an R&R Industry Achievement Award leaves a lot of people speechless — for at least a minute or two. It's a great feeling to receive props from one's peers, and that's what these nominations are, taking into account such considerations as ratings, revenue, music and promotion.

Official ballots are in this week's R&R. Read them carefully to ensure that your ballot isn't disqualified. The deadline for ballots to be received is May 9. For the first time, we will present all the awards in every format at one time at R&R Convention 2003. The awards show will begin at 6:30pm on Friday, June 20, right after Rudy Giuliani speaks. Congratulations to all the nominees!

STATION OF THE YEAR		LABEL OF THE YEAR	
 WAAF/Boston	 KQRC/Kansas City	 Atlantic	 Columbia
 WLZR/Milwaukee	 KXXR/Minneapolis	 Epic	 Interscope/ Geffen/A&M
 WNOR/Norfolk	 KISS/San Antonio	 Island Def Jam Music Group	 Warner Bros.

PROGRAM DIRECTOR OF THE YEAR



Claudine DeLorenzo
WQXA/Harrisburg

Jim Fox
WBYR/Ft. Wayne, IN

Randy Hawke
WJJO/Madison

Wade Linder
KXXR/Minneapolis

Doug Podell
WRIF/Detroit

Kevin Vargas
KISS/San Antonio

PROMOTION EXECUTIVE OF THE YEAR



Mark Abramson
Roadrunner

Warren Christensen
Volcano

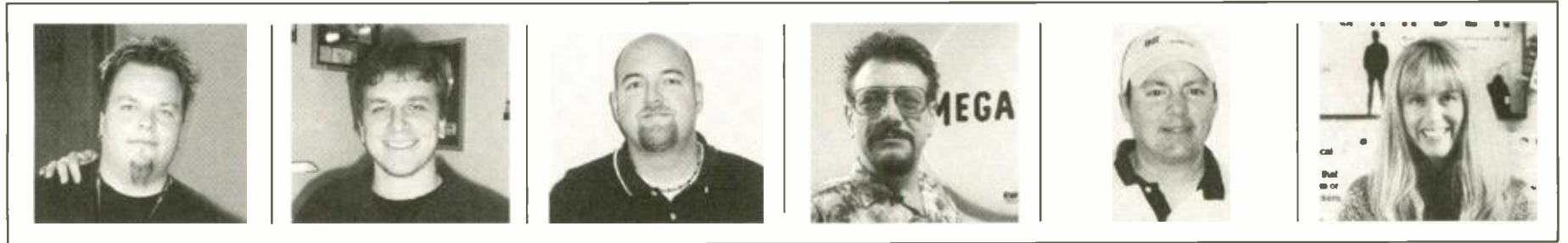
Alan Galbraith
Wind-up

Raymond McGlamery
Reprise

Mike Rittberg
Warner Bros.

Cheryl Valentine
Epic

MUSIC DIRECTOR OF THE YEAR



Don Jantzen
KQRC/Kansas City

Mike Karolyi
WCCC/Hartford

Mark Pennington
WRIF/Detroit

Blake Patton
WJJO/Madison

Rob Heckman
WIYY/Baltimore

Marilynn Mee
WLZR/Milwaukee

PERSONALITY/SHOW OF THE YEAR



Bubba The Love Sponge
WXTB/Tampa

Johnny Dare
KQRC/Kansas City

Drew & Mike
WRIF/Detroit

Lisle & Hahn
KISS/San Antonio

Remy Maxwell
KXXR/Minneapolis

Tommy & Rumble
WNOR/Norfolk

SAVE YOUR OWN LIFE

#2 Most Added Active Rock
and Mainstream Rock

Over 25 stations saved including:

WAAF, WCCC, WKLO, WAQX,
WIIL, KRZR, KRFR, WXQR, WKZQ,
WTPT, KHTQ, WRXR, WCMF, KOOJ,
WRQC, WROV, WYBB, WKKB, KFRQ,
WKZQ, WIXO, KIBZ, KLFX, KZMZ, WOTT

Just off tour with Sevendust
On tour with Stereomud
starting May 4.



ETHER SEEDS

Produced by William Appleberry & Tabi Miller | Mixed by Kevin "Caveman" Shirley | Management: Crush Music Media Management

ROADRUNNER
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Main chart table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS.

Most Added

Table listing 'Most Added' songs with columns: ARTIST TITLE LABEL(S), ADDS.

Most Increased Plays

Table listing 'Most Increased Plays' songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE.

Most Played Recurrents

Table listing 'Most Played Recurrents' songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS.

33 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19.

New & Active

- UNLOCO Failure (Maverick/Reprise)
TAPROOT Mine (Velvet Hammer/Atlantic)
QUEENS OF THE STONE AGE Go With The Flow (Interscope)
AFI Girl's Not Grey (DreamWorks)
SYSTEMATIC Leaving Only Scars (Elektra/EEG)

- SHINEDOWN Fly From The Inside (Atlantic)
12 STONES Crash (Wind-up)
P.O.D. Sleeping Awake (Maverick/Reprise)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
SOUTH FM Dear Claudia (MCA)

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

Songs ranked by total plays

Reporters

Grid of reporter information including station names, locations, PD names, and monitored/indicator playlist counts.

R&R ACTIVE ROCK TOP 50

April 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TRAPT Headstrong (Warner Bros.)	1930	+68	172793	28	57/0
1	2	LINKIN PARK Somewhere I Belong (Warner Bros.)	1875	-13	155612	8	57/0
3	3	GODSMACK Straight Out Of Line (Republic/Universal)	1755	-25	145678	12	58/0
4	4	AUDIOSLAVE Like A Stone (Interscope/Epic)	1744	+28	142127	15	57/0
6	5	STAIN'D Price To Play (Flip/Elektra/EEG)	1485	+148	124474	3	58/1
5	6	DISTURBED Remember (Reprise)	1450	+12	124123	21	56/0
9	7	CHEVELLE Send The Pain Below (Epic)	1159	+86	97313	14	55/0
7	8	SEETHER Fine Again (Wind-up)	1140	-25	104959	40	53/0
8	9	FOO FIGHTERS Times Like These (Roswell/RCA)	1036	-111	85455	15	54/0
10	10	MUDVAYNE Not Falling (Epic)	1011	-28	88318	28	49/1
15	11	EVANESCENCE Bring Me To Life (Wind-up)	946	+83	57077	12	36/0
14	12	SALIVA Rest In Pieces (Island/IDJMG)	912	+37	65746	9	50/0
12	13	3 DOORS DOWN When I'm Gone (Republic/Universal)	879	-57	78698	29	56/0
18	14	REVIS Caught In The Rain (Epic)	877	+64	71358	10	55/0
17	15	3 DOORS DOWN The Road I'm On (Republic/Universal)	858	+43	66418	7	49/0
13	16	CHEVELLE The Red (Epic)	843	-65	70928	41	54/0
19	17	COLD Stupid Girl (Flip/Geffen/Interscope)	826	+71	68450	9	54/1
16	18	SALIVA Always (Island/IDJMG)	809	-51	68760	30	55/0
11	19	SOCIALBURN Down (Elektra/EEG)	804	-188	68485	22	44/0
21	20	(HED) PLANET EARTH Blackout (Volcano/Jive)	753	+4	64743	14	51/0
22	21	POWERMAN 5000 Free (DreamWorks)	707	+70	60361	6	52/1
23	22	SEETHER Driven Under (Wind-up)	689	+69	55836	12	46/1
25	23	BREAKING BENJAMIN Skin (Hollywood)	590	+33	45214	10	50/0
27	24	BLACK LABEL SOCIETY Stillborn (Spitfire)	560	+56	54076	5	35/1
26	25	TAPROOT Mine (Velvet Hammer/Atlantic)	527	+21	44235	7	49/1
43	26	MARILYN MANSON Mobsence (Nothing/Interscope)	495	+360	57726	2	49/7
32	27	SHINEDOWN Fly From The Inside (Atlantic)	468	+104	42592	5	44/2
28	28	UNLOCO Failure (Maverick/Reprise)	464	+25	34706	8	46/1
Debut	29	P.O.D. Sleeping Awake (Maverick/Reprise)	417	+356	32249	1	44/5
33	30	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	407	+45	31213	7	33/0
24	31	STONE SOUR Inhale (Roadrunner/IDJMG)	392	-168	42242	13	43/0
29	32	FINCH What It Is To Burn (Drive-Thru/MCA)	360	-35	28746	14	31/0
31	33	AFI Girl's Not Grey (DreamWorks)	347	-26	25929	11	33/0
35	34	PRESENCE Tonz Of Fun (Curb)	320	+31	28070	5	36/0
34	35	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	318	-44	38494	19	22/0
37	36	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	272	+45	20077	3	29/5
30	37	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	257	-124	22910	14	27/0
36	38	SYSTEMATIC Leaving Only Scars (Elektra/EEG)	253	-13	21855	5	31/0
41	39	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	240	+99	21697	3	30/2
38	40	GRADE 8 Brick By Brick (Lava)	205	+7	15192	6	23/0
39	41	FROM ZERO Sorry (Arista)	194	+14	14854	6	22/1
42	42	LIVE Heaven (Radioactive/MCA)	171	+35	8523	2	16/1
Debut	43	DEFTONES Minerva (Maverick)	151	+151	14574	1	41/41
44	44	CAVE IN Anchor (RCA)	145	+13	8102	2	24/3
49	45	12 STONES Crash (Wind-up)	136	+44	8103	2	17/1
45	46	SLUR Who I Am (Tarpit)	122	+2	5706	4	16/1
Debut	47	MEMENTO Nothing Sacred (Columbia)	114	+49	10094	1	27/10
Debut	48	CLOSURE Look Out Below (TVT)	92	+10	8960	1	11/0
Debut	49	ACROMA Sun Rises Down (Republic/Universal)	85	+20	6981	1	12/2
Debut	50	DEPSWA This Time (Interscope)	80	+27	6484	1	4/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DEFTONES Minerva (Maverick)	41
MEMENTO Nothing Sacred (Columbia)	10
ETHER SEEDS Save Your Own Life (Roadrunner/IDJMG)	10
VENETTA RED Shatterday (Epic)	8
MARILYN MANSON Mobsence (Nothing/Interscope)	7
RA Rectifier (Republic/Universal)	6
P.O.D. Sleeping Awake (Maverick/Reprise)	5
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	5
CAVE IN Anchor (RCA)	3
DIE TRYING Oxygen's Gone (Island/IDJMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARILYN MANSON Mobsence (Nothing/Interscope)	+360
P.O.D. Sleeping Awake (Maverick/Reprise)	+356
DEFTONES Minerva (Maverick)	+151
STAIN'D Price To Play (Flip/Elektra/EEG)	+148
SHINEDOWN Fly From The Inside (Atlantic)	+104
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	+99
CHEVELLE Send The Pain Below (Epic)	+86
EVANESCENCE Bring Me To Life (Wind-up)	+83
COLD Stupid Girl (Flip/Geffen/Interscope)	+71
POWERMAN 5000 Free (DreamWorks)	+70

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	720
FOO FIGHTERS All My Life (Roswell/RCA)	663
SYSTEM OF A DOWN Aerials (American/Columbia)	610
QUEENS OF THE STONE AGE No One Knows (Interscope)	592
TAPROOT Poem (Velvet Hammer/Atlantic)	554
STONE SOUR Bother (Roadrunner/IDJMG)	477
AUDIOSLAVE Cochise (Interscope/Epic)	387
GODSMACK I Stand Alone (Republic/Universal)	382
SYSTEM OF A DOWN Toxicity (American/Columbia)	380
RA Do You Call My Name (Republic/Universal)	379
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	354
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	342
NICKELBACK Never Again (Roadrunner/IDJMG)	341
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	339
DISTURBED Down With The Sickness (Giant/Reprise)	328
STAIN'D For You (Flip/Elektra/EEG)	324
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	318
NIRVANA You Know You're Right (Geffen/Interscope)	298
LINKIN PARK In The End (Warner Bros.)	297
TOOL Schism (Volcano)	295

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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 **Bob Fonda**
PD/MD, KLFX/Killeen-Temple, TX



The most important thing in our community right now is Operation Iraqi Freedom and the deployment of Army troops from Ft. Hood, the largest military base in the world, as well as Gray Air Force Base. There are over 20,000 troops from here deployed in Iraq. We're very proud of our military men and women and are doing everything we can to support them. • We've dedicated hours of programming to the

deployed troops. We've announced, via our website and on-air, that those who have a deployed loved one can give us their name, company and unit, and then we do "Fox Rocks Salutes" to them and dedicate hours of programming in their name. The response to that has been tremendous. It's been a great way to do a warm, touchy-feely thing in a macho, rock kind of way. • We have a Harley Freedom Ride coming up that will help raise funds for the Family Assistance Programs of Ft. Hood. We're bringing all the biker clubs from Central Texas together and expect to have over 1,000 bikes participate. It'll be a big party with live music and cold beer. The Family Assistance Program takes care of the wives and family members of the troops while they're away. These days it takes two or three incomes in a household to make it work, and with the soldiers gone, there are a lot of single-parent homes. The program does an incredible job of helping out with babysitting costs, emergencies, etc. • Our sister stations KEGL (The Eagle)/Dallas and KBRQ/Waco, TX are joining us for a Support the Troops Rally April 25 at Ft. Hood. The Eagle is doing its afternoon show live from here, and they're bringing the band Altered from Dallas for the event. Plus, the station's all-girl, all-sexy Eagle Drill Team will be joining the fun. • Musically, it's hot and happening right now and a great time to have fresh music. My favorites include Kevin Martin & The Hiwatts. I love that album, and it's nice to hear Kevin on the air again. My favorite new tunes are Three Days Grace's "(I Hate) Everything About You" and Ether Seeds' "Save Your Own Life."

It is a huge week for **The Deftones** as 41 Actives and six Rockers give the thumbs up to "Minerva." It's already in the 10-19 spin range at KXXR/Minneapolis; KRZR/Fresno; WXQR/Greenville, NC; WBSX/Wilkes Barre; and WNVE/Rochester, NY ... **Memento's** "Nothing Sacred" adds another 10 stations to its coffers as it debuts on the chart ... **Ether Seeds'** "Save Your Own Life" launches with 10 stations, including WAAF/Boston and WCCC/Hartford ... Congrats to Wind-up and **Evanescence**, as the band's *Fallen* CD has been certified platinum by the R.I.A.A. It's nice to see this baby make its way up the Active and Rock charts ... Though the official add date for "Oxygen's Gone" by **Die Trying** isn't until next week, four of the major Actives are already on board: KXXR (who added it last week), WNOR/Norfolk, KRXQ/Sacramento and WLZR/Milwaukee. Don't forget, you'll see the band at the R&R Convention on Wednesday night, June 18 ... **Marilyn Manson** and **P.O.D.** land at 26 and 29, respectively, on the Active chart with over 350 new spins each this last week ... Warner Bros. is an equal-opportunity label, giving both **Linkin Park** and **Trapt** a spot at No. 1. Actually, WB deserves a nice slap on the back for its diligence with Trapt, who hit the top in their 28th week on the chart — that's some amazing longevity! **MAX PIX: DIE TRYING "Oxygen's Gone" (Island/IDJMG)**

— Cyndee Maxwell, Active Rock/Rock Editor



a c t i v e
INSIGHT

ARTIST: **Verbena**

LABEL: **Capitol**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Timing, they say, is everything. And for Birmingham boys **Verbena**, that time could be now, thanks to their new single, "Way Out West."

But first, a little history for the uninitiated. Verbena first came together back in the early '90s, when singer-guitarist Scott Bondy, drummer Les Nuby and bassist Daniel Johnston were still in high school. Another singer-guitarist, Anne Marie Griffin, joined the trio and started sharing songwriting duties with Bondy. Originally named Shallow, the group renamed themselves Verbena and hit the scene, eventually hooking up with Merge Records. Through Merge, Verbena began making their mark with the *Pilot Park* EP and their 1997 full-length debut, *Souls for Sale*.

Verbena not only attracted the attention of Capitol Records, but also that of former Nirvana drummer and current Foo Fighter Dave Grohl, who agreed to produce the band's Capitol debut, *Into the Pink*. While the group received their share of critical acclaim, including *Alter-*



native Press naming *Into the Pink* one of its "10 Essential Albums of 1999," Verbena failed to become as big as many experts thought they would.

But that was then; this is now. A leaner, meaner three-piece (both Griffin and Johnston have exited the group) Verbena — Bondy, Nuby and new bassist Nick Daviston — have completed the group's evolution from indie pop to straight-up rock with "Way Out West" and their new album, *La Musica Negra*, produced by Rob Schnapf (Beck, Guided By Voices, Elliott Smith).

The perfect driving song, "Way Out West" kicks things into gear with solid, sludgy riffage that rumbles along like a V8 with grit in the cylinders. Name-checking classics like the Stones' "19th Nervous Breakdown" and The Beatles' *Rubber Soul*, Bondy rolls his way to the golden coast, his mescaline haze vocals riding atop a warm groove. If you've been digging on Queens Of The Stone Age (and, really, who hasn't?) "Way Out West" should definitely be at the top of your CD stack.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **BLACK LABEL SOCIETY** (*Spitfire*) "Doomsday Jesus"
2. **ANTHRAX** (*Sanctuary/SRG*) "What Doesn't Die"
3. **FEAR FACTORY** (*Roadrunner/IDJMG*) "Terminate"
4. **SWORN ENEMY** (*Elektra/EEG*) "Sworn Enemy"
5. **CRADLE OF FILTH** (*Red Ink/Epic*) "A Promise Of Fever"
6. **HEART OF ROADRUNNER** (*Roadrunner/IDJMG*) "In The Unblind"
7. **HOUSE OF 1,000 CORPSES** (*Geffen/Interscope*) "Run Rabbit Run"
8. **BIOHAZARD** (*Sanctuary/SRG*) "Kill Or Be Killed"
9. **VOIVOD** (*Chophouse*) "Gasmask Revival"
10. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
11. **E-TOWN CONCRETE** (*Razor & Tie*) "Baptism"
12. **BRICK BATH** (*Crash*) "Stand Up"
13. **HAUNTED** (*Earache*) "One Kill Wonder"
14. **40 GRIT** (*Metal Blade*) "Bomb Bottom"
15. **HEAVILS** (*Metal Blade*) "Colorblind"
16. **OVERKILL** (*Spitfire*) "Devil By The Tail"
17. **MINISTRY** (*Sanctuary/SRG*) "Animosity"
18. **SKINDRED** (*Bieler*) "Babylon"
19. **KOVENANT** (*Nuclear Blast*) "Stillborn Universe"
20. **MARDUK** (*The End*) "World Funeral"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: **Rise Against**
TITLE: *Revolutions Per Minute*
LABEL: **Fat Wreck Chords**



With unrest the worldwide movement of the moment, Chicago's aptly named **Rise Against** have certainly picked the right time to release an album called *Revolutions Per Minute*. While the four-piece know how to rage against both the man and the machine, they're not so radical as to deny their own feelings. Combining emo's broken heart with punk's middle finger, *Revolutions Per Minute* is a 12-track blast of melodic hardcore that simultaneously offers sing-alongs and political rants. Tracks such as the radio-ready "Like the Angel" focus on unrequited love, while "Black Masks & Gasoline" and "Blood-Red, White & Blue" rant 'n' roll.

— Frank Correia, Rock Specialty Editor



MAX TOLKOFF

mtolkoff@radioandrecords.com

Nominate Me, Baby

Let me explain, again, how this works: You're the ones who nominate. You're the ones who cast the final vote. It's all up to you. Whining at me, although highly amusing, accomplishes nothing. If you really want to know the truth, you should treat this like the Oscars and start campaigning, cajoling, weaseling, pleading, begging and batting your eyelashes for votes. The film industry does it, why not us?

On a personal note, you're all winners in my book. Next year maybe we'll go to a new system called "Hey, Let's Let Max Decide!" Then again, maybe not. The final ballot is also in this issue. Find it, fill it in, then read the instructions on how to send it in. Ballots must be received by May 9, 2003. There's one giant awards banquet at R&R Convention 2003, and that's where the winners will be announced and the awards handed out. And now, the nominees...

STATION OF THE YEAR



KQXR/Boise, ID



WBCN/Boston



KROQ/Los Angeles



KXTE/Las Vegas



KXRK/Salt Lake City



WPBZ/West Palm Beach

LABEL OF THE YEAR

PLATINUM

Atlantic

Columbia

Epic

Interscope/
Geffen/A&M

IDJMG

Warner Brothers

GOLD

DreamWorks

Epitaph

Hollywood

Roadrunner

V2

Wind-up

PROGRAM DIRECTOR OF THE YEAR



Kevin Weatherly
KROQ/Los Angeles



Lenny Diana
WEDG/Bufalo



Sean Demery
KITS/San Francisco



John Moschitta
WXDX/Pittsburgh



Kim Monroe
WXTM/Cleveland



Steve Kingston
WXRK/New York

LABEL EXECUTIVE OF THE YEAR



Rob Goldklang
Warner Bros.



Howard Leon
Universal



Robbie Lloyd
Interscope/Geffen/A&M



Lynn McDonnell
Reprise



Howie Miura
Island Def Jam Music Group



Matt Smith
DreamWorks

MUSIC DIRECTOR OF THE YEAR



Aaron Axelsen
KITS/San Francisco



Lee Ann Curtis
WWDC/Washington



Lisa Worden
KROQ/Los Angeles



Steven Strick
WBCN/Boston



Chris Ripley
KXTE/Las Vegas



Jayn
KNRK/Portland, OR

PERSONALITY/SHOW OF THE YEAR



Kevin & Bean
KROQ/Los Angeles



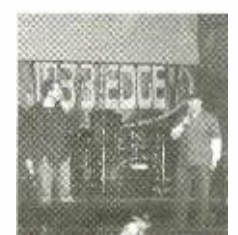
Nik Carter
WBCN/Boston



Jed The Fish
KROQ/Los Angeles



Marconi
KNRK/Portland, OR



Shredd & Ragan
WEDG/Bufalo



Woody
KPNT/St. Louis



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.)	3187	-12	370412	8	77/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	3124	+13	371070	16	75/0
3	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	3025	+116	337272	16	78/0
4	4	TRAPT Headstrong (Warner Bros.)	2827	+132	297607	25	75/0
5	5	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2381	-233	290685	20	77/0
7	6	AFI Girl's Not Grey (DreamWorks)	2203	+110	241342	13	77/0
6	7	FOO FIGHTERS Times Like These (Roswell/RCA)	2173	+27	249722	15	70/0
8	8	WHITE STRIPES Seven Nation Army (Third Man/V2)	2171	+193	288266	10	72/2
10	9	STAIN'D Price To Play (Flip/Elektra/EEG)	2065	+240	248360	3	75/1
9	10	CHEVELLE Send The Pain Below (Epic)	2042	+140	208162	13	76/0
11	11	GODSMACK Straight Out Of Line (Republic/Universal)	1584	-131	156625	12	68/0
12	12	QUEENS OF THE STONE AGE No One Knows (Interscope)	1413	-122	179444	31	75/0
15	13	ATARIS In This Diary (Columbia)	1409	+58	153935	11	71/2
19	14	SUM 41 The Hell Song (Island/IDJMG)	1366	+92	157759	8	66/0
13	15	USED Buried Myself Alive (Reprise)	1333	-108	127075	13	70/0
16	16	FINCH What It Is To Burn (Drive-Thru/MCA)	1328	-9	150701	14	65/0
21	17	COLD Stupid Girl (Flip/Geffen/Interscope)	1255	+106	147099	8	66/2
17	18	3 DOORS DOWN When I'm Gone (Republic/Universal)	1191	-139	124495	28	60/0
14	19	GOOD CHARLOTTE The Anthem (Epic)	1189	-208	91889	15	64/0
25	20	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1172	+147	122331	5	68/1
23	21	SALIVA Rest In Pieces (Island/IDJMG)	1163	+61	91639	7	54/1
26	22	SEETHER Driven Under (Wind-up)	1114	+91	95556	7	61/3
24	23	BLUR Crazy Beat (Virgin)	1045	-8	99103	6	61/0
27	24	REVIS Caught In The Rain (Epic)	969	+72	63372	8	57/0
22	25	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	916	-198	73611	19	51/0
Debut	26	P.O.D. Sleeping Awake (Maverick/Reprise)	915	+731	137020	1	64/9
30	27	TAPROOT Mine (Velvet Hammer/Atlantic)	822	+66	69876	6	54/1
31	28	3 DOORS DOWN The Road I'm On (Republic/Universal)	795	+85	62741	5	47/1
28	29	DISTURBED Remember (Reprise)	745	-94	77301	16	35/0
29	30	(HED) PLANET EARTH Blackout (Volcano/Jive)	730	-58	60141	10	50/0
35	31	COLDPLAY The Scientist (Capitol)	615	+138	98387	3	46/2
36	32	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	580	+104	44913	2	50/8
Debut	33	MARILYN MANSON Mobscene (Nothing/Interscope)	558	+373	52378	1	46/10
32	34	SOCIALBURN Down (Elektra/EEG)	548	-87	55216	19	27/0
33	35	LIAM LYNCH United States Of Whatever (S-Curve/EMC)	519	-88	74684	7	32/1
37	36	POWERMAN 5000 Free (DreamWorks)	504	+57	39026	3	34/1
34	37	BREAKING BENJAMIN Skin (Hollywood)	501	-35	35322	7	33/0
43	38	LIVE Heaven (Radioactive/MCA)	489	+107	50439	2	30/4
39	39	HOT HOT HEAT Bandages (Sub Pop/Warner Bros.)	478	+77	59905	4	34/1
Debut	40	DEFTONES Minerva (Maverick)	474	+464	86497	1	62/62
41	41	LINKIN PARK Faint (Warner Bros.)	463	+68	99053	4	11/0
38	42	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	426	+1	53292	6	28/0
45	43	PETE YORN Come Back Home (Columbia)	412	+64	72224	4	31/1
44	44	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	400	+37	40196	3	27/0
40	45	ZWAN Lyrical (Reprise)	381	-18	39483	3	28/1
47	46	CAVE IN Anchor (RCA)	372	+52	27071	2	38/2
42	47	HOT ACTION COP Fever For The Flava (Lava)	342	-47	21372	11	25/0
46	48	DONNAS Who Invited You (Atlantic)	341	+4	33845	2	30/0
Debut	49	RADIOHEAD There There (Capitol)	286	+248	82490	1	48/36
Debut	50	SHINEDOWN Fly From The Inside (Atlantic)	260	+43	17642	1	25/4

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. 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
DEFTONES Minerva (Maverick)	62
RADIOHEAD There There (Capitol)	36
VENDETTA RED Shatterday (Epic)	19
ALL-AMERICAN REJECTS The Last Song (DreamWorks)	19
MARILYN MANSON Mobscene (Nothing/Interscope)	10
P.O.D. Sleeping Awake (Maverick/Reprise)	9
EXIES Kickout (Virgin)	9
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	8
FEEDER Come Back Around (Universal)	7
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)	6
LIVE Heaven (Radioactive/MCA)	4
SHINEDOWN Fly From The Inside (Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Sleeping Awake (Maverick/Reprise)	+731
DEFTONES Minerva (Maverick)	+464
MARILYN MANSON Mobscene (Nothing/Interscope)	+373
RADIOHEAD There There (Capitol)	+248
STAIN'D Price To Play (Flip/Elektra/EEG)	+240
WHITE STRIPES Seven Nation Army (Third Man/V2)	+193
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	+147
CHEVELLE Send The Pain Below (Epic)	+140
COLDPLAY The Scientist (Capitol)	+138
TRAPT Headstrong (Warner Bros.)	+132

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS All My Life (Roswell/RCA)	1140
SEETHER Fine Again (Wind-up)	1124
CHEVELLE The Red (Epic)	1056
SALIVA Always (Island/IDJMG)	967
SYSTEM OF A DOWN Aerials (American/Columbia)	844
SUM 41 Still Waiting (Island/IDJMG)	811
COLDPLAY Clocks (Capitol)	788
NIRVANA You Know You're Right (Geffen/Interscope)	788
DISTURBED Prayer (Reprise)	686
TAPROOT Poem (Velvet Hammer/Atlantic)	671
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	608
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	545
STONE SOUR Bother (Roadrunner/IDJMG)	541
HOOBASTANK Crawling In The Dark (Island/IDJMG)	530
MUDVAYNE Not Falling (Epic)	528
INCUBUS I Wish You Were Here (Immortal/Epic)	492
HOOBASTANK Running Away (Island/IDJMG)	473
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	450
TRUSTCOMPANY Downfall (Geffen/Interscope)	442
JIMMY EAT WORLD Sweetness (DreamWorks)	416

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ON THE RECORD

With
John Rozz
PD, WJBX/Ft. Myers



We're gearing up for another WJBX (99X)/Ft. Myers Earthday Birthday concert! This year it's five bands for five bucks: Pacifier, Twisted Method, American Hi-Fi, Cinder and Nonpoint. Since tickets are only available at the door, it is sure to be a mob scene — especially when the lineup features Ft. Myers' own Twisted Method and Cinder. * Speaking of which, be looking for the debut CD releases by both bands very soon. They sound incredible. Give a listen to Cinder's "Soul Creation," "Lush," "Tomorrow" and "She Said," along with Twisted Method's "Awkward Silence," "Reach Out," "Change Me" and "Shine." * The phones haven't stopped ringing for Evanescence's "Bring Me to Life." I wasn't an early believer, but I haven't seen a reaction this strong in quite some time! We're getting heavy phones on Trapt, The White Stripes and the new Staind, "Price to Play." What else are we digging at 99X? I really like the new releases from (Hed) Planet Earth, Cold and Smile Empty Soul, and watch out for Slaves On Dope.

This is just like the movie *Groundhog Day*. We keep waking up to **Linkin Park**, **Evanescence** and **Audioslave** at Nos. 1, 2 and 3. And now, with **Trapt** at No. 4 and **Red Hot Chili Peppers** at No. 5 for the last two weeks, the chart is moving into David Lynch land. Can Rob Goldklang move **Less Than Jake** to No. 6 in one week, creating total dominance for Warner Bros.? Ha! ... The battle for the rest of the top 10 is spread out among **AFI**, **Foo Fighters**, **The White Stripes**, **Staind** and **Chevelle** ... Only three bullets grace the slots between No. 10 and No. 20: **Ataris** move up 15-13, **Sum 41** go 19-14, and **Cold** take a nice jump from 21 to 17 ... "Go With the Flow" from **Queens Of The Stone Age** goes 25-20 ... **Saliva** continue their trek forward and are now at 21 from 23 ... **Seether**, too, slip quietly upward to the No. 22 position from No. 26 ... **Revis** move up to No. 24 from 27 ... And, after only one week, **P.O.D.** hop onto the chart at No. 26 ... The other movers and shakers on the chart include **Taproot** (30-27), **3 Doors Down** (31-28), **Coldplay** (35-31) and **Smile Empty Soul** (a No. 32 debut in just two weeks) ... New to the chart are **Marilyn Manson** (33), **Deftones** (40) and **Radiohead** (49). Not bad, considering this is the official add week ... And check out **Shinedown** coming on this week in the No. 50 slot ... Most Added: Deftones, Radiohead, **Vendetta Red**, **All-American Rejects**, Marilyn Manson ... Most Should Be Added: **Feeder**, **Alkaline Trio**, **Cave In**, **Blank Theory**, **Caesars**.

— Max Tolkoff, Alternative Editor



COMING UP RIGHT UP

ARTIST: **Vendetta Red**

LABEL: **Epic**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Seattle's **Vendetta Red** are one of those bands that make you feel old. No, it's not because they're prepubescent pop tarts pushing soda and sex on their audience. Nor is it because the group consists of preternatural musical protégés who've been studying music since they were in diapers. **Vendetta Red** are one of those bands who, when they play live, the kids know every word and manically bounce around with the energy that left us wallflowers years back. At least the beer lines are short.

They're also one of those do-it-yourself emo punker bands who created their following the right way, from the streets up. Formed in 1998, **Vendetta Red** cut an EP with the ever-so-brief title *6 Kisses a Blatant Reminder of Why We Are Alive*. They toured the West Coast on their own and released a full-length debut, *Blackout Analysis: White Knuckled Substance*, in 2001. Picking up local airplay, the group attracted the attention of several major labels before Epic snagged these hard-working kids and put them in the studio with producer Jerry Finn (Blink-182, Green Day, Sum 41).

Putting the finishing touches on their Epic debut, *Between the Never and the*

Now, **Vendetta Red** are already creating a major buzz with the infectious "Shatterday," which has picked up major support from hometown Alternative KNDD/Seattle, as well as spins at KRBZ/Kansas City, WHFS/Washington and KXTE/Las Vegas, among others. Mainstream press outlets are also fanning the flame. *Spin* is featuring **Vendetta Red** in its Next Big Things issue, and *Alternative Press* has featured the five-piece in its Bands You Need to Know About feature.

A listen to "Shatterday" tells you the buzz is justified. With sensitive boy verses that erupt into cathartic, soaring choruses, the single has its finger on the pulse of the mall punk movement. And any kid who bought his or her poetry journal from the local Hot Topic will undoubtedly relate to Zach Davison's free-flowing verse as he emotes, "Scars they cut into you/Blisters rose-colored hue/Mayday, we're going down/These mes-caline memories are morose/Your kerosene company's comatose." Eventually, the whole group joins in a communal chant, which will definitely prompt sing-alongs this summer when the group hits the road with Warped Tour 2003. Sure, that may make you feel old, too, but you don't have to get all crotchety — go on and add it, and then watch your request lines light up.

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**America's Best Testing Alternative Songs 12+
For The Week Ending 4/25/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRAPT Headstrong (Warner Bros.)	4.18	4.25	91%	18%	4.15	91%	20%
EVANESCENCE Bring Me To Life (Wind-up)	4.10	4.21	94%	25%	4.09	94%	26%
LINKIN PARK Somewhere I Belong (Warner Bros.)	4.06	4.13	98%	21%	4.02	97%	21%
FINCH What It Is To Burn (Drive-Thru/MCA)	4.02	4.13	73%	11%	3.93	71%	12%
ATARIS In This Diary (Columbia)	4.02	4.11	69%	11%	3.94	68%	11%
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	4.01	4.10	89%	20%	3.92	89%	21%
AFI Girl's Not Grey (DreamWorks)	4.01	4.06	77%	11%	3.95	75%	12%
CHEVELLE The Red (Epic)	3.99	4.05	96%	39%	3.97	97%	41%
CHEVELLE Send The Pain Below (Epic)	3.95	4.03	84%	14%	3.97	84%	14%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.93	3.84	90%	20%	3.90	92%	21%
SEETHER Fine Again (Wind-up)	3.92	3.89	88%	35%	3.88	89%	35%
DISTURBED Remember (Reprise)	3.92	3.98	82%	18%	3.87	84%	20%
FOO FIGHTERS All My Life (Roswell/RCA)	3.91	3.83	97%	42%	3.85	98%	45%
SUM 41 The Hell Song (Island/IDJMG)	3.90	3.97	80%	16%	3.74	79%	18%
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.89	3.81	91%	28%	3.88	90%	27%
GOOD CHARLOTTE The Anthem (Epic)	3.86	3.93	96%	33%	3.81	97%	34%
USED Buried Myself Alive (Reprise)	3.86	3.98	74%	12%	3.81	72%	13%
SALIVA Rest In Pieces (Island/IDJMG (3.8))	3.78	68.00	13%	3.8	68.00	14%	19
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.75	3.82	99%	50%	3.65	98%	54%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.72	3.79	95%	48%	3.71	93%	48%
COLD Stupid Girl (Geffen/Interscope)	3.72	3.68	66%	13%	3.67	67%	14%
REVIS Caught In The Rain (Epic)	3.71	3.61	37%	7%	3.65	39%	8%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.67	3.67	97%	41%	3.50	97%	45%
SEETHER Driven Under (Wind-up)	3.67	3.70	58%	10%	3.64	61%	12%
COLDPLAY Clocks (Capitol)	3.59	3.48	90%	39%	3.68	91%	36%
GODSMACK Straight Out Of Line (Republic/Universal)	3.58	3.56	80%	24%	3.60	83%	25%
QUEENS OF THE STONE AGE Go With the Flow (Interscope)	3.58	3.62	60%	13%	3.56	62%	15%
BLUR Crazy Beat (Virgin)	3.44	3.20	44%	7%	3.40	43%	8%
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.34	3.41	67%	18%	3.26	69%	20%

Total sample size is 568 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. SUPERSUCKERS (Mid-Fi) "Rock-N-Roll Records (Ain't Selling This Year)"
2. LAGWAGON (Fat Wreck Chords) "E Dagger"
3. ...TRAIL OF DEAD (Interscope) "All St. Day"
4. PLACEBO (Hut/Astralwerks) "This Picture"
5. CURSIVE (Saddle Creek) "Art Is Hard"
6. IDLEWILD (Capitol) "A Modern Way Of Letting Go"
7. HOUSE OF 1,000 CORPSES (Geffen/Interscope) "Brick House 2003"
8. VENDETTA RED (Epic) "Shatterday"
9. LONGWAVE (RCA) "Everywhere You Turn"
10. LESS THAN JAKE (Sire/WB) "She's Gonna Break Soon"
11. WHIRLWIND HEAT (Third Man/V2) "Orange"
12. WHITE STRIPES (V2) "Black Math"
13. GOB (Arista) "Give Up The Grudge"
14. THREE DAYS GRACE (Jive) "(I Hate) Everything About You"
15. FEEDER (Republic/Universal) "Come Back Around"
16. PIECES (Benchmark) "The Wait"
17. LIBERTINES (Rough Trade) "I Get Along"
18. CAVE IN (RCA) "Anchor"
19. TAKING BACK SUNDAY (Victory) "Cute Without The E"
20. BLANK THEORY (New Line) "Sour Times"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Goldfrapp
TITLE: Black Cherry
LABEL: Mute



Consisting of English singer-composer-keyboardist Allison Goldfrapp and composer-multi-instrumentalist Will Gregory, the duo known as Goldfrapp became an underground sensation with their wildly acclaimed 2000 debut, *Felt Mountain*. With *Black Cherry*, Goldfrapp bring their seductive electronic mix to the masses with 10 tracks that navigate between dirty dance numbers and ambient soundscapes. The title track floats through the speakers with lush arrangements and Goldfrapp's ethereal vocals, while the lead single, "Train," rolls down the tracks propelled by a pulsing electro beat. Goldfrapp can shift from smooth, jazzy cooing to tense moans and hair-raising shrieks (check out the dark sensuality of "Slippage" for a sample), or she can play it straight, as she does with "Strict Machine." Her Deborah Harry-like delivery teases and taunts while an electronic snare cracks like a whip. Solid gold! — Frank Correia, Rock Specialty Editor

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102 Jamz
KZMZ 96.9 ROCKS
STAR 106.9
107.5 the River
Q104.3

Radio 720
Latino Mix 105.9
extreme 102.3
K103.5
POWER 92
PARTY 105.3
e107.9 the end

Reporters

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Boston, MA; Dallas-Ft. Worth, TX) with their respective Program Directors, Add Managers, and top 5 songs.

*Monitored Reporters
87 Total Reporters
78 Total Monitored
9 Total Indicator



New & Active

- TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)
SOUTH FM Dear Claudia (MCA)
GOB Give Up The Grudge (Arista)
DATSUNS In Love (V2)

- UNLOCO Failure (Maverick/Reprise)
ROOTS Seed 2.0 (MCA)
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)
SWITCHFOOT Meant To Live (Red Ink/C2/Columbia)
CKY Attached At The Hip (Island/IDJMG)

Songs ranked by total plays

Indicator

Most Added*

- DEFTONES Minerva (Maverick)
ALL-AMERICAN REJECTS The Last Song (DreamWorks)
RADIOHEAD There There (Capitol)
EXIES Kickout (Virgin)
LINKIN PARK Faint (Warner Bros.)
PACIFIER Comfort Me (Arista)
VENETTA RED Shatterday (Epic)
QUEENS OF THE STONE AGE Go With The Flow (Interscope)
STAINED Price To Play (Flip/Elektra/EEG)
P.O.D. Sleeping Awake (Maverick/Reprise)
LIVE Heaven (Radioactive/MCA)
MARILYN MANSON Mobscone (Nothing/Interscope)
HOT HOT HEAT Bandages (Sub Pop/Warner Bros.)
GOB Give Up The Grudge (Arista)
LESS THAN JAKE She's Gonna Break Soon (Sire/WB)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
STONE SOUR Bother (Roadrunner/IDJMG)
FEEDER Come Back Around (Universal)
POSTAL SERVICE Such Great Heights (Sub Pop)
STAINED For You (Flip/Elektra/EEG)

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The Real John Hiatt

Beneath that gruff exterior is a thoughtful, grateful man

I started out to be a mega rock superstar bent on dominating the world. That goal sort of got adjusted over time and shifted into what I am now, which is a performing singer-songwriter." That's how John Hiatt answered my first question as we talked about his career and his 18th album, *Beneath This Gruff Exterior*.

It all began in Indianapolis, where Hiatt was born and raised. He played in a variety of local bands in the '60s while attending high school. Shortly after graduation he packed up and moved to Nashville, where he soon landed a job as a songwriter for Tree Publishing and played locally for the next several years. Other artists began recording his songs, and he got a deal of his own with Epic in 1974, releasing two albums.

In 1978 Hiatt relocated to Los Angeles and signed with MCA, which resulted in two albums before he was released from the label. The next stop was Geffen, where Hiatt released three albums before moving on to A&M. Starting in the '80s, Hiatt enjoyed a five-album run with A&M and finally began to see his commercial success catch up with the critical acclaim he had been receiving for years.

It was at this time that Hiatt faced up to the alcohol and drug problem he had. This was also when he finally found his right musical voice —



John Hiatt & The Goners

a rootsy blend of rock, blues, folk and country.

After recording two albums for Capitol, Hiatt set up a new system where he could finance and record his albums himself and then lease them out. Following two well-received projects on Vanguard, he has just finished an arrangement with New West for his latest effort.

Over the years Hiatt's songs have been covered by dozens of artists, including Bonnie Raitt, Willie Nelson, Eric Clapton, Joan Baez

and Bob Dylan. He has played in bands with many illustrious musicians, including Ry Cooder, Nick Lowe, Jim Keltner, Leo Kottke and his on-again, off-again mates The Goners — Sonny Landreth (guitar), Dave Ranson (bass) and Kenneth Blevins (drums) — with whom he recorded *Gruff Exterior*.

With a career that spans over 30 years, Hiatt says he has never become tired of it. As he explains, "I love writing the songs and making the record, but for me, the big payoff is the chance to get out on the road and play them live for the fans."

R&R: Which side is more gratifying to you, the songwriter or the performer?

JH: Those royalty checks I get for my songs being covered by other folks are very nice, but I also really love the idea of going into the studio and recording my own songs. Plus, I am able to go out and perform on my own terms.

I have a very loyal audience to whom I am grateful, and I am a free agent, in most respects, as a recording artist, which means I can make the kind of records I want to make. This is basically what I have wanted to do since I was 11 years old, and to still be able to do what you love at 50 is a real gift. Plus, I don't take for granted the fact that there are still formats out there — Triple A and Americana — that give me airplay. It's thrilling!

R&R: Early on you tried a variety of musical approaches, but around the recording of *Bring the Family* in 1987 your natural musical style solidified.

JH: Well, that's partly true. My artistic life has always gone hand in hand with my personal life. I feel my sound really started to emerge with *Riding With the King*; that's when I started to put together that rootsy, rockin' blues sound that most people identify with me.

But at that time my personal life was so screwed up that I couldn't sustain the momentum that album started for me. I was having real problems with alcohol and drugs, so I went off on my merry self-destructive way for a while longer and got myself even more lost.

Bring the Family was my first effort after I sobered up, and this time I was able to capitalize on it. That

was a big stepping-off point for me. It was also around this time that lots of folks started to acknowledge my songwriting ability and to use my tunes. Plus, I must say that is the time when I finally started to grow up, and that more mature perspective — and I use that term lightly — began to be reflected in my songs and my music.

R&R: Tell us a bit about *The Goners*.

JH: We started together as a touring band in support of *Bring the Family*. We kind of drifted apart in the '90s as each of us went off to pursue our own careers, so I went off and got another band together — initially called The Guilty Dogs — and that transformed into The Nashville Queens.

The Goners and I hooked back up in the late '90s and started to tour together again. This is actually my second album in succession with them — *The Tiki Bar Is Open* was also recorded with them in the studio — but this is the one where we all felt we really got down what we do together as a quartet, so this album is by John Hiatt & The Goners.

You know, it came down to old dogs doing old tricks, and we didn't try to make it anything more than that. That's why I think this album is so magical, because we didn't try to make it anything more than what we do best.

"When it's all said and done, I hope the lasting feeling you get from my music is hope."

R&R: You basically took a live approach in the studio for *Gruff Exterior*, didn't you?

JH: It was very live. Don Smith — the co-producer of the project — is great at capturing a band's live performance and getting the moment on tape. I wanted to play acoustic guitar on most tracks, so there was no way I could overdub the vocals, because of the bleed. We needed someone like him to get it right from the beginning.

Nevertheless, I did do some things differently this time around: For the first time ever I made guitar and vocal demos on each of these songs. The idea was to make sure the other guys knew what I had in mind and to make sure I had my guitar and vocal parts down. Generally, I hate doing demos and like working from a more spontaneous angle, but this time around it made a lot of sense.

I obviously knew the material better than them, but The Goners know my little tricks, such as add-

ing a chorus here or dropping a bar there, so it was pretty easy to work up a song and start rolling tape. The overdubs are extremely minimal — we did a couple of harmonies and added a tambourine on a couple of tunes, and that was about it. Amazingly, Sonny did all that guitarwork live.

R&R: How does the writing process work for you?

JH: It's almost always the chord changes and the melody first with me, and then the feel of music invokes some kind of lyrical line. But lately that's been changing a bit. I have started sitting down with lyrical ideas in the last year or so. "Window on the World" came that way, for example.

Most of the songs I wrote over the past year or two. "The Most Unoriginal Sin" I wrote about 10 years ago, and I basically rediscovered it singing a duet with Willie Nelson for his USA Network special — he originally cut the song. I had kind of forgotten about the song, and after singing it with him, I realized it wasn't a half-bad tune. So, I decided to record it myself.

Basically, this latest selection offers up most of the musical styles I am most comfortable with, and, as always, there's a mix of more serious stuff with a more humorous point of view. You get the lighthearted side with songs such as "My Baby Blue," "My Dog and Me" and "How Bad's the Coffee," but then you get the deadly serious side of me lyrically too.

There's a bit of darkness we all have to deal with, and I address that side in songs such as "Nagging Dark." It deals pretty directly with depression, which I sometimes suffer from. It's a subject that not many folks will talk about, let alone admit to having. But when it's all said and done, I hope the lasting feeling you get from my music is hope.

R&R: What stands out most as you look back over 30 years of doing this?

JH: First off, I am pretty jazzed for just stickin' it out and making a living at it. I've met a lot of my musical heroes over the years and played with some pretty amazing people, but the best thing of all for me is just to be able to make music and the magic that comes when you do it with a special group of players, like The Goners, for example.

As time goes by the opportunity to do it becomes sweeter, and you learn to treasure it more and more. Most people don't get to do it for most of their adult life, like me. And even more than that, most people don't get to do it all. I am very grateful.

John Hiatt And The Goners will be on tour May through October, mostly co-headlining with Robert Cray. Hiatt also has a handful of solo dates with what he calls The Four Horseman — himself, Lyle Lovett, Guy Clark and Joe Ely. For more information, log onto www.johnhiatt.com.

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Americana Feel Good Music**



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Norton Buffalo,
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R&R TRIPLE A TOP 30

April 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	508	+18	30889	12	23/0
3	2	JOHN MAYER Why Georgia (Aware/Columbia)	484	+24	25258	12	24/0
2	3	COLDPLAY Clocks (Capitol)	474	-3	36359	21	25/0
5	4	FLEETWOOD MAC Peacekeeper (Reprise)	436	+30	29021	7	23/0
4	5	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	432	+10	37679	15	21/0
7	6	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	414	+32	24194	8	25/0
8	7	BEN HARPER With My Own Two Hands (Virgin)	367	+29	22659	7	24/0
6	8	WALLFLOWERS How Good It Can Get (Interscope)	343	-58	16865	16	23/0
15	9	TRAIN Calling All Angels (Columbia)	332	+62	27238	3	20/1
9	10	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	328	+18	19610	9	20/0
13	11	ZIGGY MARLEY True To Myself (Private Music/AAL)	311	+32	18438	4	20/0
11	12	LUCINDA WILLIAMS Righteously (Lost Highway)	309	+2	14947	8	18/0
10	13	DAVID GRAY Be Mine (ATO/RCA)	292	-17	21885	13	20/0
16	14	PETE YORN Come Back Home (Columbia)	289	+25	19398	5	21/0
12	15	DAVE MATTHEWS BAND Grey Street (RCA)	256	-45	12273	17	13/0
17	16	JOHNNY MARR Down On The Corner (iMusic)	249	-6	13806	8	18/0
14	17	RHETT MILLER Come Around (Elektra/EEG)	239	-39	14636	17	20/0
19	18	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	231	+18	15704	6	17/1
30	19	COLDPLAY The Scientist (Capitol)	206	+56	12045	2	16/3
18	20	TORI AMOS Taxi Ride (Epic)	198	-23	8339	8	18/3
21	21	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	197	+2	11702	10	18/0
22	22	FEEL Got Your Name On It (Curb)	193	0	5598	6	12/0
25	23	JOHN HIATT My Baby Blue (New West)	190	+14	13203	2	16/0
20	24	PAUL SIMON Father And Daughter (Nick/Jive)	190	-17	15824	18	16/0
Debut	25	THORNS I Can't Remember (Aware/Columbia)	184	+44	12797	1	18/0
28	26	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	171	+16	7825	2	17/0
29	27	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	164	+12	6226	8	15/1
24	28	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	164	-16	13512	10	8/0
27	29	MAROON 5 Harder To Breathe (Octone/J)	154	-12	5082	16	8/0
Debut	30	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	135	+16	8110	1	7/1

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/13-4/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- LIVE** Heaven (Radioactive/MCA)
Total Plays: 118, Total Stations: 7, Adds: 0
- EDWIN MCCAIN** I Want It All (ATC/Red Ink)
Total Plays: 117, Total Stations: 10, Adds: 0
- 3 DOORS DOWN** When I'm Gone (Republic/Universal)
Total Plays: 114, Total Stations: 4, Adds: 0
- WIDESPREAD PANIC** Don't Wanna Lose You (Widespread/SRG)
Total Plays: 102, Total Stations: 12, Adds: 1
- JOSH KELLEY** Amazing (Hollywood)
Total Plays: 99, Total Stations: 9, Adds: 0

- BETH ORTON** Thinking About Tomorrow (Astralwerks/Heavenly/Capitol)
Total Plays: 98, Total Stations: 8, Adds: 0
- GOO GOO DOLLS** Sympathy (Warner Bros.)
Total Plays: 93, Total Stations: 4, Adds: 0
- FRANKY PEREZ** Something Crazy (Lava)
Total Plays: 91, Total Stations: 10, Adds: 2
- BLUE MAN GROUP** F/OAVE MATTHEWS Sing Along (Lava)
Total Plays: 87, Total Stations: 9, Adds: 2
- FOO FIGHTERS** Times Like These (Roswell/RCA)
Total Plays: 83, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PSEUDOPOD All Over You (Interscope)	9
MARCIA BALL Foreclose On The House Of Love (Alligator)	5
EELS Saturday Morning (DreamWorks)	4
TORI AMOS Taxi Ride (Epic)	3
COLOPLAY The Scientist (Capitol)	3
ASHLEY MACISAAC Lay Me Down (Lost Highway)	3
RADIOHEAD There There (Capitol)	3
LIZZIE WEST Dusty Turnaround (Warner Bros.)	3
FRANKY PEREZ Something Crazy (Lava)	2
BLUE MAN GROUP F/OAVE MATTHEWS Sing Along (Lava)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Calling All Angels (Columbia)	+62
COLOPLAY The Scientist (Capitol)	+56
BLUE MAN GROUP F/OAVE MATTHEWS Sing Along (Lava)	+50
THORNS I Can't Remember (Aware/Columbia)	+44
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	+41
JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	+32
ZIGGY MARLEY True To Myself (Private Music/AAL)	+32
FLEETWOOD MAC Say You Will (Reprise)	+31
FLEETWOOD MAC Peacekeeper (Reprise)	+30
BEN HARPER With My Own Two Hands (Virgin)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Come Away With Me (Blue Note/Virgin)	221
BECK Lost Cause (Geffen/Interscope)	193
JACK JOHNSON Flake (Enjoy/Universal)	189
DAVE MATTHEWS BAND Grace Is Gone (RCA)	172
SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	166
TORI AMOS A Sorta Fairytale (Epic)	162
DAVE MATTHEWS BAND Where Are You Going (RCA)	144
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	143
MATCHBOX TWENTY Disease (Atlantic)	138
NORAH JONES Don't Know Why (Blue Note/Virgin)	134
JACK JOHNSON Bubble Toes (Enjoy/Universal)	128
COLOPLAY In My Place (Capitol)	115
JOHN MAYER No Such Thing (Aware/Columbia)	112
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	111
GOO GOO DOLLS Here Is Gone (Warner Bros.)	106
JIMMY EAT WORLD The Middle (DreamWorks)	98
TRACY CHAPMAN You're The One (Elektra/EEG)	95

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

PSEUDOPOD "All Over You"

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- | | | | | |
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| WNCS | WRNR | WZEW | WDOD | KCTY |
| WRNX | WOKI | KRSH | KTAO | & MORE |

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www.pseudopod.net



R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LUCINDA WILLIAMS Righteously (Lost Highway)	306	-28	8554	8	20/0
2	2	BEN HARPER With My Own Two Hands (Virgin)	293	+19	9129	7	20/0
3	3	JACK JOHNSON The Horizon... (Moonshine Conspiracy/Universal)	279	+13	7703	6	19/0
4	4	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	261	+5	6643	12	17/0
5	5	JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	259	+5	8003	9	19/0
7	6	ZIGGY MARLEY True To Myself (Private Music/AAL)	237	-10	6702	5	19/0
6	7	JOHNNY MARR Down On The Corner (iMusic)	230	-20	5484	14	19/0
8	8	DAVID GRAY Be Mine (ATO/RCA)	217	-14	4860	14	15/0
12	9	JOHN MAYER Why Georgia (Aware/Columbia)	209	0	2898	12	11/0
14	10	JOHN HIATT My Baby Blue (New West)	207	+10	6276	3	19/0
9	11	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	206	-13	5295	14	17/0
11	12	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	204	-9	7020	13	19/0
10	13	FLEETWOOD MAC Peacekeeper (Reprise)	204	-10	4555	6	16/1
19	14	COLDPLAY The Scientist (Capitol)	192	+37	5343	2	17/0
16	15	PETE YORN Come Back Home (Columbia)	179	+18	6674	5	15/1
16	16	BETH ORTON Thinking About Tomorrow (Astralwerks/Heavenly/Capitol)	178	+9	5285	6	18/0
13	17	WALLFLOWERS How Good It Can Get (Interscope)	176	-27	2596	16	13/0
17	18	THORNS I Can't Remember (Aware/Columbia)	166	-	4720	6	15/0
22	19	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	160	+18	4409	3	17/1
15	20	JOE JACKSON Awkward Age (Rykodisc)	156	-16	5924	9	15/0
21	21	ALLMAN BROTHERS Firing Line (Sanctuary/SRG)	153	0	5230	6	16/0
24	22	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	151	+26	3594	2	17/2
20	23	TORI AMOS Taxi Ride (Epic)	144	-10	2190	9	12/0
Debut	24	TRAIN Calling All Angels (Columbia)	133	+78	3239	1	10/0
23	25	ROSANNE CASH Rules Of Travel (Capitol)	125	-7	6179	10	14/0
25	26	PATTY LARKIN Different World (Vanguard)	117	-4	4660	11	13/0
27	27	JOSEPH ARTHUR Honey & The Moon (Enjoy/Universal)	116	+7	3702	2	11/0
29	28	FEEL Got Your Name On It (Curb)	109	+4	1763	4	11/0
26	29	JOAN ARMATRADING Lover's Speak (Denon)	108	-2	3635	3	13/0
Debut	30	RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	106	+74	5267	1	15/5

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19. © 2003, R&R Inc.

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
LIZZIE WEST Dusty Turnaround (Warner Bros.)	8
MARCIA BALL Foreclose On The House Of Love (Alligator)	7
RADIOHEAD There There (Capitol)	7
RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	5
EELS Saturday Morning (DreamWorks)	5
PSEUDOPOD All Over You (Interscope)	3
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	2
CAITLIN CARY Cello Girl (Yep Roc)	2
EVAN DANDO It Looks Like You (Bar/None)	2
WAIFS Lighthouse (Compass)	2
DAMIEN RICE Volcano (Vector)	2
ASHLEY MACISAAC Lay Me Down (Lost Highway)	2
JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	1
FLEETWOOD MAC Peacekeeper (Reprise)	1
PETE YORN Come Back Home (Columbia)	1
ETTA JAMES Somebody To Love (Private Music/AAL)	1
BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)	1
LIVE Heaven (Radioactive/MCA)	1
RUSSELL CROWE/30 ODD FOOT... Never Be Alone Again (Artemis)	1
CALEXICO Quattro (World Drifts In) (Touch And Go)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Calling All Angels (Columbia)	+78
RICHARD THOMPSON I'll Tag Along (Cooking Vinyl/SpinArt)	+74
COLDPLAY The Scientist (Capitol)	+37
CAITLIN CARY Cello Girl (Yep Roc)	+28
WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	+26
EELS Saturday Morning (DreamWorks)	+25
PHIL ROY Undeniably Human (Or)	+23
BLUE MAN GROUP FIDAVE MATTHEWS Sing Along (Lava)	+23
SEAN WATKINS On Ice (Sugar Hill)	+23
DANIEL LANOIS Falling At Your Feet (Anti)	+20
BEN HARPER With My Own Two Hands (Virgin)	+19
JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	+18
PETE YORN Come Back Home (Columbia)	+18

Reporters

WAPS/Akron, OH
PD: Bill Gruber
1 CRIMSON BAIN "Want"
1 MILE ONE "Baby"
1 RADIOHEAD "There"
1 RICHARD THOMPSON "Tag"
1 WIDESPREAD PANIC "Wanna"

KGSR/Austin, TX *
OM: Jeff Carroll
PD: Jody Denberg
APD: Jyl Hershman-Ross
MD: Susan Castle
9 MARCIA BALL "House"
2 ROBERT EARL KEEN "Hank"

WRNR/Baltimore, MD
OM: Jon Peterson
PD: Alex Corright
MD: Damian Einstein
1 WHITE STRIPES "Boy"
1 EELS "Morning"
1 STEELY DAN "Beach"

KRYB/Boise, ID *
OM/PD: Dan McCall
1 FRANKY PEREZ "Something"

WBOS/Boston, MA *
PD: Chris Herrmann
APD/MD: Michele Williams
PSEUDOPOD "Over"

WXRV/Boston, MA *
PD: Nicole Sandler
MD: Dana Marshall
1 ASHLEY MACISAAC "Lay"
1 PHIL ROY "Human"
1 RHETT MILLER "Love"
1 FICTION PLANE "Everything"

WNCS/Burlington, VT
PD/MD: Mark Abuzzahab
5 RICHARD THOMPSON "Tag"
1 MARCIA BALL "House"
1 PSEUDOPOD "Over"
1 RADIOHEAD "There"

WMVY/Cape Cod, MA
PD/MD: Barbara Dacey
No Ads

WDDD/Chattanooga, TN *
OM/PD/MD: Danny Howard
No Ads

WXRT/Chicago, IL *
PD: Norm Winer
APD/MD: John Farneda
19 RADIOHEAD "There"
8 FLEETWOOD MAC "Merano"
1 FLAMING LIPS "Fight"

KBXR/Columbia, MO
PD/MD: Lane Trezise
2 LIZZIE WEST "Dusty"
2 CASARS "Jr."

KBCD/Denver-Boulder, CO *
PD: Scott Arbough
MD: Keeler
1 TORI AMOS "Ride"
1 COLDPLAY "Scientist"

WDET/Detroit, MI
PD: Judy Adams
MD: Martin Bandyke
AMD: Chuck Horn
5 RADIOHEAD "There"
3 EELS "Morning"
3 LIZZIE WEST "Dusty"
3 MARCIA BALL "House"

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Tad Abbey
FOO FIGHTERS "Times"
LIVE "Heaven"

WNCW/Greenville, SC
PD: Mark Keele
APD/MD: Kim Clark
WAIFS "Lighthouse"
DAMIEN RICE "Merano"
FLEETWOOD MAC "Peace"
JOHN EDDIE "Down"
LIZZIE WEST "Dusty"
MARCIA BALL "House"
PETE YORN "Back"
THIRD WORLD "Lute"
JOHN SCOFIELD "Whatcha"

WTTT/Indianapolis, IN *
PD: Brad Holtz
MD: Todd Berryman
PSEUDOPOD "Over"

WOKI/Knoxville, TN *
PD: Shane Cox
MD: Sarah McClane
1 PSEUDOPOD "Over"
1 WIDESPREAD PANIC "Wanna"
1 COLDPLAY "Scientist"

WFPK/Louisville, KY
PD: Dan Reed
APD: Stacy Owen
AMY RIBBY "Sec"
AMY RIBBY "Fat"
BLUE MAN/MATTHEWS "Sing"
CALEXICO "Quattro"
EVAN DANDO "Looks"
LIZZIE WEST "Dusty"
NORAH JONES "Wurfbaz"
RADIOHEAD "There"

KTBG/Kansas City, MO
PD: Jon Hart
MD: Bryn Johnson
LIZZIE WEST "Dusty"
WAIFS "Lighthouse"
BILL FRISSELL "People"

WMMM/Madison, WI *
PD: Tom Teuber
MD: Gabby Parsons
MARCIA BALL "House"
TORI AMOS "Ride"
LIZZIE WEST "Dusty"
PSEUDOPOD "Over"

WMPS/Memphis, TN *
PD: Steve Richards
MD: Alexandra Izner
2 LIZZIE WEST "Dusty"

KTCZ/Minneapolis, MN *
PD: Lauren MacLeash
APD/MD: Mike Wolf
AMD: Chuck Horn
5 THIRD EYE BLIND "Brenda"
4 BLUE MAN/MATTHEWS "Sing"

WGVX/Minneapolis, MN *
OM: Dave Hamilton
PD: Jeff Collins
7 EELS "Morning"

KPIG/Monterey, CA
PD/MD: Laura Ellen Hopper
3 MARCIA BALL "House"
5 JESSE COLIN YOUNG "Long"

WRLT/Nashville, TN *
OM/PD: David Hall
APD/MD: Keith Coes
No Ads

WFIV/New York, NY
PD: Chuck Singleton
MD: Rita Houston
AMD: Russ Borris
BRUCE COCKBURN "Open"
LIZ WRIGHT "Blue"
RADIOHEAD "There"
WIDESPREAD PANIC "Wanna"
ADAM LEVY "Tender"

WKOC/Norfolk, VA *
PD: Paul Shugrue
MD: Kristen Croot
1 EELS "Morning"
1 ALLMAN BROTHERS "Firm"

KCTY/Denver, NE *
PD: Brian Burns
MD: Ryan Morton
ASHLEY MACISAAC "Lay"
EELS "Morning"
PSEUDOPOD "Over"

WYEP/Pittsburgh, PA
PD: Rosemary Weisich
Interim MD: Kyle Smith
4 ETTA JAMES "Somebody"
2 CAITLIN CARY "Cello"
2 ISRAHIM FERRER "Benos"
2 LIZZIE WEST "Dusty"
1 BILL DEASY "Know"

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
No Ads

KINK/Portland, OR *
PD: Dennis Constantine
MD: Kevin Welch
3 COLDPLAY "Scientist"
2 FRANKY PEREZ "Something"

WDST/Poughkeepsie, NY
PD: Greg Gattline
APD: Christine Martinez
MD: Roger Menell
ASHLEY MACISAAC "Lay"
EELS "Morning"
RADIOHEAD "There"

KTHX/Reno, NV *
PD: Harry Reynolds
MD: Dave Herold
4 DANIEL LANOIS "Feel"
LIZZIE WEST "Dusty"
MARCIA BALL "House"
RADIOHEAD "There"

KENZ/Salt Lake City, UT *
OM/PD: Bruce Jones
MD: Kari Bushman
MD: SOUTH FM "Claudia"

KPRI/San Diego, CA *
PD/MD: Dona Shalet
2 DAR WILLIAMS "Bird"

KFOG/San Francisco, CA *
PD: Dave Benson
APD/MD: Haley Jones
12 SUSAN TERRYSON "Twice"
9 ERIC CLAPTON "Hobo"
3 CALEXICO "Quattro"
1 TORI AMOS "Ride"

KOTR/San Luis Obispo, CA
PD: Drew Ross
8 COOPER & GALBAN "Mambo"
6 RICHARD THOMPSON "Tag"
5 LOUISE TAYLOR "Name"
4 ROBERT EARL KEEN "Road"

KBAC/Santa Fe, NM
GM/PD: Ira Gordon
APD: Sam Ferraz
10 RICHARD THOMPSON "Tag"
EELS "Morning"
MARCIA BALL "House"
THIRD WORLD "Hair"


KTAD/Santa Fe, NM
PD: Brad Hockmeyer
9 RICHARD THOMPSON "Tag"
7 LIZZIE WEST "Dusty"
6 EELS "Morning"
6 PSEUDOPOD "Over"
5 ASHLEY MACISAAC "Lay"
5 MARCIA BALL "House"

KRSH/Santa Rosa, CA *
PD: Dean Kettari
MD: Pam Long
MARCIA BALL "House"
EELS "Morning"
PSEUDOPOD "Over"
RADIOHEAD "There"

KMTT/Seattle-Tacoma, WA *
GM/PD: Chris Mays
APD/MD: Shawn Stewart
2 PSEUDOPOD "Over"

WRNX/Springfield, MA *
GM/PD: Tom Davis
APD: Donnie Moorhouse
MD: Les Withanee
ASHLEY MACISAAC "Lay"
BRIFF FERGUSON "Tomorrow"
BLUE MAN/MATTHEWS "Sing"
MARCIA BALL "House"
MARY FAHL "Great"
PSEUDOPOD "Over"
COOPER & GALBAN "Mambo"
TRAIN "Angels"

*Monitored Reporters
45 Total Reporters
25 Total Monitored
20 Total Indicator
19 Current Indicator Playlists
Reported Frozen Playlist (1):
KMTN/Jackson, WY



National Programming



Added This Week

Ali Castelinni 215-898-6677
GARGAGE A TROIS A-Frame
MARCIA BALL Foreclose On The House of Love
MARY FAHL The Great Unknown
PLACEBO Sleeping With Ghosts
PSEUDOPOD All Over You
RADIOHEAD There There
YO LA TENGO Little Eyes



Rob Reinhart 734-761-2043

BRIGETTE DEMEYER Roll Um Easy
LUCINDA WILLIAMS Minneapolis
LUKA BLOOM Into The Blue
PHIL ROY Melt
TOWNES VAN ZANDT Gypsy Friday

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:
jschoenberger@radioandrecords.com

ON THE RECORD

By Dean Kattari
GM/PD, KRSH (The Krush)/
Santa Rosa, CA

The Krush
KRSH 95.9 FM

Rock 'n' roll now has laugh lines, gray hair and a little baggage under the eyes to account for years of living the lifestyle. And the names of rock stars' children that used to appear in fanzines now appear on charts in R&R. Weird. At the very least, this situation gives radio folks something to talk about on the air. As we are spinning the next "baby band," we can now really mean it! • When I first came across The Ben Taylor Band's release *Famous Among the Barns*, I didn't have any idea that this was the product of famous progeny. My initial listen to the lead track, "Island," however, had me thinking that I knew this voice from somewhere. And that is exactly the kind of response I would love listeners to have when hearing something new for the first time. • The Krush has been playing "Island" for a few weeks now, and the reaction has been one of slow growth. Maybe it is the distractions of a noisy world shouting for the attention of our listeners that contrast with the laid-back, mellow groove of this record, but Taylor has managed to get a foothold with this song, and it will be interesting to see how it progresses. • As good as the single is, I think going deeper into the record is the key to helping the audience discover Ben as Ben and not as the son of James and Carly. "Day After Day" and the Zombies cover, "Time of the Season," are worth checking out, and "Mushroom Dance" proves that Ben is really his father's son.

On the monitored chart this week, the top 10 is packed with bullets: **Jason Mraz** holds at 1* for the second week, **John Mayer** is coming on strong at 2*, **Fleetwood Mac** are 4*, **Counting Crows** are 5*, **Jack Johnson** is 6*, **Ben Harper** is 7*, **Train** leap up to 9*, and **The Jayhawks** are 10* ... **Ziggy Marley's** at 11*, **Lucinda Williams** is 12*, **Pete Yorn** continues to make gains at 14*, **The Allman Brothers** increase to 18*, and **Coldplay's** new one catapults 30*-19*! ... Projects showing stamina include **Kathleen Edwards**, **Feel**, **John Hiatt**, **John Eddie** and **Dar Williams** ... **The Thorns** and **Third Eye Blind** debut ... On the Indicator chart, it's **Lucinda Williams** at No.1 for the fifth week, **Harper** holds at 2*, **Johnson** at 3*, **Marz** at 4* and **The Jayhawks** at 5* ... Mayer and Hiatt move into the top 10 at 9* and 10*, respectively ... Big movers include **Coldplay** (19*-14*), **Yorn** (18*-15*), **Eddie** (22*-19*) and **Widespread Panic** (24*-22*) ... **Train** and **Richard Thompson** debut ... In the Most Added category, **Pseudopod** (No. 1 monitored) and **Marcia Ball** (No. 2 on both panels) both grab 12 total stations ... **Lizzie West** (No. 1 Indicator) is right behind with 11 total stations, **Radiohead** pull in 10 total adds this week, **Eels** have nine, and **Ashley MacIsaac** has five ... **Tori Amos**, **Phil Roy**, **Daniel Lanois**, **Calexico**, **Caitlin Cary**, **Evan Dando** and **Etta James** close some important holes ... Keep an eye on **Damien Rice**, **Joseph Arthur**, **Josh Kelley**, **Franky Perez**, **Blue Man Group** and **Live**.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Richard Thompson**

LABEL: **Cooking Vinyl/SpinArt**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Considering the length of his career, the admiration he gets from his peers and, not to forget, his immense talent as a songwriter and an instrumentalist, it's unbelievable that Richard Thompson isn't a more successful artist than he is. Sure, he's established a solid, reliable career, but the guy should be bigger!

It all began back in the mid-'60s, when he, along with Sandy Denny and Ian Matthews, formed the highly influential British folk rock act Fairport Convention. After a time Thompson felt compelled to move on as a solo artist; however, shortly after his debut solo effort, Thompson met and then performed with Linda Peters, whom he eventually married. The two released six albums together before their professional and personal relationship dissolved. So, Thompson was on his own again, but it really wasn't until the late '80s and into the '90s that his public recognition began to catch up with what the press and fellow musicians already knew: that Richard Thompson was one of the most original songwriters alive, and that he had blossomed into an awesome guitarist.

Fast-forward to 2003, and Thompson is releasing his 25th album, *The Old Kit Bag*. The disc was produced by John Chelew, and, like Thompson's previous effort, *Mock Tudor*, the approach was straightforward and stripped down. Using a record-it-live approach, Thompson, bassist Danny Thompson (no relation), drummer Michael Jerome and harmony vocalist Judith Owen not only captured the essence of each song, they also display tasteful instrumental interplay among

themselves. "The idea was to keep it small," says Thompson. "I did a few overdubs, but other than that everything was pretty much a live performance."

Thompson wrote the 12 originals on *The Old Kit Bag* over the last two years, and many will be familiar to those who have attended his recent concerts. The songs are divided into two chapters: The darker, more introspective *The Haunted Keepsake*, which includes such gems as "Gethsemane," "I'll Tag Along" and "First Breadth"; and then there is the more narrative *The Pilgrims Fancy*, featuring "She Said It Was Destiny," "I've Got No Right to Have It All" and the surprisingly revealing "Outside of the Inside."

Over time Thompson has veered a bit from his British folk roots, adding influences ranging from rock to blues to jazz, yet he has always maintained a distinctly unique sound. *The Old Kit Bag* showcases how far these styles have blended while maintaining continuity with all he's done before. Thompson's career has seen him record for independents as well as major labels, and this time he's back on a smaller label, which allows him more creative freedom. For him, it's the right situation for the times.

If you want to hear Thompson in a live setting, he has an extensive U.S. tour kicking off April 21 and lasting through May 25. Then he's off to the U.K. before returning to the States for more shows.

MARCIA BALL *So Many Rivers*

"Quite simply, So Many Rivers is Marcia Ball's best CD ever—and that's saying a lot. What a treat!"

—Jody Denberg, KGSR Program Director

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**FORECLOSE ON THE HOUSE OF LOVE (AAA TRACK)
AND HONEYPIE (AMERICANA TRACK)**



CONTACT: TIM KOLLETH @ ALLIGATOR RECORDS 800.348.7214 X23

April 25, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	LUCINDA WILLIAMS World Without Tears (Last Highway)	730	+109	3646
3	2	RAY WYLIE HUBBARD Growl (Philo)	670	+75	2294
5	3	DERAILERS Genuine (Lucky Dog)	641	+87	2124
2	4	BE GOOD TANYAS Chinatown (Netzwerk America)	595	-24	4853
7	5	JAYHAWKS Rainy Day Music (Americana/Last Highway/IDJMG)	573	+94	2999
4	6	ROSANNE CASH Rules Of Travel (Capitol)	570	-10	4234
21	7	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	487	+206	886
8	8	DAVID OLNEY The Wheel (Loud House)	456	+7	3092
6	9	KATHLEEN EDWARDS Failer (Rounder)	432	-85	6402
9	10	JEANNIE KENDALL Jeannie Kendall (Rounder)	414	-7	3367
10	11	JEFF BLACK B Sides And Confessions Volume One (Dualtone)	409	+2	2714
17	12	TOM RUSSELL Modern Art (Hightone)	403	+91	996
16	13	MARTY RAYBON Full Circle (Doobie Shea)	363	+40	2033
11	14	JOHN HAMMOND Ready For Love (Back Porch/Virgin)	357	-29	3846
12	15	J. CASH The Man... (Americana/Last Highway/IDJMG)	335	-32	11466
15	16	HOUSTON MARCHMAN... Desperate Man (Independent)	325	0	3341
18	17	GIBSON BROTHERS Bona Fide (Sugar Hill)	318	+14	1372
14	18	SONNY LANDRETH The Road Were On (Sugar Hill)	286	-63	4942
19	19	ROCKHOUSE RAMBLERS Torch This... (Haydens Ferry Rustic)	282	-19	3540
13	20	BILLY JOE SHAVER Freedoms Child (Compadre)	278	-72	11805
Debut	21	MARK INSLEY Supermodel (Rustic Records)	265	+74	583
23	22	PINERS Nashville Pine (Brick House)	252	-10	2658
25	23	RICKY SKAGGS... Live at the Charleston... (Skaggs Family)	247	+24	921
29	24	JOHN HIATT ... Beneath This Gruff Exterior (New West)	247	+42	708
24	25	TIM EASTON Break Your Mothers Heart (New West)	236	-14	4666
20	26	DELBERT MCCLINTON Room to Breathe (New West)	235	-55	15084
22	27	ALISON KRAUSS & UNION STATION Live (Rounder)	232	-34	8529
Debut	28	TOWNES VAN ZANDT In The Beginning (Compadre)	229	+72	516
Debut	29	HAL KETCHUM The King Of Love (Curb)	213	+36	693
27	30	STEPHEN FEARING Thats How I Walk (Philo)	212	-7	2765

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: The Derailers

Label: Lucky Dog



It's funny that what was once old and outdated can suddenly become new and totally cool again. Such is the case with the Austin-based Derailers, who have reinvented a certain honky-tonk sound that was made popular by such acts as Buck Owens And The Buckaroos. Formed in 1993, the band pretty much stuck with that formula on their first three albums, all of which were produced by Dave Alvin. But it was 1999's *Full Western Dress* that started to hint that there was more to this outfit than high-steppers and roadhouse rockers. This became even clearer with their Lucky Dog debut, *Here Come The Derailers*, released in 2001.

Now the quartet return — core members Tony Villanueva (vocals, guitar, harmonica) and Brian Hofeldt (vocals, guitar) remain intact, backed by Ed Atkins (bass) and Scott Matthews (drums) — with their most varied effort to date. Produced by Kyle Lenning, the disc shows more depth of expression and breadth of style than we've heard from the band. Helping them to capture more emotion and nuance were John Jarvis (keys), Dan Dugmore and Bruce Bouton (steel guitar) and Aubrey Haynie (fiddle), plus many others.

For a taste, check out "The Way to My Heart," "Alone With You" and "Scratch My Itch."

Americana News

The PBS taping of *All-Star Bluegrass Celebration II* took place at the Grand Ole Opry House in Nashville on April 2. Among the performers were Vince Gill, Alison Krauss, The Del McCoury Band, The Fairfield Four, Nickel Creek, Ricky Scaggs and Ralph Stanley. The show will air on Nashville Public Television in June and across the rest of the country in August ... Twangfest 7 is scheduled for June 4-7 in St. Louis. Artists set to perform this year include Scott Miller & The Commonwealth, Tim Easton, The Gibson Brothers and Dale Watson & His Lonestars ... George Strait will receive a special achievement award from the Academy of Country Music at this year's ACM awards ceremony in Las Vegas for scoring 50 No. 1 hits, breaking Conway Twitty's previous record of 49 ... *Jamboree USA*, the only country-music program that's older than *The Grand Ole Opry*, celebrated its 70th anniversary April 5 ... The long-rumored six-song Wilco EP *Kamera* has been indefinitely shelved. It's said to contain three new songs recorded after the exit of Jay Bennett plus other special bonus material ... Chris Isaak has begun work on the third season of his hit cable TV show. Folks making guest appearances this year include Michelle Branch and Gloria Estefan.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Marcia Ball So Many Rivers (Alligator)	16
Various Artists Lonesome Onry and Mean (Dualtone)	14
Townes Van Zandt In The Beginning (Compadre)	13
Various Artists Crossing Jordan (Columbia)	9
Caitlin Cary Im Staying Out (Yep Roc)	8

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PART THREE OF A THREE-PART SERIES

Why Christians Don't Listen To Christian Radio

Potential listeners believe the music isn't as good as other formats

Let's face it, music is the backbone of great radio. In the final part of his three-part series, Alan Mason takes a look at misperceptions of Christian music and why most Christians don't think of it as a positive form of entertainment. Special thanks to Alan, Audience Development Group and the team at Troy Research for making this information available to our readers. This series has been by far the most responded-to information we have run in the Christian section to date. Thanks to all of you on the mainstream and Christian sides of the industry who have sent e-mail and called to comment on the survey's findings.

They Don't Like It

The single most important reason Christians don't listen to your station is that they are convinced your music is terrible. In a survey conducted by Audience Development Group and Troy Research, we asked 5,000 people whether they would expect to hear

music they don't know and don't like on a Christian station. More than 60% of respondents agreed that they wouldn't like the music, and only 9% strongly disagreed (see Graph 1).

When we asked people to describe what they'd hear on Christian radio, our biggest surprise was the small number of people who responded with

By Alan Mason

"Christian music," as opposed to other, highly negative terms (see Graph 2).

Here are some of the statements we heard about what Christian radio means to people who don't listen to it:

- "Annoying music."
- "Boring and not up to date."
- "I'm a Christian myself, but when I hear the words *Christian radio*, I think of cheesy music that I would have to be forced to listen to."
- "Sappy, hymn-type music played by evangelical, fake-sounding DJs."
- "Old-mom music."
- "Slow church music."
- "Mild music — boring, not the kind I could recommend to my friends."
- "Good messages but bad music."
- "Music that is OK, but I'd rather listen to something else."
- "Music that is unfamiliar and therefore not able to provoke memories or provide me with the ability to sing along."
- "Cheesy, syrupy, flat, unoriginal music."

They Do Like It

The most important part of the study, however, may be the good appetite we found for the music itself. We played survey participants examples of several types of music, both mainstream and Christian, including songs from mainstream formats they currently listen to. To our amazement, they gave favorable responses to some types of Christian music (see Graph 3).

Mainstream classic rock and country were the most popular types of music, as they are in most of our mainstream format studies. But the difference between the response to the mainstream CHR and Christian CHR samples was quite small, and Christian AC music showed up as the third most popular genre. And this is from a group of people who don't listen to Christian radio! We read this as a great opportunity for our format.

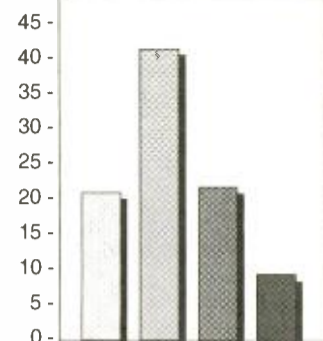
Overview

It is clear from this study that Christian radio has a lot of perceptual baggage to overcome. We can't allow the format to be seen as playing bad music or talking down to listeners or being mostly preachy Talk radio.

Graph 1

"I will hear music I don't know and don't like on a Christian Station."

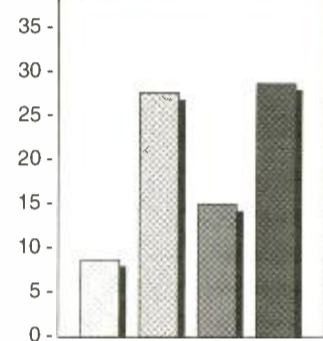
- Strongly Agree: 21%
- ▨ Agree Some: 42%
- Disagree Some: 22%
- Strongly Disagree: 9%



Graph 2

What will you hear on Christian radio?

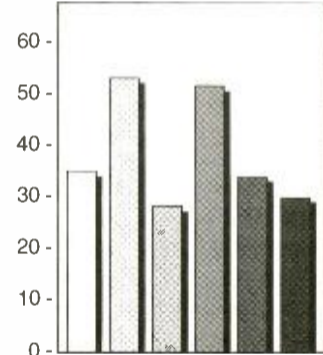
- Christian Music: 8%
- ▨ Bad Music: 27%
- Boring Music: 15%
- Church Music: 28%



Graph 3

Most popular types of music

- Christian AC
- Classic Rock
- ▨ Christian CHR
- Country
- Mainstream CHR
- '60s Gold



However, it is also clear that there is a strong appetite for the music, and that presents a great opportunity for growth — if we can refine our stations enough to appeal to the greater cross

section of Christian radio listeners.

Alan Mason is Managing Partner of Audience Development Group. He can be reached at alan@goodratings.com.

GM Week's Best

The annual Gospel Music Week in Nashville always offers great workshops, concerts, relationship-building opportunities and much more. I surveyed dozens of radio staffers after the conference and asked them what they thought was the best thing that took place over the course of the week. Here are their 10 top responses.

10. **CHR/Rock Breakfast.** A highlight for those in attendance at 7am Monday was Paul Colman of The Paul Colman Trio taking the microphone and reminding his fellow artists to be thankful for all the people vying for their time during the course of the week. After all, he said, what if nobody wanted an interview?

9. **Warner Bros. Bowling Party.** A favorite for the second year running took place at the Opry Mills Mall. At the invitation-only event, Word/Squint artists and staff bowled and played billiards with radio personnel, to the delight of everyone in attendance.

8. **Hero rock-opera luncheon.** This wasn't the most exciting activity of the week, but Eddie DeGarmo's story of his 10-year effort to introduce a rock opera and accompanying novels and comic books intrigued everyone in the house.

7. **"Super Tuesday Rock Crossover Super Panel."** One of the toughest questions programmers deal with is how to handle artists who cross over from Christian to mainstream and, recently, vice versa. This panel of mainstream and Christian decisionmakers discussed issues on both sides and what needs to take place to bridge the gap.

6. **Opening artist-air talent reception.** WBFJ/Winston-Salem, NC morning co-host **Vikki Spencer** says, "There were times at the reception with the artists that I just stood back and watched the

Continued on Page 108

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Movers, Shakers & Newsmakers

Cospel Music Week saw a proliferation of new artists this year. Performing at showcases, shaking hands or chatting on cell phones in the Renaissance Hotel lobby — new talents were in evidence everywhere. Among the crop of newbies on hand were pedal-steel genius Robert Randolph with The Family Band, Chicago dance pop outfit Daniel's Window, Northern Records folk pop singer Holly Nelson, Squint rockers Strange Celebrity, Sparrow Latin artist Jadyn Maria, new Creative Trust Workshop artist Warren Barfield and Ardent Praise & Worship singer-songwriter Todd Agnew. Look for features on these artists and more from the new class of Christian music in upcoming issues of THE CCM UPDATE.

Additional Signings

- Fervent Records signs its first female artist, **Jill Phillips**. Set to release her first national project with Fervent on Aug. 5, Phillips has been compared to Nichole Nordeman, Sara Groves and Sheryl Crow. In the studio now, Phillips is producing the album alongside her husband and co-writer, Andy Gullahorn, and Matt Stanfield (Plumb).
- Essential Records signs progressive folk rock band **Silers Bald** to its roster. The group will release their debut label project Oct. 7.
- Singer-songwriter **Jill Paquette**, who began her music career in Alberta, BC with an impromptu performance at a local coffeehouse while attending Bible college, is added to the Reunion Records roster. Paquette's self-titled debut is slated for release on July 22.
- Rock group **Jonah33**, Ardent Records' newest signing, debuted music from their upcoming project during Gospel Music Week. Founded by Seattle native and now Arkansas resident Vince Lichlyter, Jonah33 are slated to release their self-titled debut on June 24.
- **NewSong** signs an exclusive booking agreement with the Greg Oliver Agency. The group joins a roster of artists that includes FFH, Mark Schultz and Shaun Groves.

GM Week's Best

Continued from Page 107

interaction between them. I enjoyed watching Natalie Grant pull ZOEgirl aside simply to catch up. I was talking to some of the MercyMe guys and got interrupted by someone they called 'Toby' [tobyMac].

"So it shouldn't have come as a surprise when Mitch McVicker gently stepped in line in front of me to say hello to Rebecca St. James. 'We just keep crossing paths; I wanted to say hello,' he told me. I let him cut in. It gave me an unexpected sense that these artists aren't competing in harsh ways with each other. They are all family and share special bonds that the general public will never know about."

5. **New Artist Luncheon.** New talent was a huge emphasis at this year's GM Week. WRCM/Charlotte, NC PD **Dwayne Harrison** says, "There is some great talent coming up through the ranks."

4. **Interviews and time with artists.** The most frequent comment by far about the week as a whole was from radio people amazed by their interviews or personal conversations with artists. WAKW/Cincinnati PD **Daryl Pierce** tells of one moment: "My highlight of the week was from an interview my wife did with Shaun Groves. He shared that two girls at a college who didn't know how to pray but were familiar with his CD came to know Christ by reading the words to his song 'Welcome Home.' It was such an awesome testimony of how God can use the music."

3. **ForeFront Radio Breakfast.** ForeFront had many of its artists share from the heart during this early-morning breakfast, and what they said seemed to strike a chord with those in attendance. "I enjoyed hearing Stacie Orrico talk about what God is doing in her life right now as He continues to open doors," says KLRC/Fayetteville, AR PD **Melody Miller**. "It was great to hear her heart as she asked for all of us to lift her up in prayer as she walks through those doors, ready to share the gospel."

2. **NCRS seminars.** The sessions with WFHM/Cleveland PD Sue Wilson, Mike McVay, Valerie Geller and many others were high on everyone's list.

1. **Sunday worship service with Michael W. Smith.** This was by far the biggest vote-getter. The conference kickoff, with an all-star choir backing up Smitty, was the most impactful event of the week, without question.

Honorable mention vote-getters: the singer-songwriter showcase and the Sparrow Records Radio Awards Dinner.

GM WEEK 2003 FUN



IT'S TOO EARLY TO SMILE! Avalon start off their GM Week on Sunday morning, April 6, with a visit to Brian Mason's show on WJXA/Nashville. Seen here (l-r) are Avalon's Jody McBryer and Janna Long, Mason and the band's Melissa Greene and Michael Passons.



IS THAT SCOTT STAPP? Everyone — (l-r) Darren Clarke, Daniel Whittington, Jeff Searles and Phil Siems — perform at the Tsunami Showcase during GM Week.



WHERE'S OUR DOVE AWARD? Even after four nutty days of interviewing, reporting and schmoozing, the staff of CCM Communications turned out for the Dove Awards show. Pictured before deadline are (l-r) CCM MAGAZINE Asst. Editor Stephanie Ottosen and Art Director Lee Steffen, CCMMagazine.com Editor Christa Farris, CCM Media Services' Michael TenBrink, intern Lindsey Farris, CCM MAGAZINE Editor Matthew Turner and CCM UPDATE Editor Lizza Connor.



MILLARD ON THE MIKE MercyMe visited the offices of Nashville's WRVW (Y107 The River) during GM Week to say thanks to the station for its significant airplay of "I Can Only Imagine." The band also did an interview and performed the song live on the air, and it went so well that the station re-aired the interview and performance the next morning. Holding forth is MercyMe singer Bart Millard. In back (l-r) are bassist Nathan Cochran, keyboardist Jim Bryson and guitarist Mike Scheuchzer.

April 25, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NEWSBOYS He Reigns (Sparrow)	1922	-7	14	58/0
2	2	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1802	-48	12	59/0
3	3	FFH You Found Me (Essential)	1782	+38	11	57/0
4	4	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	1544	+31	15	52/2
5	5	AVALON Everything To Me (Sparrow)	1510	+33	11	54/0
7	6	NATALIE GRANT I Will Be (Curb)	1359	-60	17	47/1
10	7	THIRD DAY You Are So Good To Me (Essential)	1205	+77	7	51/2
8	8	CAEDMON'S CALL Only Hope (Essential)	1201	-214	16	45/0
6	9	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1194	-266	16	41/0
9	10	AUDIO ADRENALINE Pierced (ForeFront)	1169	+32	13	46/2
11	11	REBECCA ST. JAMES I Thank You (ForeFront)	1157	+80	8	46/5
14	12	NICHOLE NORDEMAN Legacy (Sparrow)	1100	+143	6	47/3
13	13	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	972	-5	13	34/0
12	14	JARS OF CLAY The Valley Song (Essential)	943	-129	16	34/0
15	15	SONICFLOOD Famous One (INO)	800	+18	8	36/1
19	16	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	777	+224	3	40/10
16	17	JEREMY CAMP I Still Believe (BEC)	724	+59	5	32/2
18	18	STACIE ORRICO Strong Enough (ForeFront)	655	+15	7	27/0
20	19	JOY WILLIAMS Every Moment (Reunion)	638	+99	3	33/6
17	20	MERCYME Spoken For (INO)	637	-21	30	22/0
22	21	SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	562	+44	4	28/2
21	22	BEBO NORMAN Falling Down (Essential)	547	+16	5	25/1
24	23	DEREK WEBB She Must And Shall Go Free (INO)	511	+16	5	23/1
23	24	SARA GROVES Less Like Scars (INO)	503	+1	6	23/0
25	25	JOEL HANSON Broken (Shiver)	502	+17	8	20/1
26	26	CHRIS RICE The Other Side Of The Radio (Rocketown)	458	-20	23	16/0
29	27	PHIL JOEL The Man You Want Me To Be (Inpop)	400	+34	2	20/2
30	28	KRISTY STARLING Water (Word/Curb/Warner Bros.)	367	+24	2	18/1
27	29	BIG DADDY WEAVE Audience Of One (Fervent)	364	-75	20	14/0
Debut	30	PLUMB Sink-n-Swim (Curb)	341	+15	1	14/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	10
MERCYME Word Of God Speak (INO)	10
JOY WILLIAMS Every Moment (Reunion)	6
REBECCA ST. JAMES I Thank You (ForeFront)	5
NICHOLE NORDEMAN Legacy (Sparrow)	3
ALLEN ASBURY Somebody's Praying Me Through (Doxalogy)	3
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	2
THIRD DAY You Are So Good To Me (Essential)	2
AUDIO ADRENALINE Pierced (ForeFront)	2
JEREMY CAMP I Still Believe (BEC)	2
SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	2
PHIL JOEL The Man You Want Me To Be (Inpop)	2
JIM WITTER Turn Turn Turn (Curb)	2
SIXPENCE NONE... Waiting On The Sun (Squint/Curb/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	+224
MERCYME Word Of God Speak (INO)	+154
NICHOLE NORDEMAN Legacy (Sparrow)	+143
JOY WILLIAMS Every Moment (Reunion)	+99
REBECCA ST. JAMES I Thank You (ForeFront)	+80
THIRD DAY You Are So Good To Me (Essential)	+77
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	+62
JEREMY CAMP I Still Believe (BEC)	+59
AVALON Everything To Me (Sparrow)	+53
JIM WITTER Turn Turn Turn (Curb)	+48

Christian Activity

by Rick Welke

Four In A Row

FFH, Jaci Velasquez and Newsboys keep their grip on the top three spots on the R&R Christian AC chart: These three tunes have now held steady for four straight weeks. As the erosion continues in plays for Newsboys and Velasquez, expect a takeover at the No. 1 perch in two weeks.

Top 10 action to make note of includes Third Day and Audio Adrenaline, both posting healthy play gains and a few adds, although AA drop a notch this week, to No. 10. But look for both acts to be contenders for the top spot in a few weeks.

Plumb is the lone newcomer to the chart this week, posting a modest gain in spins and station adds. Positive play winners include Nichole Nordeman (14-12, +143), Point Of Grace (19-16, +224), Joy Williams (20-19, +99) and New & Active newbies MercyMe, who gain 154 plays and 10 adds out of the box.

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19. © 2003 Radio & Records.

New & Active

ALLEN ASBURY Somebody's Praying Me Through (Doxalogy)

Total Plays: 293, Total Stations: 15, Adds: 3

RELIENT K Getting Into You (Gotee)

Total Plays: 203, Total Stations: 9, Adds: 0

RUSS LEE Love Is A Cross (Christian)

Total Plays: 201, Total Stations: 10, Adds: 1

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)

Total Plays: 200, Total Stations: 7, Adds: 0

GLASSBYRD I Stand Amazed (Word/Curb/Warner Bros.)

Total Plays: 169, Total Stations: 8, Adds: 1

DAILY PLANET I Live (Reunion)

Total Plays: 159, Total Stations: 6, Adds: 0

MERCYME Word Of God Speak (INO)

Total Plays: 158, Total Stations: 11, Adds: 10

MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)

Total Plays: 153, Total Stations: 6, Adds: 1

GINNY OWENS This Road (Rocketown)

Total Plays: 139, Total Stations: 8, Adds: 1

BIG DADDY WEAVE Neighborhoods (Fervent)

Total Plays: 134, Total Stations: 8, Adds: 1

Songs ranked by total plays

Jim Witter
 "To Everything There Is A Season"
 (Turn! Turn! Turn!)
 New at FISH/Portland and WTCR/Huntington
 Already on and "Turnin'" at
 FISH/Chicago, WFHM/Cleveland and KLTY/Dallas

Plumb "Sink N Swim"
 Successfully crossing over to AC Debut @ 30!!!
 WXHL WJTL WTCR WCTL WCVO WJQK KTLI
 KSLT KSBJ KXOJ KOFR KAEZ KYTT KAFC

CURB RECORDS
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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT More Than Fine (Sparrow)	1089	+20	15	26/0
2	2	NEWSBOYS He Reigns (Sparrow)	1030	+57	14	24/0
3	3	PLUMB Sink-n-Swim (Curb)	846	-5	14	22/0
6	4	THIRD DAY You Are So Good To Me (Essential)	820	+113	6	24/0
5	5	STACIE ORRICO Security (ForeFront)	734	+24	10	22/0
4	6	KUTLESS Run (BEC)	733	+22	17	16/0
8	7	JENNIFER KNAPP By And By (Gotee)	718	+85	7	21/0
7	8	SHAUN GROVES Should I Tell Them? (Rocketown)	698	+8	15	16/0
13	9	SIXPENCE NONE... Don't Dream... (Squint/Curb/Reprise)	572	+70	4	22/2
10	10	LARUE Tonight (Reunion)	569	+31	9	20/1
14	11	SARAH SÄDLER Running Into You (Essential)	502	+23	8	14/1
11	12	MERCYME Spoken For (INO)	501	-6	24	12/0
12	13	AUDIO ADRENALINE Dirty (ForeFront)	499	-4	11	17/0
9	14	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	481	-151	13	15/0
22	15	REBECCA ST. JAMES I Thank You (ForeFront)	470	+133	4	18/3
19	16	RELIENT K Getting Into You (Gotee)	455	+38	6	13/1
17	17	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	449	+16	6	14/0
20	18	NATALIE GRANT I Will Be (Curb)	427	+12	7	13/1
21	19	BEBO NORMAN Falling Down (Essential)	390	+44	4	14/1
18	20	JARS OF CLAY Revolution (Essential)	386	-46	18	12/0
15	21	JEREMY CAMP Understand (BEC)	381	-89	26	13/0
24	22	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	367	+53	3	13/2
25	23	R. LAMPA Brand New Life (Word/Curb/Warner Bros.)	338	+40	8	13/2
23	24	SUPERCHICK Hero (Inpop)	328	+9	3	12/2
16	25	SWIFT Under The Sun (Flicker)	286	-181	15	11/0
30	26	SARA GROVES All Right Here (INO)	284	+13	3	11/0
27	27	SEVENTH DAY SLUMBER I Know (Crowne)	284	-6	3	8/0
26	28	DELIRIOUS? Touch (Furious?)	272	-21	20	10/0
Debut	29	SANCTUS REAL Hey Wait (Sparrow)	259	+60	1	10/3
29	30	DAILY PLANET Everything Revolves (Reunion)	246	-38	16	9/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19. © 2003 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	12 STONES Crash (Wind-up)	377	+12	10	36/2
3	2	SWITCHFOOT Meant To Live (Sparrow)	372	+14	11	36/1
5	3	PILLAR A Shame (Flicker)	359	+27	9	37/1
4	4	SUPERCHICK Hero (Inpop)	358	+3	8	35/1
1	5	SEVENTH DAY SLUMBER I Know (Crowne)	356	-14	10	36/1
6	6	RELIENT K I Am Understood? (Gotee)	326	-3	10	34/0
7	7	38TH PARALLEL Hear... (Squint/Curb/Warner Bros.)	301	-12	14	30/1
11	8	AUDIO ADRENALINE Church Punks (ForeFront)	262	+37	6	31/3
9	9	COOL HAND LUKE Heroes Will Be Heroes (Floodgate)	238	-8	7	25/2
10	10	HOLLAND I'm Not Backing Down (Tooth & Nail)	226	-4	11	31/1
15	11	BIG DISMAL Remember (Wind-up)	224	+31	4	27/4
12	12	EVERYDAY SUNDAY Wait (Flicker)	220	+6	9	27/0
14	13	SLINGSHOT57 Better Idea (Independent)	206	+4	7	20/2
13	14	DOGWOOD Faith (BEC)	201	-13	8	18/1
20	15	CADET Nobody (BEC)	199	+35	3	24/4
25	16	JUSTIFIDE Pointing Fingers (Ardent)	192	+37	3	25/5
19	17	DISCIPLE Back Again (Slain)	189	+17	6	21/1
21	18	PEACE OF MIND I Am (BEC)	184	+22	5	21/3
24	19	BLEACH Baseline (BEC)	175	+19	4	24/3
29	20	ANBERLIN Change The World (Tooth & Nail)	169	+38	4	21/4
16	21	KUTLESS Run (BEC)	164	-25	23	17/2
30	22	JONAH33 All For You (Ardent)	161	+42	2	20/6
23	23	TREE63 It's All About To Change (Inpop)	160	+3	7	26/2
Debut	24	CURBSQUIRRELS Beautiful (DUG)	159	+49	1	12/2
18	25	DENISON MARRS Send Me An Angel (Floodgate)	159	-16	9	17/1
17	26	PIVITPLEX You Know (Sonic Fish)	152	-33	13	23/1
28	27	JUSTIN FOX BAND Can't Bring Me Down (Independent)	138	+1	4	11/0
26	28	MONDAY MORNING Blind (Independent)	138	-11	7	17/2
Debut	29	SANCTUS REAL Audience Of One (Sparrow)	136	+33	1	11/4
22	30	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	135	-23	12	10/0

43 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19. © 2003 Radio & Records.

New & Active

12 STONES The Way I Feel (Wind-up)
Total Plays: 239, Total Stations: 9, Adds: 0

FFH You Found Me (Essential)
Total Plays: 238, Total Stations: 10, Adds: 2

JOY WILLIAMS Every Moment (Reunion)
Total Plays: 236, Total Stations: 11, Adds: 2

ELMS Burn And Shine (Sparrow)
Total Plays: 215, Total Stations: 10, Adds: 0

LIFEHOUSE Take Me Away (DreamWorks)
Total Plays: 182, Total Stations: 7, Adds: 1

SKILLET Will You Be There (Ardent)
Total Plays: 182, Total Stations: 5, Adds: 0

JARS OF CLAY The Valley Song (Essential)
Total Plays: 167, Total Stations: 4, Adds: 1

TREE63 Be All End All (Inpop)
Total Plays: 166, Total Stations: 9, Adds: 3

EVERYDAY SUNDAY Hanging On (Flicker)
Total Plays: 148, Total Stations: 8, Adds: 2

JEREMY CAMP I Still Believe (BEC)
Total Plays: 142, Total Stations: 6, Adds: 2

New & Active

RADIAL ANGEL She (Squint/Curb/Warner Bros.)
Total Plays: 115, Total Stations: 11, Adds: 2

GRAND PRIZE Reveal Your Love (Independent)
Total Plays: 107, Total Stations: 11, Adds: 1

OC SUPERTONES Welcome Home (Tooth & Nail)
Total Plays: 104, Total Stations: 16, Adds: 4

BLINDSIDE Sleepwalking (Elektra/EEG)
Total Plays: 92, Total Stations: 5, Adds: 0

HALO FRIENDLIES Sellout (Tooth & Nail)
Total Plays: 91, Total Stations: 8, Adds: 0

LIFEHOUSE Take Me Away (DreamWorks)
Total Plays: 87, Total Stations: 6, Adds: 1

MAE Embers & Envelopes (Tooth & Nail)
Total Plays: 85, Total Stations: 9, Adds: 1

BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 77, Total Stations: 7, Adds: 0

EARTHSUIT 123 (Independent)
Total Plays: 74, Total Stations: 3, Adds: 0

PROJECT 86 Hollow Again (Tooth & Nail/Atlantic)
Total Plays: 72, Total Stations: 8, Adds: 1

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	AVALON Everything To Me (<i>Sparrow</i>)	344	+12	10	19/0
	2	SCOTT KRIPPAYNE Live To Worship (<i>Spring Hill</i>)	314	-1	9	19/0
	3	TWILA PARIS We Bow Down (<i>Sparrow</i>)	290	-9	12	16/0
	4	PHILLIPS, CRAIG & DEAN My Praise (<i>Sparrow</i>)	284	-23	14	16/0
	5	J. VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	259	+34	7	16/0
	6	GREG LONG I Cannot Hide From You (<i>Discovery House</i>)	254	-13	7	18/0
	7	CAEDMON'S CALL Only Hope (<i>Essential</i>)	250	+26	10	15/0
	8	SHANNON WEXELBERG From The Rising (<i>Doxology</i>)	246	-21	14	15/0
	9	MICHAEL CARD I Left Everything To Follow You (<i>M2.O</i>)	209	-3	8	16/0
	10	PARACHUTE BAND All ... (<i>Here To Him/Worship Extreme</i>)	198	+28	4	16/0
	11	SARA GROVES Remember Surrender (<i>INO</i>)	177	+18	4	14/1
	12	4HIM Walk On (<i>Word/Curb/Warner Bros.</i>)	159	+5	4	13/0
	13	COREY EMERSON Calvary Calls (<i>Discovery House</i>)	150	+25	2	12/0
	14	SALVADOR Worthy (<i>Word/Curb/Warner Bros.</i>)	143	-17	7	10/0
Debut	15	NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	139	+37	1	12/3
	16	DENISE DAVIS I Refuse To Be Afraid (<i>Apsalm</i>)	138	+8	3	13/1
	17	A. ASBURY Somebody's Praying Me Through (<i>Doxology</i>)	124	+18	2	12/2
	18	GO FISH Savior (<i>Inpop</i>)	124	-17	16	8/0
	19	NATALIE GRANT I Will Be (<i>Curb</i>)	122	+10	5	8/0
Debut	20	RUSS LEE Love Is A Cross (<i>Christian</i>)	116	+14	1	9/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/13-Saturday 4/19.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Doin' (<i>Gotee</i>)
2	T-BONE Blazing Microphones (<i>Flicker</i>)
3	KJ-52 Sunshine (<i>Uprok</i>)
4	PEACE 586 Love's Still There (<i>Uprok</i>)
5	PLAYDOUGH Seeds Of Abraham (<i>Uprok</i>)
6	SEV STATIK M.I.C. (<i>Uprok</i>)
7	DJ MAJ Street Credibility (<i>Gotee</i>)
8	ROYAL RUCKUS A Wink And A Nudge (<i>Flicker</i>)
9	RAPHI Foolin' (<i>Uprok</i>)
10	RIGHTEOUS RIDERS Me & You (<i>Tyscot</i>)

CHR Most Added

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ARTIST TITLE LABEL(S)	ADDS
SANCTUS REAL Hey Wait (<i>Sparrow</i>)	3
REBECCA ST. JAMES I Thank You (<i>ForeFront</i>)	3
TREE63 Be All End All (<i>Inpop</i>)	3
SIXPENCE NONE THE RICHER Don't Dream It's Over (<i>Squint/Curb/Reprise</i>)	2
JACI VELASQUEZ You're My God (<i>Word/Curb/Warner Bros.</i>)	2
RACHAEL LAMPA Brand New Life (<i>Word/Curb/Warner Bros.</i>)	2
SUPERCHICK Hero (<i>Inpop</i>)	2
FFH You Found Me (<i>Essential</i>)	2
JOY WILLIAMS Every Moment (<i>Reunion</i>)	2
EVERYDAY SUNDAY Hanging On (<i>Flicker</i>)	2
JEREMY CAMP I Still Believe (<i>BEC</i>)	2
NATE SALLIE It's About Time (<i>Curb</i>)	2
SEVEN PLACES Everything (<i>Independent</i>)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PHIL JOEL No Longer (<i>Inpop</i>)	6
JONAH33 All For You (<i>Ardent</i>)	6
JUSTIFIDE Pointing Fingers (<i>Ardent</i>)	5
BRAVE SAINT SATURN The Sun Also Rises (<i>Tooth & Nail</i>)	5
BIG DISMAL Remember (<i>Wind-up</i>)	4
CADET Nobody (<i>BEC</i>)	4
ANBERLIN Change The World (<i>Tooth & Nail</i>)	4
SANCTUS REAL Audience Of One (<i>Sparrow</i>)	4
OC SUPERTONES Welcome Home (<i>Tooth & Nail</i>)	4
AUDIO ADRENALINE Church Punks (<i>ForeFront</i>)	3
PEACE OF MIND I Am (<i>BEC</i>)	3
BLEACH Baseline (<i>BEC</i>)	3
LAST TUESDAY Social Butterfly (<i>DUG</i>)	3
P.O.D. Sleeping Awake (<i>Maverick/Reprise</i>)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NICHOLE NORDEMAN Legacy (<i>Sparrow</i>)	3
POINT OF GRACE Day By Day (<i>Word/Curb/Warner Bros.</i>)	3
MERCYME Word Of God Speak (<i>INO</i>)	3
ALLEN ASBURY Somebody's Praying Me Through (<i>Doxology</i>)	2
RIVER I Will Go (<i>Ingrace</i>)	2
CHARLES BILLINGSLEY A Loss For Words (<i>Perpetual Entertainment</i>)	2
NEWSONG You Are My King (<i>Benson</i>)	2

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¡Felicidades!

The superstars of the Latin radio and record industries will be recognized for the first time this year as nominees for R&R's 2003 Industry Achievement Awards. Their achievements and contributions are one reason why the Latin radio and record industries in the United States are in the limelight and continue to grow and flourish. ¡Felicidades! to the stations, program directors, record labels, label executives and air personalities who have been nominated. Ballots and instructions for voting are included with this issue, and the winners will be announced at R&R Convention 2003 in June.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WLEY/Chicago	 KLTN/Houston	PLATINUM	GOLD
 KBUE/Los Angeles	 KKPS/McAllen-Brownsville	EMI Latin	Balboa
 WSKQ/New York	 KLNK/San Diego	Sony Discos	Crescent Moon
		Universal Music Latino	Disa
		Univision Music Group	Fonovisa
		Warner Music Latina	Freddie

PROGRAM DIRECTOR OF THE YEAR



Tony Campos
WAMR/Miami

Pio Ferro
WXDJ/Miami

María Nava
KLVE/Los Angeles

Eleazar García
KSCA/Los Angeles

Nestor Rocha
KSSE/Los Angeles

Margarita Vázquez
WLEY/Chicago

LABEL EXECUTIVE OF THE YEAR



John Echevarría
Universal Music Latino

Oscar Llord
Sony Discos

Jorge A. Pino
EMI Latin

Frank White
Balboa

George Zamora
Warner Music Latina

PERSONALITY/SHOW OF THE YEAR



Renán Almendárez Coello
KSCA/Los Angeles

Betty Pino
WAMR/Miami

Kike Posada
WRTO/Miami

Luis Jiménez & Moonshadow
WSKQ/New York

Eddie Sotelo
KBRG/San Jose
(now at KSCA/L.A.)

Ysaac & Serralóe
KSSE/Los Angeles

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This Week In Latin Music

News



Celia Cruz

• “La Guarachera de América,” **Celia Cruz**, has been named International Grand Marshall for the New York Puerto Rican Parade, the city’s most important Hispanic event of the year. The parade will take place down Fifth Ave. on June 8.

“Puerto Rico is an island that opened its arms to me from the very beginning of my career,” Cruz said. “I have great memories of that, and it is very dear to me. I’m very happy to spend time with them on this great day, and I thank the leaders of the parade for taking me into consideration.” Cruz is currently in the Big Apple, resting and preparing to go back to the studio to finish her new album.

• When you talk about hot and sexy Latin bands, you have to mention **Axé Bahía**. Balboa Records has released the Brazilian band’s *Todo Bien (Tudo Bem)*, a festive dance album that’s perfect for the hot summer days. Get ready to soak up “axé,” a dance symbolic of Bahía, a northern state in Brazil.



Jimena

The album comes with two records: the traditional CD and a video CD, which includes the band’s history and two videos: “Beso En La Boca” (“A Kiss on the Mouth”) and “Tekila.”

• **Jimena** is introducing her music to the world with a self-titled album that fuses Mexican sounds with ballads and pop. Her talents also include songwriting, as she co-wrote seven of the 10 tracks on the album. *Jimena* (Crescent Moon Records) is scheduled to be released June 3, but the first single, “Maldita Ignorancia” — recorded in five versions: ballad ranchera, pop, cumbia, norteña and ranchera — hit radio April 14.

• **Camilo Sesto’s** voice, the romanticism and sensuality in his songs’ lyrics, and his good looks were a trademark in the ‘70s and ‘80s — so much so that his songs are beloved classics. The



Alazzan

Spanish singer-songwriter is back with the album *Alma* (BMG US Latin). The first single is “Duda De Amor.”

• **Alazzan** is the name of a new band on Freddie Records. As Regional Mexican music evolves, new labels to describe the styles of music are needed. In this case, Alazzan’s music is described as Norteño Progressive. Their upcoming album *Para Siempre ... Contigo* is set to be released April 29, but the single “Contigo O Sin Tí” is already hitting the Tejano charts.



Axé Bahía



Camilo Sesto



A VERY SPECIAL EASTER Jennifer Peña spent Easter with handicapped adults at the Easter Seals Center in Alhambra, CA. Jember Carcamo, a member of the center who had wanted to meet Peña for quite some time, invited her to the celebration. The singer was greeted with hugs and kisses, and she signed autographs for everyone. Seen here is Jennifer with all her fans (she’s the one in the small white T-shirt).



WLEY HONORS RAMON AYALA Ramón Ayala Y Sus Bravos Del Norte recently performed in Chicago, where “El Rey del Acordeón” (King of the Accordion), Ayala, received special recognition from Regional Mexican station WLEY. Seen here (l-r) are WLEY DJ Beto Carreto, Ayala and WLEY DJ El Pleble.



LOS TIGRES STAY WITH FONOVISA The legendary norteño band Los Tigres Del Norte recently signed a worldwide long-term contract with their current label, Fonovisa Records. The Mexican band have a career that spans more than 33 years and record sales estimated at more than 32 million units, earning them 130 platinum and 125 gold albums. Seen here are (sitting, l-r) Tigres founder and leader Jorge Hernández, Univision Music Group President José Behar and (standing, l-r) bandmembers Hernán, Eduardo and Luis Hernández and Oscar Lara.

Radio News

Tony ‘T’ Samarripa PD, KXTQ (Magic 93.7)/Lubbock, TX



Tony ‘T’ Samarripa

Magic 93.7 has been the most recognized and listened-to Hispanic radio station in Lubbock, TX for the past 10 years. We’re known for our Tejano music format, on-air personalities and events. We are the voice of the Hispanic community in Lubbock, because we reinforce the customs and culture and keep the music and language alive.

As PD, I feel the DJs — Jake Gonzáles, DJ López and Jennifer “La Chismosa” Martínez — and I have a terrific grasp of our audience. We know what they want to hear, the prizes they want to win and the information they need. Familiarity with the audience is certainly a strength for Magic 93.7.

Magic 93.7 targets 25-54-year-old Hispanics, with an emphasis on women. However, our unique format reaches everyone from young children to mature adults who can recall the past through our music and heritage. Our coverage area reaches over 25 counties and two states.



This year, like every other year, we are hosting the city’s official Cinco de Mayo celebration with the biggest stars performing for thousands of our listeners. The lineup includes Latin Grammy winner Jimmy Gonzáles, Latin Breed, Jennifer Peña and Shelly Lares. We also do events like a bridal/quinceañera show and Fourth of July and Sept. 16th celebrations.

Another important aspect of our station is our involvement with community campaigns to collect school supplies and Christmas presents for children, along with our work with the March of Dimes and United Way.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MILLIE CORRETTJER En Cuerpo Y Alma (BMG)	150
2	RICKY MARTIN Tal Vez (Sony Discos)	149
3	ALEXANDRE PIRES Amame (BMG)	146
4	TIZIANO FERRO Alucinado (EMI Latin)	132
5	THALIA A Quién Le Importa (EMI Latin)	130
6	DAVID BISBAL Dígale (Universal)	125
7	SHAKIRA Que Me Quedes Tú (Sony Discos)	125
8	JUANES Mala Gente (Universal)	112
9	RICARDO ARJONA Dame (Sony Discos)	103
10	MANA Mariposa Traicionera (Warner M.L.)	99
11	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	89
12	NOELIA Clávame Tu Amor (Fonovisa)	81
13	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	70
14	THALIA No Me Enseñaste (EMI Latin)	70
15	RICARDO ARJONA El Problema (Sony Discos)	65
16	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	62
17	BACILOS Mi Primer Millón (Warner M.L.)	57
18	INSPECTOR Amargo Adiós (Universal)	51
19	SIN BANDERA Entra En Mi Vida (Sony Discos)	50
20	INDIA Sedúceme (Sony Discos)	48
21	JENNIFER LOPEZ f/ LL COOL J All I Have (Epic)	44
22	JUANES A Dios Le Pido (Universal)	43
23	BENNY Cielo 2002 (Warner M.L.)	42
24	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	42
25	SIN BANDERA Kilómetro (Sony Discos)	39

Data is compiled from the airplay week of April 13-19, and based on a point system.
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Going For Adds

BACILOS Viejo (Warner M.L.)
 JULIO Los Demás (Warner M.L.)
 NICOLE Vida (Maverick Música)
 OLGA TAÑÓN No Podrás (Warner M.L.)
 AXE BAHIA Beso En La Boca (Balboa)
 CASI Soraya (EMI)
 GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
 JORGE MORENO Despertaré (Maverick Música)
 ALONDRA Un Amor De Cartón (Freddie)
 CAROLINA La Herida De Un Adiós (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	175
2	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	173
3	TITO ROJAS Después De Dios, Las Mujeres (MP)	134
4	ALEXANDRE PIRES Amame (BMG)	112
5	JERRY RIVERA Herida Mortal (BMG)	111
6	LIMI T 21 Perdóname (EMI Latin)	97
7	INDIA Sedúceme (Sony Discos)	97
8	NOELIA Clávame Tu Amor (Fonovisa)	90
9	MARC ANTHONY Barco A La Deriva (Sony Discos)	90
10	JOSEPH FONSECA Que Levante La Mano (Karen)	82
11	DANIEL RENE No Me Tortures (Univision)	78
12	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	75
13	OSCAR D'LEON Cómo Olvidarte (Universal)	59
14	GRUPO MANIA Niña (Universal)	59
15	JUANES Mala Gente (Universal)	58
16	BACILOS Mi Primer Millón (Warner M.L.)	53
17	MONCHY & ALEXANDRA Polo Opuesto (J&N)	53
18	THALIA A Quién Le Importa (EMI Latin)	50
19	SON DE CALI Tan Buena (Univision)	49
20	ANTHONY CRUZ Qué Bombón (MP)	45
21	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	45
22	FRANKIE NEGRON Mi Mulata (Warner M.L.)	45
23	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	44
24	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	44
25	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	44

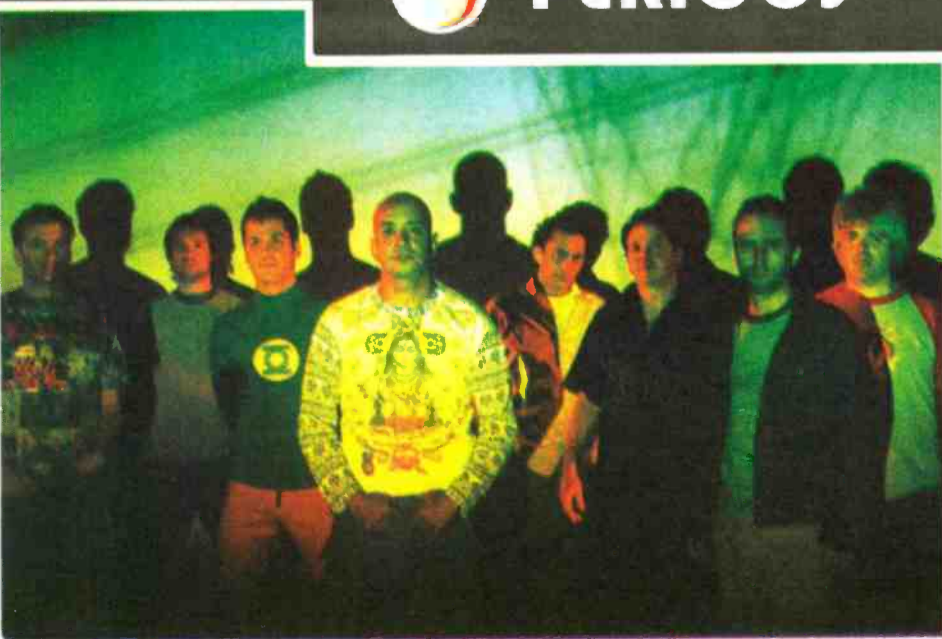
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Going For Adds

JORGE MORENO Candelita (Maverick Música)
 FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)
 TOÑO ROSARIO Yerba Mala (Warner M.L.)



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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TIGRES DEL NORTE Mi Soldado (Fonovisa)	399
2	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	370
3	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	323
4	PALOMO De Uno Y De Todos Los Modos (Disa)	289
5	INTOCABLE Muy A Tu Manera (EMI Latin)	267
6	LIMITE Papacito (Universal)	259
7	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	252
8	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	193
9	JOAN SEBASTIAN El General (Balboa)	168
10	JOAN SEBASTIAN Afortunado (Balboa)	159
11	CUISILLOS No Voy A Llorar (Balboa)	152
12	INTOCABLE Sueña (EMI Latin)	126
13	TRINITY Y LA LEYENDA El Amor De Mi Vida (Universal)	124
14	PEPE AGUILAR Me Falta Valor (Univision)	123
15	FABIAN GOMEZ Y Cómo Quieres Que Te Quiera (Sony Discos)	122
16	JORGE LUIS CABRERA Quédate Callada (Disa)	121
17	BANDA EL RECODO Yo Quiero Ser (Fonovisa)	105
18	PANCHO BARRAZA Háblame Claro (Balboa)	89
19	BANDA MACHOS La Suegra (Warner M.L.)	85
20	LIBERACION Muchacha De 15 Años (Disa)	84
21	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	76
22	BANDA EL RECODO Las Vías Del Amor (Fonovisa)	76
23	GERMAN LIZARRAGA Donde Vayas (Disa)	73
24	CUISILLOS Eres Imposible De Olvidar (Balboa)	72
25	JDEL HIGUERA El Baile De La Toallita (Disa)	71

Data is compiled from the airplay week of April 13-19, and based on a point system.
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Going For Adds

- PESADO No Te La Vas A Acabar (Warner M.L.)
- LA ONDA Así, Así (EMI Latin)
- LOS TRAILEROS DEL NORTE Los Ojos De Pancha (EMI Latin)
- ADAN CUEN Las Mulas De Moreno (Balboa)
- RAMON AYALA Las Mieles Del Olvido (Freddie)
- IVAN DIAZ Un Año Más Sin Ti (EMI Latin)
- PRESIZZO Entre Tu Corazón Y El Mío (Warner M.L.)
- CALIFORNIA SHOW Sírveme Un Tequila (Balboa)
- TRUENO A Dios Le Pido (Seven Rivers Music)
- CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	196
2	INTOCABLE Muy A Tu Manera (EMI Latin)	184
3	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	159
4	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	135
5	LIMITE Papacito (Universal)	123
6	IMAN Qué Mala Onda (Univision)	97
7	PALOMINOS Tócame (Fonovisa)	83
8	MARCOS OROZCO El Parrandero (Catalina)	74
9	PALOMO De Uno Y De Todos Los Modos (Disa)	66
10	DUELO Qué Hubiera Sido (Univision)	64
11	CONTROL Pequeña Y Frágil (EMI Latin)	59
12	VARONIL Sonidero Nacional (Univision)	59
13	PESADO No Valgo Nada (Warner M.L.)	47
14	LA CONTRA Ya Tengo Mi Vida (Univision)	40
15	COSTUMBRE Cómo Olvidarte (Warner M.L.)	40
16	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	39
17	ZULY No Te Voy A Olvidar (EMI Latin)	36
18	SIGGNO Es Que Te Quiero (Crown)	36
19	SHELLY LARES Ojitos Negros (Tejas)	30
20	INTOCABLE Sueña (EMI Latin)	29
21	GARY HOBBS Ella Se Fue (AMMX)	28
22	DINORA Y LA JUVENTUD Quién Eres Tú (Fonovisa)	27
23	DEYA Prueba Con Un Beso (Catalina)	24
24	LOS GARCIAS El Talón (Discos Joey)	24
25	HOMETOWN BOYS Por Amor (Tejas)	24

Data is compiled from the airplay week of April 13-19, and based on a point system.
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Going For Adds

- RAMON AYALA Las Mieles Del Olvido (Freddie)
- TRUENO A Dios Le Pido (Seven Rivers Music)
- CLAUDIA LOPEZ Abrázame (MP)
- RAMON AYALA La Puñalada Al Corazón (Freddie)
- ATRAPADO La Ladróna (Freddie)
- LOS CHAMACOS Rubén Vela Special (Freddie)
- SOLIDO Hasta La Cima Del Cielo (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	MOLOTOV Frijolero (Universal)
2	CAFE TACUBA Déjate Caer (MCA)
3	GUSTAVO CERATI Cosas Imposibles (BMG)
4	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
5	ATERCIOPELADOS Mi Vida Brilla (BMG)
6	INSPECTOR Amargo Adiós (Universal)
7	JAGUARES Te Lo Pido Por Favor (BMG)
8	VOLUMEN CERO Tortugas Y Sumos (Warner M.L.)
9	ENANITOS VERDES Amores Lejanos (Universal)
10	JUANES Mala Gente (Universal)
11	JARABE DE PALO Bonito (Warner M.L.)
12	LOS PERICOS Complicado Y Aturdido (Universal)
13	RESORTE Alcohol (Warner M.L.)
14	PANTEON ROCOCO Dime (BMG)
15	CATUPECU MACHU Origen Extremo (EMI Latin)

Songs ranked by total number of points. 20 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)
2	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)
3	TITO ROJAS Después De Dios, Las Mujeres (MP)
4	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)
5	MONCHY & ALEXANDRA Polo Opuesto (J&N)
6	SON DE CALI Tan Buena (Univision)
7	TITANES Dejaría Todo (Fuentes)
8	TAINO Festival (MP)
9	CHARLIE VALENS Disco Malo (MP)
10	TIZIANO FERRO Alucinado (EMI Latin)
11	FRANKIE NEGRO Mi Mulata (Warner M.L.)
12	RUBEN DEL RIO La Loca (J&N)
13	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)
14	ANTHONY CRUZ Qué Bombón (MP)
15	MAGIC JUAN La Última Vez (J&N)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtipsheet.com>

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AM DRIVE/APD - You are a solid adult performer with at least 5 years medium to major market experience. You have a passion for the AC format and can feel the force of Selector. A top 10 market awaits the right person. Tapes & resumes to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1085, Los Angeles, CA 90067. EOE.

EXPERIENCED ROCK PD

for 50kw market dominant heritage Classic Rock WPDH Poughkeepsie. Coach and motivate caliber air talent in the beautiful Hudson Valley outside New York City. Afternoon drive airshift. T&R to Curt Hansen, Operations Manager, Cumulus Media, 350 Fairfield Avenue, Bridgeport, Ct. 06604. EOE.



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Know oldies and have fun without being blue? Rush your T & R by April 29th to J.C. Haze, Program Director, COOL 96.5 (WQLL), 500 Commercial St. Manchester, NH 03101 or jc@cool965.com. COOL 96.5 is owned by Saga Communications, a stable, people oriented company. EOE. Experienced candidates only.

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519 AC • KY Absolute Auction
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www.radioandrecords.com

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Must be current GM/MM overseeing cluster, 10 yrs. continuous radio mgmt. Exclusive, confidential search by Media Staffing Network on behalf of Emmis.

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Attn: MMRR100. Details

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WEST

ROCK MORNING SHOW!

West coast Rock station looking for Morning Show. Only prerequisite; Humour & Character. The rest we can figure out. Will look at teams and individuals. CD's/Tapes & resumes will be held in the strictest confidence. Great city. Great opportunity.

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Urban Radio Programming Manager

Professional needed to program and refine music stations within Radio@AOL's "Urban" genre. The position is based in San Francisco, CA and the selected individual should have a minimum of four years music programming exp. and expertise utilizing music programming software. Deep music knowledge & a passion for Urban music required. Excellent verbal & written communication skills needed. Extensive industry contacts a big plus. For immediate consideration, email your resume to bjoyceta@aol.com



New sportstalk station

in San Diego looking for the next great sportstalk star! Station management gave Jim Rome his start and are looking for a compelling host who has the talent, drive, and commitment to become huge! Play-by-play available as well. Please send resume and show tapes to:

Bill Pugh, The Mighty 1090, 3655 Nobel Drive Suite 470, San Diego, Ca. 92122 or email bill@mt1090.com. EOE.

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KROQ is looking for you! ...If you're a fresh and innovating DJ who:

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KROQ

Attn: HIRE ME Already!

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Or if you're really, really, really good, send mp3 airchecks to: airchecks@kroq.com
NO PHONE CALLS. Don't worry, if we want you, we'll find you... EOE.

POSITIONS SOUGHT

Christian Radio account executive seeking new station. Experienced closing skills. Relocation OK. Contact 317-485-8141 or email for resume: alockerbie@indy.rr.com. (4/25)

Indiana Country music AT, Program and music director. Cool edit experienced. Contact Dave Martin : martin@abcs.com. (4/25)

7 years on air experience with great voice, production skills, programming selector experience as well. Willing to relocate any where in Indiana. TONY (765) 349-1291 tonyridlen@yahoo.com. (4/25)

Seeking Sports Director/PBP/Sales position. JOE. 1-888-327-4996. (4/25)

Radiochica targeting Gulf Coast and beyond. Drivetime, APD/MD Stripes. Various Formats. <http://www.angelfire.com/music2/radiochica/> Gerri- 479-646-1586. (4/25)

Attention Ft. Myers Florida... Major market pro available immediately... Adult/Oldies. Don Palmer 239-671-7110 or dpalmer22@netzero.net. (4/25)

Writer, producer, air talent looking for something new. Major market experience. Reagantheprod@hotmail.com. 214-750-9277. (4/25)

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$175/inch
2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1622	310-203-8727	llinares@radioandrecords.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
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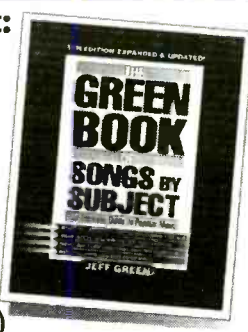
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CHR/POP

LW	TW	ARTIST	SON	Label
2	1	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
1	2	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
3	3	R. KELLY	Ignition	(Jive)
4	4	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
5	5	AMANDA PEREZ	Angel	(Powerhouse/Virgin)
7	6	EMINEM	Sing For The Moment	(Shady/Aftermath/Interscope)
8	7	DANIEL BEDINGFIELD	If You're Not The One	(Island/IDJMG)
14	8	EVANESCENCE	Bring Me To Life	(Wind-up)
12	9	CHRISTINA AGUILERA	Fighter	(RCA)
6	10	JENNIFER LOPEZ	FILL COOL J All I Have	(Epic)
9	11	KID ROCK	W/SHERYL CROW Picture	(Lava/Atlantic)
11	12	AALIYAH	Miss You	(BlackGround/Universal)
22	13	SEAN PAUL	Get Busy	(40/40/VP/Atlantic)
10	14	JA RULE	F/ASHANTI Mesmerize	(Murder Inc./IDJMG)
16	15	GOOD CHARLOTTE	The Anthem	(Epic)
13	16	AVRIL LAVIGNE	I'm With You	(Arista)
20	17	GINUWINE	Hell Yeah	(Epic)
19	18	STACIE ORRICO	Stuck	(Forefront/Virgin)
21	19	MATCHBOX TWENTY	Unwell	(Melisma/Atlantic)
23	20	AVRIL LAVIGNE	Losing Grip	(Arista)
18	21	BOWLING FOR SOUP	Girl All The Bad Guys Want	(Silvertone/Jive)
17	22	B2K AND P. DIDDY	Bump, Bump, Bump	(Epic)
15	23	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)
28	24	FIELD MOB	Sick Of Being Lonely	(MCA)
27	25	MADONNA	American Life	(Maverick/WB)
31	26	TYRESE	How You Gonna Act Like That	(J)
30	27	COLDPLAY	Clocks	(Capitol)
25	28	JUSTIN TIMBERLAKE	Cry Me A River	(Jive)
46	29	JENNIFER LOPEZ	I'm Glad	(Epic)
24	30	T.A.T.U.	All The Things She Said	(Interscope)

#1 MOST ADDED

T.A.T.U. Not Gonna Get Us (Interscope)

#1 MOST INCREASED PLAYS

EVANESCENCE Bring Me To Life (Wind-up)

TOP 5 NEW & ACTIVE

- LINKIN PARK Somewhere I Belong (Warner Bros.)
- JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
- 50 CENT 21 Questions (Shady/Aftermath/Interscope)
- JOHN MAYER Why Georgia (Aware/Columbia)
- SIMPLE PLAN Addicted (Lava)

CHR/POP begins on Page 27.

AC

LW	TW	ARTIST	SON	Label
1	1	CHRISTINA AGUILERA	Beautiful	(RCA)
2	2	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
3	3	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
6	4	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
5	5	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
4	6	FAITH HILL	Cry	(Warner Bros.)
8	7	DARYL HALL & JOHN OATES	Forever For You	(U-Watch)
9	8	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
7	9	CELINE DION	I Drove All Night	(Epic)
11	10	WHITNEY HOUSTON	Try It On My Own	(Arista)
13	11	FLEETWOOD MAC	Peacekeeper	(Reprise)
14	12	SIXPENCE NONE THE RICHER	Don't Dream It's Over	(Squint/Curb/Reprise)
12	13	JOSH GROBAN	You're Still You	(143/Reprise)
10	14	KELLY CLARKSON	A Moment Like This	(RCA)
17	15	UNCLE KRACKER	Drift Away	(Top Dog/Lava/Atlantic)
15	16	PHIL COLLINS	Come With Me (Lullaby)	(Face Value/Atlantic)
25	17	DANIEL BEDINGFIELD	If You're Not The One	(Island/IDJMG)
16	18	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
22	19	FAITH HILL	One	(Warner Bros.)
18	20	DANA GLOVER	Thinking Over	(DreamWorks)
20	21	REGIE HAMM	Babies	(Refugee/Universal South)
19	22	AVRIL LAVIGNE	I'm With You	(Arista)
21	23	KID ROCK	W/SHERYL CROW Picture	(Lava/Atlantic)
-	24	CELINE DION	Have You Ever Been In Love?	(Epic)
24	25	HOOTIE & THE BLOWFISH	Innocence	(Atlantic)
23	26	JAMES TAYLOR	September Grass	(Columbia)
27	27	NATALIE GRANT	No Sign Of It	(Curb)
28	28	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda	(Motown/Universal)
30	29	CHRIS EMERSON	Broken Heart	(Monomoy)
-	30	ROD STEWART	They Can't Take That Away... (J)	

#1 MOST ADDED

SHANIA TWAIN Forever And For Always (Mercury/IDJMG)

#1 MOST INCREASED PLAYS

CELINE DION Have You Ever Been In Love? (Epic)

TOP NEW & ACTIVE

- BONNIE RAITT Time Of Our Lives (Capitol)
- MERCY ME I Can Only Imagine (INO/Curb)
- SUZY K Teaching (Vellum)
- LAURA PAUSINI If That's Love (Atlantic)
- STYX Yes I Can (CMC/SRG)

AC begins on Page 79.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
3	2	SEAN PAUL	Get Busy	(40/40/VP/Atlantic)
2	3	R. KELLY	Ignition	(Jive)
4	4	FABOLOUS F/LIL' MO	Can't Let You Go	(Elektra/EEG)
6	5	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
5	6	BUSTA RHYMES & MARIAH CAREY	I Know What You Want	(J)
7	7	SNOOP DOGG	Beautiful	(Doggy Style/Priority/Capitol)
8	8	NAS	I Can	(Columbia)
9	9	GINUWINE	Hell Yeah	(Epic)
10	10	LIL' KIM	The Jump Off	(Queen Bee/Atlantic)
11	11	TYRESE	How You Gonna Act Like That	(J)
12	12	AALIYAH	Miss You	(BlackGround/Universal)
14	13	B2K	Girlfriend	(Epic)
15	14	FRANKIE J.	Don't Wanna Try	(Columbia)
18	15	EMINEM	Sing For The Moment	(Shady/Aftermath/Interscope)
13	16	JAY-Z	Excuse Me Miss	(Roc-A-Fella/IDJMG)
21	17	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
28	18	DA BRAT	In Love Wit Chu	(So So Def/Arista)
22	19	STAGGA LEE	Roll Wit M.V.P.	(ARTISTdirect)
19	20	NELLY	Pimp Juice	(Fo' Reel/Universal)
31	21	PANJABI MC	Beware Of The Boys	(Sequencel)
17	22	JA RULE	F/ASHANTI Mesmerize	(Murder Inc./IDJMG)
16	23	JENNIFER LOPEZ	FILL COOL J All I Have	(Epic)
26	24	WAYNE WONDER	No Letting Go	(VP/Atlantic)
20	25	50 CENT	Wanksta	(Shady/Interscope)
29	26	LIL' MO	F/FABOLOUS 4 Ever	(Elektra/EEG)
30	27	TALIB KWELI	Get By	(Rawkus/MCA)
24	28	DMX	X Gon Give It To Ya	(Ruff Ryders/IDJMG)
25	29	2PAC	F/TRICK DADDY Still Ballin'	(Amaru/Death Row/Interscope)
23	30	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)

#1 MOST ADDED

SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)

#1 MOST INCREASED PLAYS

50 CENT 21 Questions (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

- KILEY DEAN Make Me A Song (Beatclub/Interscope)
- DRU HILL I Love You (Def Soul/IDJMG)
- FLOETRY Say Yes (DreamWorks)
- LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT)
- RATED R In Here Ta Nite (2-4-1/Universal)

CHR/RHYTHMIC begins on Page 60.

HOT AC

LW	TW	ARTIST	SON	Label
2	1	MATCHBOX TWENTY	Unwell	(Melisma/Atlantic)
1	2	AVRIL LAVIGNE	I'm With You	(Arista)
3	3	UNCLE KRACKER	Drift Away	(Top Dog/Lava/Atlantic)
5	4	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
6	5	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
4	6	KID ROCK	W/SHERYL CROW Picture	(Lava/Atlantic)
7	7	COLDPLAY	Clocks	(Capitol)
10	8	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
8	9	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
11	10	JOHN MAYER	Why Georgia	(Aware/Columbia)
9	11	SANTANA F/MICHELLE BRANCH	The Game Of Love	(Arista)
12	12	GOO GOO DOLLS	Sympathy	(Warner Bros.)
18	13	TRAIN	Calling All Angels	(Columbia)
14	14	NO DOUBT	F/LADY SAW Underneath It All	(Interscope)
13	15	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
17	16	EVANESCENCE	Bring Me To Life	(Wind-up)
15	17	CHRISTINA AGUILERA	Beautiful	(RCA)
19	18	FLEETWOOD MAC	Peacekeeper	(Reprise)
26	19	JEWEL	Intuition	(Atlantic)
16	20	BON JOVI	Misunderstood	(Island/IDJMG)
22	21	LISA MARIE PRESLEY	Lights Out	(Capitol)
23	22	MAROON 5	Harder To Breathe	(Octone/J)
24	23	CHANTAL KREVIAZUK	In This Life	(Columbia)
25	24	NORAH JONES	Come Away With Me	(Blue Note/Virgin)
27	25	HOOTIE & THE BLOWFISH	Innocence	(Atlantic)
21	26	NO DOUBT	Running	(Interscope)
20	27	SIXPENCE NONE THE RICHER	Don't Dream It's Over	(Squint/Curb/Reprise)
31	28	LIFHOUSE	Take Me Away	(DreamWorks)
28	29	SISTER HAZEL	Your Mistake	(Sixth Man)
29	30	FEEL	Got Your Name On It	(Curb)

#1 MOST ADDED

JEWEL Intuition (Atlantic)

#1 MOST INCREASED PLAYS

TRAIN Calling All Angels (Columbia)

TOP 5 NEW & ACTIVE

- PHIL COLLINS Can't Stop Loving You (Atlantic)
- AVRIL LAVIGNE Losing Grip (Arista)
- RACHEL FARRIS I'm Not The Girl (Big3)
- AUDIOSLAVE Like A Stone (Interscope/Epic)
- FAITH HILL One (Warner Bros.)

AC begins on Page 79.

URBAN

LW	TW	ARTIST	SON	Label
3	1	SEAN PAUL	Get Busy	(40/40/VP/Atlantic)
1	2	SNOOP DOGG	Beautiful	(Doggy Style/Priority/Capitol)
5	3	BUSTA RHYMES & MARIAH CAREY	I Know What You Want	(J)
7	4	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
2	5	JAY-Z	Excuse Me Miss	(Roc-A-Fella/IDJMG)
4	6	50 CENT	In Da Club	(Shady/Aftermath/Interscope)
6	7	LIL' KIM	The Jump Off	(Queen Bee/Atlantic)
11	8	FABOLOUS F/LIL' MO	Can't Let You Go	(Elektra/EEG)
9	9	NAS	I Can	(Columbia)
8	10	R. KELLY	Ignition	(Jive)
13	11	FLOETRY	Say Yes	(DreamWorks)
14	12	JAHEIM	Put That Woman First	(Divine Mill/WB)
10	13	TYRESE	How You Gonna Act Like That	(J)
12	14	AALIYAH	Miss You	(BlackGround/Universal)
15	15	WAYNE WONDER	No Letting Go	(VP/Atlantic)
16	16	B2K	Girlfriend	(Epic)
19	17	MONICA	So Gone	(J)
17	18	RON ISLEY	F/R. KELLY What Would You Do?	(DreamWorks)
18	19	GINUWINE	Hell Yeah	(Epic)
22	20	LIL' MO	F/FABOLOUS 4 Ever	(Elektra/EEG)
20	21	BONECRUSHER	Never Scared	(Arista)
25	22	NELLY	Pimp Juice	(Fo' Reel/Universal)
31	23	HITMAN SAMMY SAM	Step Daddy	(Universal)
27	24	MISSY ELLIOTT	Pussycat	(Elektra/EEG)
29	25	JOE BUDDEN	Pump It Up	(Def Jam/IDJMG)
30	26	HEATHER HEADLEY	I Wish I Wasn't	(J)
21	27	JENNIFER LOPEZ	FILL COOL J All I Have	(Epic)
36	28	DAVID BANNER	F/LIL' FLIP Like A Pimp	(Universal)
24	29	MISSY ELLIOTT	Gossip Folks	(Gold Mind/Elektra/EEG)
34	30	DRU HILL	I Love You	(Def Soul/IDJMG)

#1 MOST ADDED

GINUWINE In Those Jeans (Epic)

#1 MOST INCREASED PLAYS

50 CENT 21 Questions (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

- BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)
- LSG F/LOON Just Friends (Elektra/EEG)
- LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)
- NOVEL Peach (Rawkus)
- FIELD MOB All I Know (MCA)

URBAN begins on Page 65.

ROCK

LW	TW	ARTIST	SON	Label
1	1	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
2	2	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
4	3	FOO FIGHTERS	Times Like These	(Roswell/RCA)
5	4	LINKIN PARK	Somewhere I Belong	(Warner Bros.)
3	5	GODSMACK	Straight Out Of Line	(Republic/Universal)
6	6	TRAPT	Headstrong	(Warner Bros.)
11	7	STAINED	Price To Pay	(Flip/Elektra/EEG)
9	8	SEETHER	Fine Again	(Wind-up)
10	9	QUEENS OF THE STONE AGE	No One Knows	(Interscope)
8	10	SALIVA	Always	(Island/IDJMG)
7	11	THEORY OF A DEADMAN	Make Up Your Mind	(Roadrunner/IDJMG)
12	12	DISTURBED	Remember	(Reprise)
13	13	3 DOORS DOWN	The Road I'm On	(Republic/Universal)
14	14	CHEVELLE	Send The Pain Below	(Epic)
18	15	BLACK LABEL SOCIETY	Stillborn	(Spitfire)
20	16	REVIS	Caught In The Rain	(Epic)
21	17	LYNYRD SKYNYRD	Red, White & Blue	(Sanctuary/SRG)
16	18	SALIVA	Rest In Pieces	(Island/IDJMG)
17	19	SOCIALBURN	Down	(Elektra/EEG)
19	20	RED HOT CHILI PEPPERS	Can't Stop	(Warner Bros.)
23	21	ALLMAN BROTHERS	Firing Line	(Sanctuary/SRG)
22	22	POWERMAN 5000	Free	(DreamWorks)
24	23	SEETHER	Driven Under	(Wind-up)
28	24	EVANESCENCE	Bring Me To Life	(Wind-up)
25	25	MUDVAYNE	Not Falling	(Epic)
27	26	DOUBLEDRIVE	Imprint	(Roadrunner/IDJMG)
-	27	LIVE	Heaven	(Radioactive/MCA)
29	28	FORTY FOOT ECHO	Save Me	(Hollywood)
26	29	STONE SOUR	Inhale	(Roadrunner/IDJMG)
-	30	COLD	Stupid Girl	(Flip/Geffen/Interscope)

#1 MOST ADDED

DEFTONES Minerva (Maverick)

#1 MOST INCREASED PLAYS

STAINED Price To Play (Flip/Elektra/EEG)

TOP 5 NEW & ACTIVE

- UNLOCO Failure (Maverick/Reprise)
- TAPROOT Mine (Valvet Hammer/Atlantic)
- QUEENS OF THE STONE AGE Go With The Flow (Interscope)
- AFI Girl's Not Grey (DreamWorks)
- SYSTEMATIC Leaving Only Scars (Elektra/EEG)

ROCK begins on Page 91.

URBAN AC

LW	TW	ARTIST	SON	RECORD
1	1	TYRESE	How You Gonna Act Like That (J)	
3	2	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
5	3	FLOETRY	Say Yes (DreamWorks)	
2	4	SYLEENA JOHNSON	Guess What (Jive)	
4	5	RON ISLEY FJR. KELLY	What Would You Do? (DreamWorks)	
6	6	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
12	7	HEATHER HEADLEY	I Wish I Wasn't (J)	
9	8	GERALD LEVERT	Closure (Elektra/EEG)	
7	9	MUSIQ	Dontchange (Def Soul/IDJMG)	
8	10	JAHEIM	Fabulous (Divine Mill/WB)	
11	11	JAHEIM	Put That Woman First (Divine Mill/WB)	
13	12	KEM	Love Calls (Motown/Universal)	
10	13	ERYKAH BADU FICOMMON	Love Of My Life (Magic Johnson/MCA)	
14	14	WHITNEY HOUSTON	One Of Those Days (Arista)	
15	15	KINDRED THE FAMILY SOUL	Far Away (Hidden Beach/Epic)	
17	16	KELLY PRICE	He Proposed (Def Soul/IDJMG)	
16	17	AALIYAH	Miss You (Blackground/Universal)	
18	18	CHICO DEBARGE	Not Together (In The Paint/Koch)	
20	19	R. KELLY	Ignition (Jive)	
24	20	K-CI & JOJO	This Very Moment (MCA)	
23	21	GEORGE DUKE	Guess You're Not The One (BPM)	
19	22	INDIA.ARIE	The Truth (Motown)	
-	23	WHITNEY HOUSTON	Try It On My Own (Arista)	
29	24	SMOKIE NORFUL	I Need You Now (Priority)	
21	25	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	
27	26	DAVE HOLLISTER	Tell Me Why (Motown/Universal)	
-	27	LSG F/LOON	Just Friends (Elektra/EEG)	
-	28	EARTH, WIND & FIRE	All In The Way (Kalimba)	
26	29	KENNY LATTIMORE/CHANTE' MOORE	You Don't Have To Cry (Arista)	
28	30	R. KELLY	Step In The Name Of Love (Jive)	

#1 MOST ADDED

R. KELLY I'll Never Leave (Jive)

#1 MOST INCREASED PLAYS

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown)

TOP 5 NEW & ACTIVE

R. KELLY I'll Never Leave (Jive)

DONNIE Cloud Nine (Universal)

DEBORAH COX Play Your Part (J)

JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)

MUL-TY Looking For Love (Universal)

URBAN begins on Page 65.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD
2	1	TRAPT	Headstrong (Warner Bros.)	
1	2	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
3	3	GODSMACK	Straight Out Of Line (Republic/Universal)	
4	4	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
6	5	STAINED	Price To Pay (Flip/Elektra/EEG)	
5	6	DISTURBED	Remember (Reprise)	
9	7	CHEVELLE	Send The Pain Below (Epic)	
7	8	SEETHER	Fine Again (Wind-up)	
8	9	FOO FIGHTERS	Times Like These (Roswell/RCA)	
10	10	MUDVAYNE	Not Falling (Epic)	
15	11	EVANESCENCE	Bring Me To Life (Wind-up)	
14	12	SALIVA	Rest In Pieces (Island/IDJMG)	
12	13	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
18	14	REVIS	Caught In The Rain (Epic)	
17	15	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
13	16	CHEVELLE	The Red (Epic)	
19	17	COLD	Stupid Girl (Flip/Geffen/Interscope)	
16	18	SALIVA	Always (Island/IDJMG)	
11	19	SOCIALBURN	Down (Elektra/EEG)	
21	20	(HED) PLANET EARTH	Blackout (Volcano/Jive)	
22	21	POWERMAN 5000	Free (DreamWorks)	
23	22	SEETHER	Driven Under (Wind-up)	
25	23	BREAKING BENJAMIN	Skin (Hollywood)	
27	24	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
26	25	TAPROOT	Mine (Velvet Hammer/Atlantic)	
43	26	MARILYN MANSON	Mobscene (Nothing/Interscope)	
32	27	SHINEDOWN	Fly From The Inside (Atlantic)	
28	28	UNLOCO	Failure (Maverick/Reprise)	
-	29	P.O.D.	Sleeping Awake (Maverick/Reprise)	
33	30	DOUBLEDRIVE	Imprint (Roadrunner/IDJMG)	

#1 MOST ADDED

DEFTONES Minerva (Maverick)

#1 MOST INCREASED PLAYS

MARILYN MANSON Mobscene (Nothing/Interscope)

TOP 5 NEW & ACTIVE

FORTY FOOT ECHO Save Me (Hollywood)

RA Rectifier (Republic/Universal)

SLAVES ON DOPE Go (Bieler Bros/MCA)

DATSUNS In Love (V2)

VERBENA Way Out West (Capitol)

ROCK begins on Page 91.

COUNTRY

LW	TW	ARTIST	SON	RECORD
1	1	DARRYL WORLEY	Have You Forgotten (DreamWorks)	
2	2	KENNY CHESNEY	Big Star (BNA)	
4	3	TIM MCGRAW	She's My Kind Of Rain (Curb)	
3	4	ALAN JACKSON	That'd Be Alright (Arista)	
6	5	KEITH URBAN	Raining On Sunday (Capitol)	
5	6	MARTINA MCBRIDE	Concrete Angel (RCA)	
7	7	DIAMOND RIO	I Believe (Arista)	
8	8	CHRIS CAGLE	What A Beautiful Day (Capitol)	
9	9	RANDY TRAVIS	Three Wooden Crosses (Word/Curb/Warner Christian)	
10	10	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
11	11	LONESTAR	My Front Porch Looking In (BNA)	
12	12	JIMMY WAYNE	Stay Gone (DreamWorks)	
13	13	JEFF BATES	The Love Song (RCA)	
15	14	MONTGOMERY GENTRY	Speed (Columbia)	
19	15	TOBY KEITH	Beer For My Horses (DreamWorks)	
14	16	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
20	17	TRACY BYRD	The Truth About Men (RCA)	
16	18	CRAIG MORGAN	Almost Home (Broken Bow)	
17	19	JO DEE MESSINA	Was That My Life (Curb)	
21	20	KID ROCK W/SHERYL CROW	Picture (Lava/Atlantic)	
24	21	GARTH BROOKS	Why Ain't I Running (Capitol)	
23	22	TRAVIS TRITT	Country Ain't Country (Columbia)	
25	23	BRIAN MCCOMAS	99.9% Sure (Never...) (Lyric Street)	
26	24	GEORGE STRAIT	Tell Me Something Bad About... (MCA)	
27	25	BRAD PAISLEY	Celebrity (Arista)	
32	26	SHANIA TWAIN	Forever And For Always (Mercury)	
18	27	PHIL VASSAR	This Is God (Arista)	
28	28	SARA EVANS	Backseat Of A Greyhound Bus (RCA)	
29	29	WARREN BROTHERS	Hey, Mr. President (BNA)	
30	30	TRACE ADKINS	Then They Do (Capitol)	

#1 MOST ADDED

BROOKS & DUNN Red Dirt Road (Arista)

#1 MOST INCREASED PLAYS

TOBY KEITH Beer For My Horses (DreamWorks)

TOP 5 NEW & ACTIVE

BILLY CURRINGTON Walk A Little Straighter (Mercury)

RUSHLOW I Can't Be Your Friend (Lyric Street)

JOE NICHOLS She Only Smokes When She... (Universal South)

KENNY ROGERS I'm Missing You (Dreamcatcher)

CLINT DANIELS The Letter (Almost Home) (Monument/Epic)

COUNTRY begins on Page 71.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD
1	1	LINKIN PARK	Somewhere I Belong (Warner Bros.)	
2	2	EVANESCENCE	Bring Me To Life (Wind-up)	
3	3	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
4	4	TRAPT	Headstrong (Warner Bros.)	
5	5	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
7	6	AFI	Girl's Not Grey (DreamWorks)	
6	7	FOO FIGHTERS	Times Like These (Roswell/RCA)	
8	8	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
10	9	STAINED	Price To Play (Flip/Elektra/EEG)	
9	10	CHEVELLE	Send The Pain Below (Epic)	
11	11	GODSMACK	Straight Out Of Line (Republic/Universal)	
12	12	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
15	13	ATARI	In This Diary (Columbia)	
19	14	SUM 41	The Hell Song (Island/IDJMG)	
13	15	USED	Buried Myself Alive (Reprise)	
16	16	FINCH	What It Is To Burn (Drive-Thru/MCA)	
21	17	COLD	Stupid Girl (Flip/Geffen/Interscope)	
17	18	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
14	19	GOOD CHARLOTTE	The Anthem (Epic)	
25	20	QUEENS OF THE STONE AGE	Go With The Flow (Interscope)	
23	21	SALIVA	Rest In Pieces (Island/IDJMG)	
26	22	SEETHER	Driven Under (Wind-up)	
24	23	BLUR	Crazy Beat (Virgin)	
27	24	REVIS	Caught In The Rain (Epic)	
22	25	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
-	26	P.O.D.	Sleeping Awake (Maverick/Reprise)	
30	27	TAPROOT	Mine (Velvet Hammer/Atlantic)	
31	28	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
28	29	DISTURBED	Remember (Reprise)	
29	30	(HED) PLANET EARTH	Blackout (Volcano/Jive)	

#1 MOST ADDED

DEFTONES Minerva (Maverick)

#1 MOST INCREASED PLAYS

P.O.D. Sleeping Awake (Maverick/Reprise)

TOP 5 NEW & ACTIVE

TAKING BACK SUNDAY Cute Without The E (Cut...) (Victory)

EMINEM Sing For The Moment (Shady/Aftermath/Interscope)

SOUTH FM Dear Claudia (MCA)

GOB Give Up The Grudge (Arista)

DATSUNS In Love (V2)

ALTERNATIVE begins on Page 97.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD
1	1	MINDI ABAIR	Lucy's (GRP/VMG)	
3	2	KIM WATERS	Waterfall (Shanachie)	
2	3	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
4	4	KENNY G	Paradise (Arista)	
6	5	BOB BALDWIN	The Way She Looked At Me (Narada)	
8	6	SPYRO GYRA	Getaway (Heads Up)	
10	7	EUGE GROOVE	Rewind (Warner Bros.)	
5	8	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
13	9	CRUSADERS	Viva De Funk (Verve/VMG)	
12	10	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
9	11	JOAN OSBORNE	I'll Be Around (Compendia)	
14	12	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
7	13	BONEY JAMES	Grand Central (Warner Bros.)	
11	14	STEVE COLE	Off Broadway (Warner Bros.)	
15	15	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
17	16	JEFF LORBER	Gigabyte (Narada)	
16	17	NATALIE COLE F/DIANA KRALL	Better Than Anything (GRP/VMG)	
19	18	J. THOMPSON	Tell Me The Truth (AMH)	
18	19	PIECES OF A DREAM	Loves Silhouette (Heads Up)	
30	20	BRIAN CULBERTSON	Say What? (Warner Bros.)	
23	21	RICK DERRINGER	Hot And Cool (Big3)	
20	22	NESTOR TORRES	Watermelon Man (Shanachie)	
22	23	FOURPLAY	Ju-Ju (Bluebird/AAL)	
21	24	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
28	25	RICHARD ELLIOT	Corner Pocket (GRP/VMG)	
27	26	BRIAN MCKNIGHT	Shoulda, Woulda, Coulda (Motown)	
-	27	PHIL COLLINS	Come With Me (Lullaby) (Face Value/Atlantic)	
24	28	PAUL HARDCASTLE	Desire (Trippin' 'n Rhythm)	
25	29	NELSON RANGELL	Look Again (A440 Music Group)	
-	30	WALTER BEASLEY	Precious Moments (N-Coded)	

#1 MOST ADDED

BRIAN CULBERTSON Say What? (Warner Bros.)

#1 MOST INCREASED PLAYS

BRIAN CULBERTSON Say What? (Warner Bros.)

TOP 5 NEW & ACTIVE

DAVID LANZ Romantica (Decca)

NORMAN BROWN The Feeling I Get (Warner Bros.)

LARRY CARLTON Put It Where You Want It (Warner Bros.)

MICHAEL MANSON Keys To My Heart (A440 Music Group)

AL JARREAU Secrets Of Love (GRP/VMG)

Smooth Jazz begins on Page 87.

TRIPLE A

LW	TW	ARTIST	SON	RECORD
1	1	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
3	2	JOHN MAYER	Why Georgia (Aware/Columbia)	
2	3	COLDPLAY	Clocks (Capitol)	
5	4	FLEETWOOD MAC	Peacekeeper (Reprise)	
4	5	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
7	6	JACK JOHNSON	The Horizon... (Moonshine Conspiracy/Universal)	
8	7	BEN HARPER	With My Own Two Hands (Virgin)	
6	8	WALLFLOWERS	How Good It Can Get (Interscope)	
15	9	TRAIN	Calling All Angels (Columbia)	
9	10	JAYHAWKS	Save It For A Rainy Day (American/Lost Highway/IDJMG)	
13	11	ZIGGY MARLEY	True To Myself (Private Music/AAL)	
11	12	LUCINDA WILLIAMS	Righteously (Lost Highway)	
10	13	DAVID GRAY	Be Mine (ATO/RCA)	
16	14	PETE YORN	Come Back Home (Columbia)	
12	15	DAVE MATTHEWS BAND	Grey Street (RCA)	
17	16	JOHNNY MARR	Down On The Corner (iMusic)	
14	17	RHETT MILLER	Come Around (Elektra/EEG)	
19	18	ALLMAN BROTHERS	Firing Line (Sanctuary/SRG)	
30	19	COLDPLAY	The Scientist (Capitol)	
18	20	TORI AMOS	Taxi Ride (Epic)	
21	21	KATHLEEN EDWARDS	Six O'Clock News (Zoe/Rounder)	
22	22	FEEL	Got Your Name On It (Curb)	
25	23	JOHN HIATT	My Baby Blue (New West)	
20	24	PAUL SIMON	Father And Daughter (Nick/Jive)	
-	25	THORNS	I Can't Remember (Aware/Columbia)	
28	26	JOHN EDDIE	Let Me Down Hard (Thrill Show/Lost Highway)	
29	27	DAR WILLIAMS	I Saw A Bird Fly Away (Razor & Tie)	
24	28	MATCHBOX TWENTY	Unwell (Melisma/Atlantic)	
27	29	MAROON 5	Harder To Breathe (Dctone/J)	
-	30	THIRD EYE BLIND	Blinded (When I See You) (Elektra/EEG)	

#1 MOST ADDED

PSEUDOPOD All Over You (Interscope)

#1 MOST INCREASED PLAYS

TRAIN Calling All Angels (Columbia)

TOP 5 NEW & ACTIVE

LIVE Heaven (Radioactive/MCA)

EDWIN MCCAIN I Want It All (ATC/Red Ink)

3 DOORS DOWN When I'm Gone (Republic/Universal)

WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)

JOSH KELLEY Amazing (Hollywood)

TRIPLE A begins on Page 102.

Publisher's Profile

By Erica Farber



ANDY ROSEN

Regional VP/GM, Clear Channel/New York

Andy Rosen is a Regional VP for Clear Channel, overseeing 26 stations in the New York trading area. This trading area includes five stations in New York (WAXQ, WHTZ, WKTU, WLTW & WWPR), two in Long Island, NY and 19 in Sussex, NJ and Hudson Valley, NY.

Rosen truly believes that he is the luckiest man in the world, and he comes to work each day ready to enjoy every single second of it!

Getting into the business: "My next-door neighbor, Peter Remington, was working at Eastman Radio in New York, which used to be a national rep firm. I interviewed there and thought I wanted to get into radio sales. He hooked me up with this guy, John Fullam, in Danbury, CT. I got my first radio job working at a 1,000-watt daytimer, WINE/Danbury, in sales. I loved it.

"Two and a half years later Peter became the New York Manager at Eastman and said that it was time for me to change my life and come to New York. I wasn't sure I wanted to do that — I liked my life the way it was. But I knew that if I was ever going to have a chance to fulfill my aspiration — which, at that time, was owning radio stations — this would be the best way to get a good perspective on how the best do business and, at the same time, see why the worst are the worst and get an understanding of how great organizations in broadcasting are run."

His responsibilities at Clear Channel: "It's been unbelievable. There are 26 signals in 11 different locations. It's fun. Though the chance of owning radio stations today is limited, it's almost as though I'm running a small group when you look at our cash flow and top-line revenue. These are my dreams coming true right now. I have the best job in radio, second to none. We aligned the organization so that all of programming is reporting to one programming person — same with sales, engineering and business. GM was the one position we felt we could consolidate and not hurt operations. Geographically, it's challenging, but when you look at the benefits, they so outweigh the negatives."

Overseeing the legendary Z100: "Z100 has a very special place in my heart. When I came back to local, it was to be GSM of Z100. I grew up listening to Z100. Unfortunately, in the '90s, it began to lose its position. In April of '96 Tom Poleman, one of the most brilliant programmers I've ever had the pleasure to work with or know, came to Z100 and totally fixed the brand. Tom fixed the programming, but sales were lacking tremendously. When I got there in September of 1997 as GSM, it was an embarrassment.

"We started to rebuild the reputation of the station. In a year we doubled our revenue from \$12.9 million to \$26 million. More important, we started to build a foundation for what that station should have been all about: a customer-focused organization intent on the pursuit of excellence and nothing else. We started to

recruit people who had only the highest standards. We made sure we rebuilt it internally.

"There were tremendous disconnects between sales, programming and marketing. For you to have a truly customer-focused organization, all of the departments have to be holding hands, working in concert. What I'm most proud of during my time at Z was having the ability to rebuild those bridges and refocus ourselves, building a foundation and then handing it off to super-talented people. Les Hollander, who replaced me as GSM, then took the billing from \$26 million to a high last year of over \$47 million."

The importance of programming and sales working closely together: "We got into meetings very early on where we started understanding where the disconnects were. I talked about geography before. Z100 had studios in New Jersey, and the sales office was in New York. Having the Hudson River between the two departments was a challenge in and of itself. Then, it's difficult when you have a situation where sales doesn't really appreciate and respect what programming is trying to accomplish for the listeners. You can't put together marketing programs for advertisers if you don't understand the mission of the programming and marketing departments. Once you understand that mission, it is much easier to create programs that will activate listeners.

"We took all the best practices we built at Z100 and infected the other stations in the marketplace. I'm very proud that no matter which station you go to in the New York cluster, you will find that same commitment to the customer and all the departments respecting one another and working together within the organization."

Communication is key: "We have tons of collaboration. The way we do it is, we go micro to macro. When you are a customer-focused station, you forget about you; it's about them. We focus on the sales side first, then on programming and marketing. From the sales side, it all starts with understanding who our super-core listener is. Then we look to work with those businesses whose super-core consumer matches our super-core listener. If, during the discovery and preparation process — your customer-needs analysis — you find that the customer's needs go beyond your super-core listener, you have the ability to then go macro and include stations that can help and complement what you're trying to accomplish. If you find that you're not right for that advertiser, you have the ability to hand the customer off or utilize different assets.

"Today, it goes beyond radio. With Clear Channel, we also have outdoor and entertainment to help customers accomplish their goals. From a programming standpoint, we really saw this take off. All of sales reported to a director of sales. In the beginning of 2001 we had programming report to one person. When all the programmers were working together and understood how the stations were focused on their super-core listeners, you started to hear all this magic in the room. I went to programming meetings conducted by Tom Poleman and watched Jim Ryan, Bob Buckman, Frankie Blue and Michael Saunders sharing ideas across the cluster. All of a sudden you had these great minds, all on the same team, looking at things from another perspective and helping each other.

"That can only happen as you start to develop trust. They realize that it's not going to hurt them; it's only going to benefit them. Ultimately, we have five dominant brands doing extremely well in all of their positions. From a revenue standpoint, we're the only radio group in New York that has grown its share of revenue every single year since 1997. When you look at our ratings, they've been consistent year in and year out. You can only do that if everyone is working well together."

Time management: "I'm always frustrated with time management. If someone has a better plan, I'd love to hear it. Ideally, I would like to be at every one of our facilities at least once a week. That is far from happening. As in any great organization, you hire super-talented people you can rely on who are setting the same example in their departments. If you take the old station paradigm of GM, GSM, PD, engineer, etc., those people now have cluster responsibilities. We call them our board of directors, and we meet on a regular basis. By having those people out in the field, I don't have to be everywhere every day, although I wish I had the time to be. I don't have time management down. It's an area I'm always striving to improve in."

State of the industry: "It's never been stronger. I remember when I got in, in the '80s, there wasn't the same respect for the medium that there is today. Because of consolidation, I've seen the industry get better, not worse, the way the critics said it would. I think it was fear of the unknown. Generally speaking, people usually fear what they don't know. But the level of professionalism just within our own organization has grown tremendously over the last seven years. We had a great team at Z100, and now we have an opportunity to be involved with more than just one radio station. That's a benefit to the industry."

Business this year: "It started out very strong, then, for the obvious reasons, it cooled off. Based on the information I've heard, there's going to be a tremendous burst in the marketplace. We thought the curve would be the first six months being extremely strong, like the last six months of 2002 looked, with the back half of the year still being up in strong single digits. But I think we're going to see this burst of advertising take us right through the year. None of the new-product launches and initiatives that were planned for this year were launched in the first quarter because they didn't want to take a chance with the war. Also, senior media people have told me that all of their budgets are not being reduced. They're keeping them the same, just taking hiatus periods, like they did in March."

Career highlight: "The ability to surround myself with extremely bright, talented people who genuinely care about the work they do and the people they impact. That would be my greatest accomplishment."

Career disappointment: "I can't think of anything."

Most influential individual: "There are a few people. Definitely, John Fullam. Steven Moskowitz, Carl Butrum, Les Hollander and John Hogan."

Something about his job that might surprise our readers: "When you align a market like we did this one, it really does work."

Favorite radio format: "I'm not just saying this: I listen to our five brands consistently. As a father of four, Z100 is on all the time in my car. (WLTW) Lite FM, (WWPR) Power, (WAXQ) Q104, WKTU — I listen to them all."

Favorite television show: "The Simpsons."

Favorite song: "Paul McCartney's 'Maybe I'm Amazed.'"

Favorite book: "Good to Great. I only read business books."

Favorite movie: "Braveheart."

Favorite restaurant: "Bistro 43, right next to our building."

Beverage of choice: "Vodka, no particular brand."

Hobbies: "Spending time with my family, sports. I'm a really bad drummer, and I enjoy going in the basement, blasting the radio and trying to play along."

E-mail address: "arosen@clearchannel.com."

Advice for broadcasters: "If you're really focused on the customer — the listener, the advertiser and your employees — and always default to doing the right thing, you can never go wrong."

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