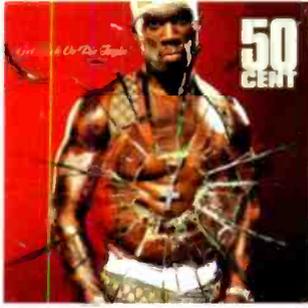


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50 Cent In Da No. 1 Club

Shady/Aftermath/Interscope recording artist **50 Cent** has had quite a week. He's No. 1 on R&R's CHR/



Rhythmic and Urban charts with "In Da Club," and his album *Get Rich or Die Tryin'* debuts at No. 1 on the *HITS* Top 50 Albums chart with over 800,000 units sold.

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FEBRUARY 14, 2003



A Sweet 16 Years Of Smooth Jazz

KTWV (The Wave)/Los Angeles flipped to Smooth Jazz 16 years ago this week, and R&R is celebrating the format's birthday with our annual SJ special. *Smooth Jazz Sweet 16* is loaded with articles and information. It all begins on the next page with a powerful piece by Frank Cody, the architect of Smooth Jazz.



mindy abair

Lucy's

"Mindi has created more than a new single. She's leading a new movement in music."
-John Mullen (OM WQCD & WRKS/New York)

"Mindi will be a breakout artist in 2003. She's got the hook and the look!"
-Carl Anderson (PD WJZW/Washington DC)

"How nice to start off the year with great, fresh new talent!"
-Steve Stiles (PD WNUA/Chicago)

"There's a time and place for everything... this is Mindi's time and place!"
-Michael Tozzi (PD WJJZ/Philadelphia)

"Mindi's CD is a fresh, unique sound. Listen to this one at full volume!"
-Rich McMillan (PD WLVE/Miami)

"This song, AND NOT JUST THE HOOK, captures my attention every time I hear it!"
-Mike Vasquez (PD KIFM/San Diego)

"Mindi is both figuratively and literally a breath of fresh air!"
-Ralph Stewart (MD KTWV/LA)

"Mindi's music reaches out, grabs you ... then leaves you begging for more."
-Steve Williams (PD KKSF/San Francisco)

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From the #1 Movie in America “How To Lose A Guy In 10 Days”

HARD EVIDENCE IN THE BIG EASY

The paparazzi were out in full force at RAB2003 in New Orleans, and you'll find several photos of industry executives at work and play in this week's Management/Marketing/Sales section. In conjunction with this week's Smooth Jazz special, **Jeff Green** shines the GM Spotlight on Infinity Houston VP/GM Laura Morris, a former stage actress who helped launch the NFL Houston Texans and now oversees recent Smooth Jazz arrival KHJZ. Radio salespeople are offered 10 rebuttals by sales consultant **Irwin Pollack** to counter the objection that "business is off."

Pages 8-13

PREPARING FOR WAR

The strong possibility of U.S. war with Iraq has many programmers thinking overtime about appropriate tone and content. This week R&R Country Editor **Lon Helton** delves deep into the subject with WMIL/Milwaukee's Kerry Wolfe; WCOL/Columbus, OH's John Crenshaw; and Audience Development Group consultant Brian Wright.



Cox Ups Top Executives

Morgan now EVP/COO; Ferguson rises to EVP

Cox Radio has promoted **Marc Morgan** and **Dick Ferguson** to Exec. VPs. Morgan will also serve as the company's sole COO. Morgan and Ferguson were most recently VPs/co-COOs.

As a result of the promotions, reporting structures in several Cox markets change: Cox's Atlanta and Houston stations report directly to Morgan, while the Connecticut



Morgan Ferguson

COX ▶ See Page 16

Radio Continues To Exceed Estimates

As Q4 rolls, one exec says war won't inflict long-term damage on radio

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

Radio One COO Mary Catherine Sneed is unfazed by the financial implications of war with Iraq.

She told investors during a Tuesday-morning conference call that, despite speculation to the contrary, a war today won't have as broad an impact on society as 1991's Persian Gulf War. "I remember that it [the Gulf War] paralyzed the country for maybe a month, but that was different, because that was the first time we'd seen a war televised," she said. "I think our people will sit around and watch CNN for a day, and then, hopefully, we'll move on and do the normal things that we do."

"I think we're used to those types of things now. We weathered the storm last year with 9/11, and I believe this country has shown that we just keep moving forward."

Sneed's comments came as Radio One reported improved Q4 and year-end earnings. Radio One's Q4 net loss narrowed from \$20.4

Q4 At A Glance

- Radio One revenue up 14%.
- Entercom, Westwood One beat the Street.
- Entravision BCF climbs 18%.
- Gaylord media division turns profit.

million (22 cents per share) to \$2 million (2 cents). Before the payment of preferred-stock dividends and the effect of an accounting change, Radio One earned \$9.6 million (9 cents), up from last year's \$14.4 million (16 cents) loss and right in line with its guidance of 9 cents-10 cents EPS. Thomson First Call analysts had expected average earnings of 5 cents per share, but they factored out the dividend payments.

Q4 net revenue rose 14%, to \$76.9 million; broadcast cash flow improved 19%, to \$39 million; and EBITDA increased 20%, to \$35.7 million. After-tax cash flow more than doubled, to \$18.6 million (18 cents), and free cash flow soared from \$4.6 million to \$15.2 million.

For the year, Radio One's net revenue increased 21%, to \$295.9 million, attributed in part to revenue gains derived from its acquisition of Blue Chip Broadcasting, two new stations launched in Atlanta and the programming the

EARNINGS ▶ See Page 19

Krieschen Set As VP/GM At WGN/Chicago

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

Tribune Broadcasting has named longtime station sales executive **Mark Krieschen** VP/GM of News/Talk WGN-AM/Chicago. Krieschen succeeds Steve Carver, who has moved to Tribune's WATL-TV/Atlanta as VP/GM.



Krieschen

Krieschen joined WGN in 1985 as an AE. In 1988 he was promoted to LSM, a position he held for 10 years. Since 1998 he has served as WGN's Director/Sales.

"I am extremely excited about this opportunity," Krieschen told R&R. "Seventeen years ago, when I joined WGN, I thought at the time

KRIESCHEN ▶ See Page 16

R&R NUMBER ONES

- CHR/POP**
 - **AVRIL LAVIGNE** I'm With You (Arista)
- CHR/RHYTHMIC**
 - **50 CENT** In Da Club (Shady/Aftermath/Interscope)
- URBAN**
 - **50 CENT** In Da Club (Shady/Aftermath/Interscope)
- URBAN AC**
 - **JAHEIM** Fabulous (Divine Mill/Warner Bros.)
- COUNTRY**
 - **TERRI CLARK** I Just Wanna Be Mad (Mercury)
- AC**
 - **DIXIE CHICKS** Landslide (Monument/Columbia)
- HOT AC**
 - **AVRIL LAVIGNE** I'm With You (Arista)
- SMOOTH JAZZ**
 - **BOB JAMES** Morning, Noon... (Warner Bros.)
- ROCK**
 - **3 DOORS DOWN** When I'm Gone (Republic/Universal)
- ACTIVE ROCK**
 - **SALIVA** Always (Island/IDJMG)
- ALTERNATIVE**
 - **QUEENS OF THE STONE AGE** No One Knows (Interscope)
- TRIPLE A**
 - **COLDPLAY** Clocks (Capitol)
- CHRISTIAN AC**
 - **STEVEN CURT S CHAPMAN** All About Love (Sparrow)
- CHRISTIAN CHR**
 - **PAUL COLMAN TRIO** Run (Essential)
- CHRISTIAN ROCK**
 - **KUTLESS** Run (BEC)
- CHRISTIAN INSPO**
 - **MICHAEL W. SMITH** Lord Have Mercy (Reunion)
- SPANISH CONTEMPORARY**
 - **SHAKIRA** Que Me Quedes Tú (Sony Discos)
- TEJANO**
 - **LIMITIE** Papacito (Universal)
- REGIONAL MEXICAN**
 - **INTOCABLE** Señora (EMI Latin)
- TROPICAL**
 - **INDIA** Sedúce me (Sony Discos)

A Chill Falls Over Smooth Jazz

Keep your eye on the future

By Frank Cody
Special to R&R

Smooth Jazz radio has never been more successful, but smooth jazz record sales have never been worse. On the surface the picture appears reasonably rosy: Last year CD sales were down in all categories except country and jazz, which includes smooth jazz.

Delving deeper, however, analysis reveals that this sales success was driven primarily by major artists like Norah Jones and Kenny G. By contrast, the bulk of artists domi-

nating the charts fell short of sales expectations, particularly from the point of view of major labels busy reducing staff and slashing budgets.

Formerly, a new artist could sell tens of thousands of units with only a top track or two on the Smooth Jazz charts. That is not the case today. So what went wrong? What is the cause of the disconnect between the unprecedented success of Smooth Jazz radio and the dismal sales of smooth jazz recording artists?

CODY ▶ See Page 65



Cody

Infinity Adds To SVP Roster

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

Infinity has added two more company executives to its roster of Sr. VPs/Market Managers: **Beth Davis**, in St. Louis, and **Michael Young**, in Pittsburgh.

Davis has been VP/GM of KEZK & KYKY/St. Louis for the past five years and has now added oversight responsibilities for heritage News/Talk KMOX. Before joining the stations in 1997 she served as VP/GM of KOAI/Dallas, and prior to that she was GSM at KJQY/San Diego for then-owner Westinghouse. Davis began her career as an LSM for former AOR KZEW/Dallas.

Davis' first order of business will be to help select a successor for Karen Carroll, who on Jan. 27 abruptly exited the KMOX VP/GM post to pursue other interests. KMOX OM/PD Tom Langmyer told R&R that Davis



Young

and Midwest Regional Market Manager **Brian Ongaro** will announce Carroll's replacement shortly.

Young has been VP/GM of News/Talk KDKA/Pittsburgh since 1999 and will now also oversee CHR/Pop WBZZ, Country

INFINITY ▶ See Page 15

A New Spark In Ennen's Eye

By Lon Helton
R&R Country Editor
helton@radioandrecords.com

WUSN/Chicago VP/GM **Steve Ennen** is stepping down from that post to become President/COO of **Spark Network Services**, a back-end technology provider to radio stations for nontraditional revenue business that he started as a subsidiary of WUSN nine years ago. During that time Ennen has served in an advisory

ENNEN ▶ See Page 16

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Mixed by Toby Wright
Management: Larry Mazer for Entertainment Services

Savage Takes GM Post At Maverick Records

By Frank Correia
R&R Music Editor
fcorreia@radioandrecords.com

Maverick Records has appointed Daniel Savage GM. He comes to Maverick from Hollywood Records, where he served as Sr. VP/Sales, Marketing & Synergy for three years.

Savage joins Maverick at a time when the label is anticipating new releases from The Deftones and Alanis Morissette, as well as Michelle Branch's followup to her platinum debut, *The Spirit Room*.

"I'm very excited about the music Maverick will be releasing next year, and Daniel is an excellent addition to our team," Maverick co-founder Madonna said.

Before his stint at Hollywood, Savage was Sr. VP/Marketing for



Savage

Island Records, working with such artists as Elton John, U2 and PJ Harvey. Before that he spent three years as VP/Product Development for Lava/Atlantic Records and was instrumental in the success of such artists as Matchbox Twenty and Sugar Ray.

He began his music-industry career in 1987 at PolyGram Records, where he held a number of posts, including Director/Marketing for Mercury Records.

"I've always been impressed by Maverick's ability to sign and develop an extraordinary roster of artists," Savage said. "It's a company that really understands the fundamentals and trusts its instincts. I'm tremendously excited to be a part of this winning team."

Gilbert Appointed GM At ESPN Radio Network

Susquehanna/Dallas Director/Programming Bruce Gilbert has been named GM for the ESPN Radio Network, effective at the end of this month. Gilbert, who will be based at ESPN's Bristol, CT studios, will oversee all aspects of the network's Talk programming, as well as event play-by-play coverage and all ESPN Radio commentators and production. He assumes a position previously held by Eric Schoenfeld, who moved to ESPN television to work on special projects.

"Bruce is an experienced and creative radio programmer," ESPN Sr. VP Bob Eaton said. "He'll bring increased leadership and direction to what is already a very successful radio-network sports operation."

Gilbert joined Susquehanna/Dal-



Gilbert

las in 1997 as PD for the company's highly successful Sports/Talk KTCK-AM (The Ticket). During his five-year tenure in Dallas he quickly rose to Director/AM Programming and ultimately became Director/Programming for the company's entire Dallas cluster. Prior to that he was PD at WTAE (now WEAE)/Pittsburgh from 1991-97.

"Leaving The Ticket and Susquehanna is truly the hardest decision I've ever had to make in my career," Gilbert told R&R. "The talents there are just tremendous, and it was all of them who helped make me look good."

"[Susquehanna VP/Market Manager] Dan Bennett is the best GM

GILBERT ▶ See Page 15

WMVP Taps Weiner As PD

Len Weiner, PD for the Bristol, CT-based ESPN Radio Network, has been named to a similar post at ABC Radio's Sports/Talk WMVP (ESPN 1000)/Chicago. Weiner succeeds longtime WMVP programmer Mitch Rosen, who exited the station at the end of last year to pursue other opportunities.

Weiner's Sports radio resume includes nearly a decade at the programming helm of the ESPN Radio Network. He also has 15 years of experience in local Sports/Talk radio, including stints at WFAN/New York and KMPC/Los Angeles.



Weiner

In a memo to the staff announcing Weiner's hiring, WMVP GM Bob Snyder said, "ESPN Radio 1000 is the fortunate beneficiary of Len's interest in returning to local radio and his family's affection for Chicago. The needs of the station and Len's passion for the format and attention to detail are also a terrific match."

Acting PD Tom Serritella, who has been overseeing programming at WMVP since Rosen's departure, will remain in that role pending Weiner's arrival in the Windy City. Weiner is expected join WMVP in late March.



COMING TOGETHER FOR DIVERSITY Interep recently commissioned the Winters Group to examine diversity within its workplace in order to better serve Interep's varied clients. The advertising and marketing group plans to expand its efforts in working with advertisers to target multicultural and minority customers. Seen here at a recent gathering are some members of the Interep Diversity Council, including (back row, l-r) the Winters Group's Leon Lanier; Interep's Fernando Laclette, Dan Schwartz, Paul Parzuchowski and Arlen Lawrence, (front, l-r) Marc Guild and Kathleen Gorman; and the Winters Group's Mary Francis-Winters. For more from the world of advertising, check out RAB2003 coverage on Page 8.

Colombo Now EVP/GM, Launch Radio Networks

USRN recently completed its Launch acquisition

United Stations Radio Networks Exec. VP Charlie Colombo has been named Exec. VP/GM of USRN's Launch Radio Networks. USRN recently closed on its November 2002 acquisition of the Launch Radio Networks division of Launch Media from Yahoo!

In his new post Colombo will oversee Launch's 12 format-driven services; be responsible for directing the affiliate relations staff and regional news bureaus in New York, Los Angeles and Nashville; and supervise the daily editorial and genre-specific content.



Colombo

A 30-year radio industry veteran, Colombo was a founding partner of USRN when the network incorporated in 1993. Before that he served in a number of senior management positions at Banner Radio, Blair Radio and Christal Radio.

"Charlie has been a valuable member of the United Stations family for nearly 10 years," USRN President/CEO Nick Verbitsky said. "As he moves over to run Launch, his leadership and management skills will be instrumental in furthering the success of our newest property."

Arbitron Realigns Media Svcs. Division duties 'refocused'; Dupree takes PPM post

Arbitron has adjusted its domestic Media Services Division as part of what company spokesman Thom Mocarsky told R&R is a "refocus" by the ratings and research company. As a result, Dr. Ed Cohen and Brad Feldhaus have been given new responsibilities.

In other company news, Linda Dupree — most recently Sr. VP/Advertiser & Agency Services at Arbitron — has been moved to the position of Sr. VP/Portable People Meter.

Cohen, the VP/Domestic Radio Research who has been aiding Arbitron in its international research, has shed his international responsibilities in order to focus on the company's American business. Cohen now reports to President/U.S. Media Services Owen Charlebois, rather than Exec. VP/World-

wide Research David Lapovsky. Among the items Cohen now devotes his time to are Arbitron's response rates and research design — two items that have received much attention in recent weeks.

The NAB's Committee on Local Radio Audience Measurement on Feb. 3 expressed serious concern regarding declining Arbitron diary response rates and challenged Arbitron to develop a comprehensive plan to improve the response rates and to present that plan at COLRAM's spring 2003 meeting in March. Spanish-language broadcasters have been battling with Arbitron since last fall over the way the company goes about determining radio listening by Hispanics.

ARBITRON ▶ See Page 15

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WMXV Makes 'Cool' Change

After playing nothing but Beatles songs for four days, Clear Channel's WMXV/Atlanta on Feb. 7 flipped from Classic Rock to Oldies and became "Cool 105.7." The switch came one week after Cox Radio's crosstown WFOX (Fox 97) dropped its Oldies format; WMXV is even using the old Fox slogan "Good times and great oldies."

WMXV PD Paul Krieger is overseeing Cool's launch. He told R&R, "This whole thing wouldn't have been possible if it hadn't been for [Clear Channel/Virginia Regional VP/Programming and onetime WFOX/Atlanta PD] Bill Cahill and Oldies Brand Manager Marty Thompson, who is KQOL/Las Vegas' PD."

While most of WMXV's playlist features titles from the mid-1960s, the station is also playing select titles from the late 1950s and early 1970s. When asked why WMXV is more mainstream than several other Clear Channel Oldies stations that have delved deeper into material from the 1970s, Krieger explained, "We wanted to fill the

WMXV ▶ See Page 15

R&R Observes Presidents Day

In observance of the Presidents Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Feb. 17.

Clear Channel, NAB File More Comments In Rules Review

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

In the second round of comments on the FCC's media-ownership rules review, both Clear Channel and the NAB repeated their pleas that the agency roll back — or, at least, leave in place — the existing ownership caps, insisting that consolidation has benefited the radio industry.

Clear Channel also advised the FCC against adopting Arbitron's standards for defining radio markets. The broadcaster wrote, "Because the use of Arbitron markets would decrease the number of stations a party could own in a local market, adoption of an Arbitron standard would be completely inconsistent with the 1996 Telecom Act's presumption of deregulation."

The company added that the vast majority of commenters who have addressed the issue have opposed using the Arbitron definitions and said, "The evidence establishes conclusively that use of an Arbitron standard will result in numerous anomalies."

Clear Channel also encouraged the FCC to do away with any radio-only ownership limits but said

that if the FCC insists on retaining a cap, there should be some sort of local rule taking into consideration the "host of other media" radio competes with, including TV, newspapers and cable, when the cap is set.

"Empirical data demonstrates that any concern about competition in local radio markets is misplaced," Clear Channel said. "In light of this evidence, the FCC cannot justify retention of its local-radio ownership restrictions." The company also said the commission must fully grandfather and allow free transferability of all existing radio combinations at

CLEAR CHANNEL ▶ See Page 6

FCC's Copps Sets Two More Field Hearings

Powell says sessions are unnecessary

By Adam Jacobson
R&R Radio Editor
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FCC Commissioner Michael Copps has set two more hearings in pursuit of as much public input as possible on the FCC's planned rewrite of its current media-ownership limits — but FCC Chairman Michael Powell has publicly sniffed at the need to hold hearings and dismissed the notion that the FCC must traverse the U.S. to gather public opinion.

Copps' unofficial sessions will take place in March, with the first early in the month at Duke University in Durham, NC and the second later in March at the Uni-

versity of Washington in Seattle. Though the meetings are not sanctioned by the FCC, Copps has invited his fellow commissioners to attend. The March meetings will

follow an official hearing set for later this month in Richmond.

"I think that talking to citizens in places like Washington state and North Carolina is needed before we can make an informed decision," Copps said. "We can't pretend everyone reads the *Federal Register* or has lobbyists to make their voices heard at the FCC. We have a responsibility to reach out."

But Powell couldn't disagree

FCC ▶ See Page 6

Spanish Radio's Ire At Arbitron Attracts Congressional Attention

Spanish-language radio broadcasters were none too pleased with Arbitron's recent announcement that it will take until winter 2006 to implement language-preference weighting in its quarterly surveys, and now Rep. Bob Menendez has entered the fray.

Menendez, who sits on the House Transportation and International Relations Committees and the Homeland Security Select Committee, has asked the Congressional Hispanic Caucus to open hearings on possible inequities in the treatment of broadcasters that serve Hispanics and African Americans compared to broadcasters serving the general market. Much of the discussion would involve Arbitron's dominance in the ratings business and the company's methods of mea-

suring radio listening among Hispanics.

Once the caucus has discussed the matter, Menendez hopes to convince the House Commerce Committee to look into possible discriminatory practices by Arbitron. Such a move could prove difficult, however, as Menendez is in the Democratic minority and cannot call a committee hearing, though he can request one. Furthermore, Rep. Hilda Solis is the lone member of the Hispanic Caucus on the 55-member Commerce

Committee, chaired by Rep. Billy Tauzin.

The key to Menendez's quest for a hearing may ultimately be his ability to persuade Rep. Fred Upton, who chairs the Subcommittee on Telecommunications & the Internet, to examine Arbitron's business.

In response to press reports about Menendez's inquiries, Arbitron defended its audience-measurement methods. "Arbitron is proud of our record of measuring all segments of the radio audience," said President/U.S. Media Services Owen Charlebois. "We welcome the opportunity to discuss the issue of Hispanic audience measurement and to review

SPANISH ▶ See Page 6

BUSINESS BRIEFS

iBiquity Readies AM Report, Offers Incentive

iBiquity plans to offer a report on the AM testing of in-band, on-channel digital broadcast technology to the NAB and broadcasters at the end of February, iBiquity VP/General Counsel Al Sholdener told R&R last week. The report will include statistical studies and analysis of the nighttime operation of IBOC on AM stations. Sholdener said a final AM IBOC standard is several months away, but iBiquity hopes to use the test results to draft a recommendation to the FCC for rules for nighttime AM IBOC operation.

In other news from iBiquity, the HD Radio IBOC developer is offering a financial incentive to encourage stations to adopt HD Radio, lowering the maximum licensing fee to \$5,000 for the first 125 commercial stations to sign up. The reduced fees are contingent on each station making its "best commercial effort" to begin transmitting in digital by June 30 and to continue in digital at least until the end of 2004. Additionally, iBiquity will waive license fees completely for any noncommercial station that signs up on or before June 30. An iBiquity spokesman told R&R that the offer represents "massive savings" for radio stations: The regular HD Radio license fee is 15 times a station's FCC regulatory fees. For example, class B, C, C1 and C2 FMs paid \$4,975 in FCC fees last year, so their undiscounted HD Radio license would cost 15 times that, or \$74,625.

Meanwhile, Entercom has chosen Broadcast Electronics HD Radio hardware for its KBSG, KISW, KMTT, KNDD & KQBZ/Seattle and WAAF & WQSX/Boston. The stations are expected to make the switch to digital with BE exciter and transmitter equipment over the next 90 days.

Analyst: Radio Can Withstand War's Economic Impact

Morgan Stanley's Michael Russell said this week that history shows radio will be able to stand up to any negative impact on advertising caused by U.S. military action in Iraq. He said radio bounced back faster and was "safer" than other media during the 1991 Persian Gulf War, noting that broadcast TV and newspapers were hurt most during that conflict. Russell also noted, "If history is a guide, the ad spenders will bide their time and not cut spending until war starts." He did warn that companies that have a high exposure in markets with significant military presence will see some "near-term perturbations" if there is a war and said that in the radio sector, Clear Channel appears most at risk in that regard.

However, he added, "When the troops come home, this exposure should be a positive. At that later date, we would then feel Clear Channel would stand to benefit from [its] military-base exposure." Russell expects an Iraq war to last a month, and his 2003 radio forecast includes one month in which he predicts radio will suffer a 10% decline. For full-year 2003, he predicts 5.2% growth for radio; absent that large one-month decline, he predicts growth of more than 6%.

Salomon Smith Barney Ends Satcaster Coverage, Analyst Exits

Analyst Armand Musey, who gave Sirius an "outperform" rating and a \$2 price target on Jan. 14 — a day after the satcaster warned it might seek bankruptcy protection if its \$1.2 billion refinancing plan isn't completed by June — has exited Salomon Smith Barney. With his forecast Musey said the market was "overpenalizing Sirius for the possibility that it will not be able to complete its proposed financial restructuring." Parent Citigroup said that SSB's last rating and earnings estimate for Sirius "should not be relied upon going forward" and ended its coverage of Sirius, XM Satellite Radio and several other satellite and tower companies.

Interop Moves To Nasdaq SmallCAP

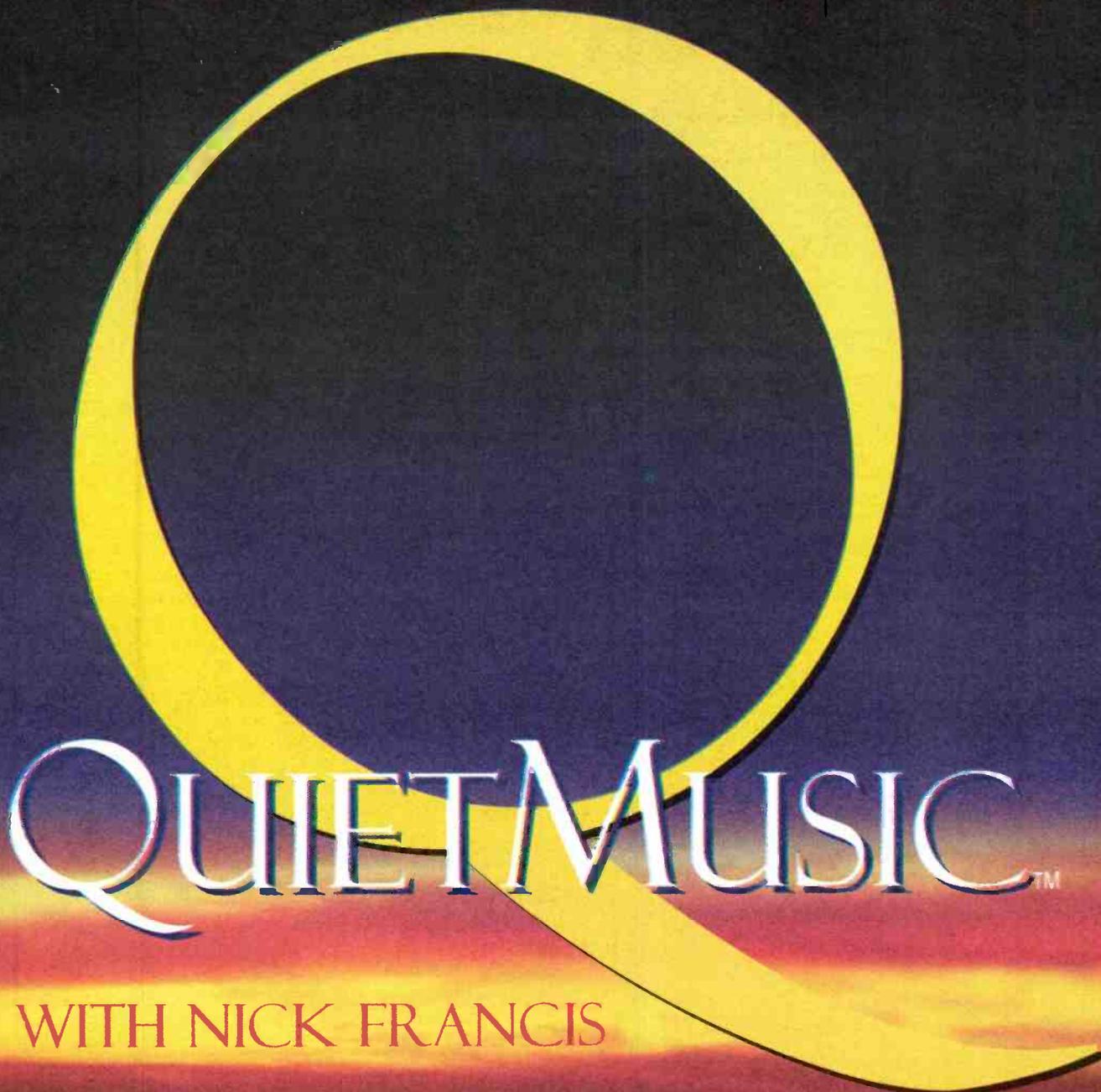
Interop's class A common stock, which had been listed on the Nasdaq National Market, has been moved to the exchange's SmallCAP Market. Interop, which keeps the "IREP" symbol, said the change should have no effect on its trading volume or its ability to raise capital. The Nasdaq SmallCAP lists securities issued by smaller companies with lower capitalization than the concerns listed on the Nasdaq National Market and the New York Stock Exchange.

Continued on Page 6

R&R Stock Index

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

	2/7/02	1/31/03	2/7/03	Change Since 2/7/02	Change Since 1/31/03-2/7/03
R&R Index	225.29	213.88	201.26	-11%	-6%
Dow Industrials	9,625.44	8,053.81	7,864.23	-18%	-2%
S&P 500	1,080.17	855.70	829.69	-23%	-3%



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| KYOT | PHOENIX | KBZN | SALT LAKE |
| KJCD | DENVER | WYJZ | INDIANAPOLIS |
| WJZI | MILWAUKEE | KCIY | KANSAS CITY |
| WJZV | RICHMOND | KOAS | LAS VEGAS |
| WRLX | WEST PALM | KEZL | FRESNO |
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#1 35-54 12.3
Michael Fischer, PD
KJCD Denver

"I was a P1 of KYOT years before I became it's Program Director. The first thing I ever heard on The Coyote? Quiet Music. Sunday mornings. The way smooth jazz should be used on the weekends!"

Shaun Holly PD The Coyote
95.5 KYOT Phoenix

"Audience response has been incredible from the very first weekend we aired the show! Our #1 25-54 share proves this program!"

Chris Moreau PD Smooth Jazz 93.3 WJZI Milwaukee

"Don't miss your chance to own Sunday mornings, with a show listeners can get nowhere else!"

Bill Harman PD Smooth Jazz 103.5 WJZA Columbus

"To win you must match programming to usage. Quiet Music does precisely that for Love 94! Smooth, unique, relaxing."

Rich McMillen PD
Love 94 WLVE Miami

"An ideal fit for Sunday mornings! Our P1's love it and we have a new revenue opportunity!"

J. Weidenheimer PD
The Breeze 97.9
KEZL Fresno

WestStar

TalkRadio Network

Clear Channel

Continued from Page 4

the time of any rule change because a failure to do so would be "fundamentally unfair."

The NAB also reiterated its support for relaxing the rules, telling the FCC, "Supporters of the existing local-ownership rules do not, for a variety of reasons,

present a sufficient case for their retention."

The NAB said most of those who have filed comments opposing the elimination of the rules relied on "general or anecdotal criticisms of media consolidation, profit-driven conglomerates and unregulated markets, which bear limited direct relevance to the ownership rules at issue." Furthermore, the NAB said supporters of the

existing rules have understated or ignored "significant changes in the information market relevant to diversity concerns."

The NAB's 72-page filing also suggests that, beyond eliminating the broadcast-newspaper cross-ownership rules, the FCC should adopt limited "same-outlet restrictions" on ownership while allowing duopolies in medium and small markets.

Spanish

Continued from Page 4

the 40-year history of enhancements we have made to our services on behalf of all the broadcasters who serve the diverse American radio marketplace. We

will continue to work with our customers to further enhance our services."

Charlebois also shifted the focus from his company's challenges in implementing language-preference weighting to its regular quarterly surveys by expressing his

hope that the U.S. Census Bureau "will see the value of enhancing its collection of language-preference [data]" in the proposed American Community Survey and in the next census.

— Adam Jacobson

BUSINESS BRIEFS

Continued from Page 4

Radio Unica Doesn't Make Interest Payment On Bond

Radio Unica said in an SEC filing last week that it did not make a \$9.3 million interest payment due Feb. 3 on its 11.75% senior discount notes due 2006 and will instead use its 30-day grace period to meet with bondholders. Radio Unica Exec. VP/CFO Steve Dawson said that Radio Unica intends to make the payment by the end of the grace period, which ends March 3, but did not elaborate on how it plans to raise the money. If Radio Unica fails to make the payment by March 3, the \$158 million principal on the notes and accrued interest may become due immediately, setting up the company for a possible default.

Univision, HBC Shareholders To Vote On Merger

Stockholders of Univision and Hispanic Broadcasting are set to vote on the merger of the two companies at their shareholder meetings, both set for Feb. 28. Univision stock owners will consider two proposals: the issuance of Univision common stock pursuant to the HBC merger and an amendment to Univision's certificate of incorporation that increases the company's total authorized class A common stock. HBC shareholders will vote on the merger itself. If the merger goes through, HBC will become a Univision subsidiary.

Plan To Unite AFTRA, SAG In The Works

AFTRA's board voted 72-3 and the Screen Actors Guild's 69-member board voted unanimously this week to merge the unions and create an umbrella organization with three affiliates, covering broadcasters, actors and recording artists. As part of their resolution the boards will direct committees to begin the next steps toward a merger, including drafting a constitution, forming a business plan and creating a strategy to implement the transition. The plans must be ready by April 5, when the unions' boards will meet in Washington, DC; if the boards OK the plans, referendums on the merger will go out to members. Both unions' bylaws require at least 60% of the membership to vote yes for a merger to go through.

KQED/San Francisco Adds Sacramento Signal

National Public Radio affiliate KQED/Sacramento has agreed to purchase KEBR-FM/North Highlands, CA, a class A Religious station serving Sacramento at 89.3 MHz, from Family Stations for an undisclosed price. KQED's massive 110kw signal already serves the San Francisco, San Jose, Stockton and Santa Rosa, CA markets; the station plans to use KEBR as a simulcast partner to extend its reach into the state capital. Public Radio Capital of Denver represented KQED in the transaction. Sacramento is already served by the Capital Public Radio network, which airs on co-owned KXJZ & KXPR.

Jefferson-Pilot Increases Dividend

Jefferson-Pilot has upped its quarterly cash dividend by 9.1%, to 33 cents per share, effective with the second quarterly payment of 2003, payable June 5 to shareholders of record on May 23. Jefferson-Pilot's broadcast division operates 17 radio stations and produces and syndicates sports programming.

Judge Gives Florida Pirate Probation, Home Confinement

A federal judge on Feb. 5 sentenced Benjamin Leroy Carter, also known as Malik "Copafeel" Abdul, to 18 months of probation for operating a pirate radio station in the Orlando market. Carter must serve four months in home confinement and perform 50 hours of community service. Carter pled guilty to seven counts of unlicensed radio operation and in November 2002 agreed to forfeit his broadcast equipment.

Roberts To Receive NAB Distinguished Service Award

ABC News' chief congressional analyst and National Public Radio news analyst Cokie Roberts will be honored during the April 7 All-Industry Opening Ceremony at NAB2003 in Las Vegas. The ceremony will also feature a keynote speech by USA Interactive Chairman/CEO Barry Diller and a State of the Industry address by NAB President/CEO Eddie Fritts.

Continued on Page 16

TRANSACTIONS AT A GLANCE

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

- KEBR-FM/North Highlands (Sacramento), CA Undisclosed
- WJGR-AM, WZAZ-AM & WZNZ-AM/Jacksonville and WBGB-FM/Ponte Vedra Beach, FL \$9.25 million
- WKTF-AM/Vienna, GA \$208,000
- WZCM-AM/Young Harris, GA \$120,000
- WLLM-AM/Lincoln, IL \$275,000
- WYRN-AM & WHLQ-FM/Louisburg, NC Undisclosed
- WQSE-AM/White Bluff, TN \$85,000

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

DEAL OF THE WEEK**WCIB-FM/Falmouth, WPXC-FM/Hyannis and WRZE-FM/Nantucket (Cape Cod), MA**

PRICE: \$32 million

TERMS: Asset sale for cash

BUYER: Quantum Communications, headed by Partner Frank Osborn

SELLER: Makkay Broadcasting Group, headed by President Al Makkay

2003 DEALS TO DATE

Dollars to Date:	\$289,205,595 (Last Year: \$5,398,119,204)
Dollars This Quarter:	\$289,205,595 (Last Year: \$284,586,711)
Stations Traded This Year:	96 (Last Year: 810)
Stations Traded This Quarter:	96 (Last Year: 114)

FCC

Continued from Page 4

more and took a shot at Copps' plans by noting that the FCC has already received 13,000 comments from members of the general public in its media-ownership rules review. "This record clearly demonstrates that in the digital age you don't need a 19th-century whistle-stop tour to hear from America," Powell said. "It is gratifying to witness firsthand the unparalleled opportunities technology now provides the American public to participate in the democratic process."

Copps, on the other hand, has gone so far as to suggest that media professionals who wish to testify against consolidation receive some sort of anonymity and protection from retribution by their employers. "It has been a revelation to me that there are media professionals with strong feelings about the downsides of consolidation for the American people who are afraid to speak for fear of retribution," he said. "I hear privately that speaking out on this issue would cost many people their ca-

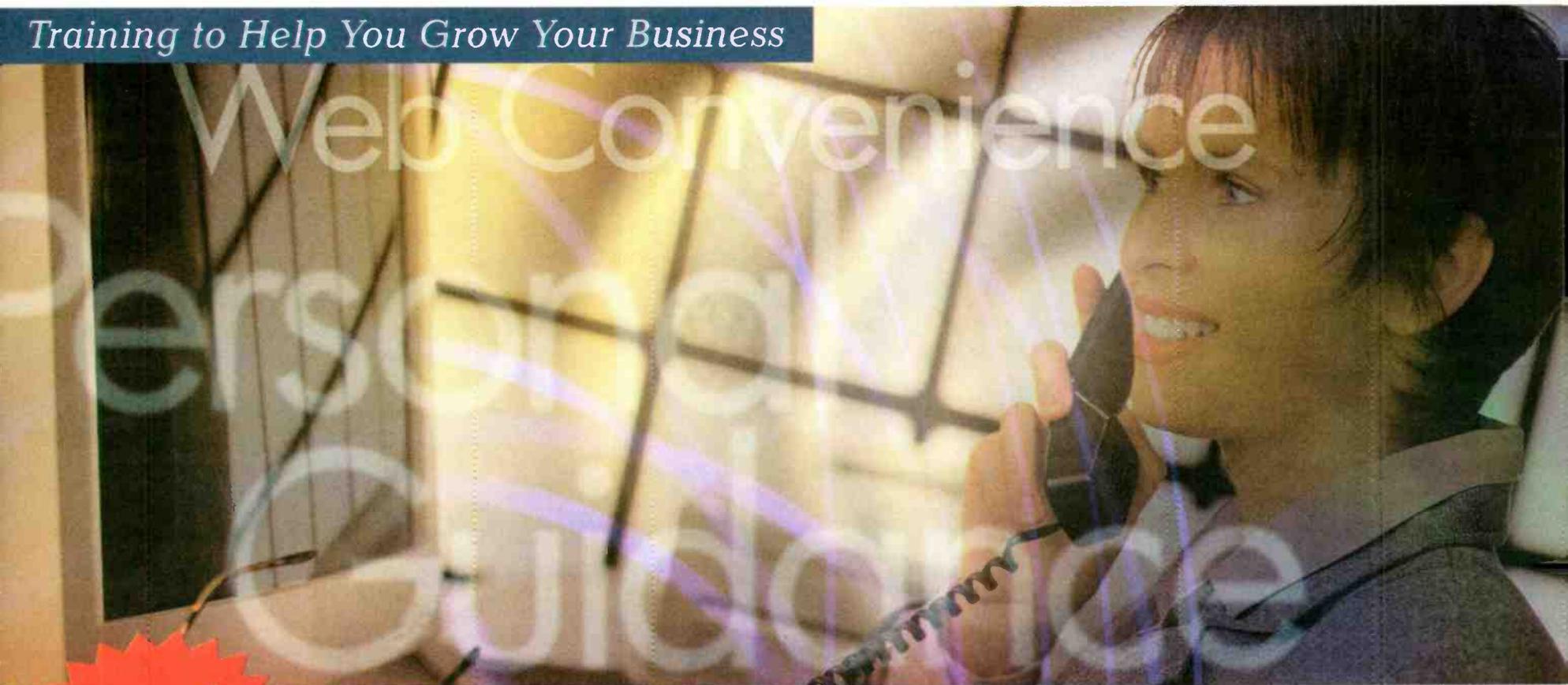
reers. If this is true, then we need to find a way for them to be heard without fear of retribution."

It was unclear how Copps would implement such a plan. Though he said he's well aware of the challenges of providing anonymity in a public proceeding, he said there are also challenges in "a climate of fear that chokes off needed input for important decisions."

Regardless of Copps' desire to meet further with the public, Powell said the FCC is ready to review its rules and has received all the information it needs from Congress and various concerned companies. The five FCC commissioners on Feb. 12 wrapped up a week of private meetings with their staffs to debate the future of media and telecommunications policies. Closed-door sessions of the full commission were set to begin Thursday, Bloomberg reported.

"We took the time we needed," Powell said at a Precursor Group workshop in Washington, DC. "I serve the public. I never can build a policy around what a company suggests or says it's going to do next."

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Attendees Get Jazzed Up At RAB 2003

With nearly 100 panel sessions, presentations, workshops, roundtables, forums and keynotes, there was something for everyone at the RAB's recent Radio Sales, Management & Leadership Conference in New Orleans. Next year's event will take place in Dallas, Feb. 26-29 at the Adam's Mark Hotel.



AGENCIES OF CHANGE The emerging issues of accountability were among the many subjects covered in "The Agencies Speak Out: Radio's Challenges in the Changing Agency Landscape." Speaking to a full house were (l-r) Starcom North America Sr. VP/Media Director Kevin Gallagher, Zenith Media Exec. VP/Director of Local Broadcast Bonita LeFlore, Interep West President Jeff Dashev, Media Edge Director/Spot & National Radio Kim Vasey and Initiative's Kathy Crawford.



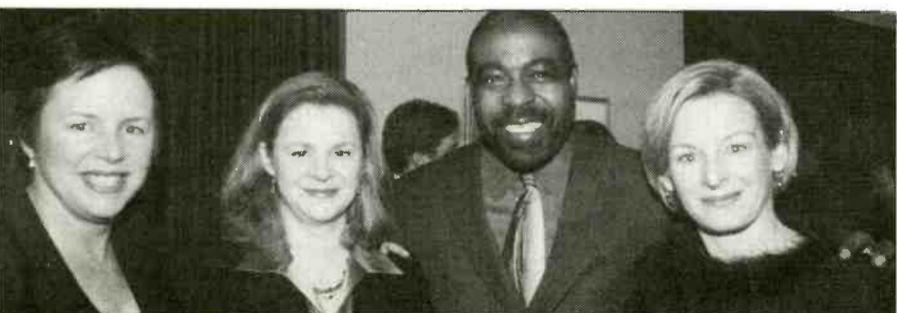
RADIO REUNION RAB/VP International Development Bud Stiker and Exec. VP/Services Mike Mahone welcomed Detroit Radio Advertisers Group President Bill Burton to the conference. Seen here (l-r) are Stiker, Burton and Mahone.



BUSINESS BUDDIES Nassau Media Partners President Joan Gerberding (l) and Pearlman Advisors' David Pearlman, both RAB board members, pause for a pose during one of the many RAB receptions.



POWER LINEUP You'd need a calculator to tally the years of experience in this group. Seen here (l-r) are First MediaWorks COO Norm Feuer, Jefferson-Pilot Radio Division Sr. VP/Operations & Programming Don Benson, Granum Communications President/CEO Herb McCord and Jefferson-Pilot President/Radio Division Clarke Brown.



NEWEST STARS IN THE SKY Three of ABC Radio Networks' five Satellite Sisters co-hosts — (l-r) Liz Dolan, Monica Dolan and Lian Dolan — stopped by the President's Reception to greet RAB board members and guests, including motivational speaker and opening keynoter Les Brown.



HOUSE OF THE RISING REVENUE An unidentified Mardi Gras character helps bat-wielding Clear Channel Radio sales executives get into the competitive spirit during the company's two-day "Walk the Talk" workshop.



BECOME A GALE-FORCE CONSULTANT Helping AEs understand the balance between NTR and traditional selling are (l-r) Hispanic Broadcasting's Abbe Cherkaoui, NTR Systems' Jeremy Prescott and Renda Broadcasting's Anita Irtig.



CLASS IS IN SESSION Clear Channel Chairman/CEO Lowry Mays (l) and President/COO Mark Mays (r) congratulate RAB Exec. VP/Training George Hyde on developing a strong curriculum for the New Orleans conference.



GUTEN RADIO RAB Exec. VP/National Marketing Mary Bennett and Susquehanna VP Nancy Vaeth-Dubroff (a mentor of this week's GM Spotlight honoree, Laura Morris) stop by the International Reception to meet broadcasters from around the world.



SECRETS OF SUCCESS Best-selling author and popular conference speaker Jason Jennings shares insights from his new book *Less Is More*, in which he details the traits of the world's most successful companies. Among their common characteristics are mastering "the art of abandonment" of traditional business strategies, developing a culture that everyone buys into, establishing systems and insisting on serving completely satisfied customers.



GOING TRANSCONTINENTAL IS EASY AS A-B-C Making the rounds at the RAB's President's Reception are (l-r) ABC Radio Networks Satellite Sisters co-host Lian Dolan, ABC Radio Networks Sr. VP/Chief Marketing Officer Kevin Miller, Satellite Sisters co-host Liz Dolan and American Media Services VP and RAB board member Mark Steinmetz.



ONE MORE KNIGHT American Urban Radio Networks President Jay Williams congratulates Katz Media Group VP/Director Urban Dimensions Mary Ware on her Urban Knight Award, recognizing her outstanding leadership, sales achievement and commitment to excellence. Other recipients this year include Radio One VP/GM Wayne Brown, Clear Channel Memphis GM Bruce Demps, WEDR-FM/Miami GSM Kevin Hemmings, Cox Radio Birmingham GSM Tim McReynolds and Radio One/Washington, DC Sr. AE Andre Tillman.

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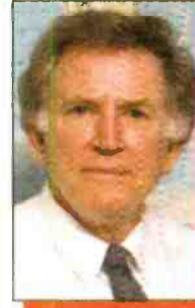
SANDY KENYON



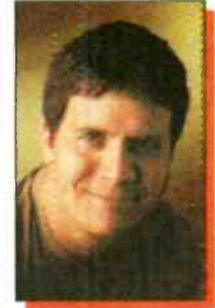
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TIM SANDERS

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— Mickey Luckoff, Pres/GM and Jack Swanson, OM KGO-KSFO/San Francisco

"I left with five pages of notes about things I will use to make my station better. Maybe you should change the name of the convention – it's not just for talk stations."

— Jim Farley, VP News/Programming, WTOP AM & FM/Washington, DC

"TRS is still the most valuable thing I go to each year and R&R works hard to make it so."

— Phil Boyce, OM/PD WABC/New York

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— Ken Kohl, OM/KFBK-KSTE/Sacramento and Clear Channel Regional Brand Mgr.

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

There is a \$30.00 cancellation fee. No refunds after February 14, 2003

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- Reservations requested after February 10, 2003 or after the room block has been filled are subject to availability and may not be available at the Seminar rate.
- Check in time is 3:00 pm; check out time is 12noon.

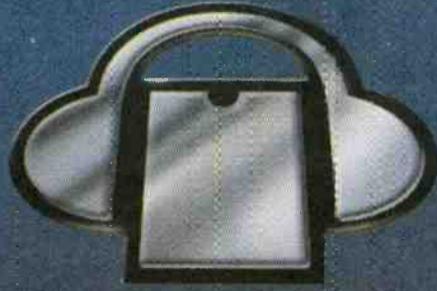
TYPE OF ROOM	TALK RADIO SEMINAR RATE
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GM Spotlight: Laura Morris

VP/GM, Infinity/Houston (KIKK-AM, KILT-AM & FM & KHJZ-FM)

In conjunction with this week's Smooth Jazz special, the GM Spotlight shines on Infinity/Houston VP/GM Laura Morris. After a brief off-Broadway acting career, Morris moved to Houston in 1981 in preparation for attending law school in Austin. While establishing residency in Texas she serendipitously landed an executive-producer role at the esteemed Jesse Jones family's News/Talk KTRH/Houston for \$1,100 a month, and she never looked back.

Morris advanced rapidly to OM, Director/News & Programming and, in 1988, VP/GM, ultimately staying with KTRH 18 years.

With a growing family, it was finally time for a break — but after just a short respite Morris became VP/GM of Infinity's KIKK-AM & FM & KILT-AM & FM/Houston. On Nov. 4, 2002 KIKK-FM flipped from its long-standing Country format to Smooth Jazz KHJZ, which is off to a solid start in both revenue and audience feedback and finished December at No. 7 25-54.

Driving Morris' ambition is an insatiable thirst for knowledge and a sincere appreciation for the people who work with her. Congratulations!

R&R: What does the KHJZ opportunity represent that you couldn't accomplish with KIKK-FM?

LM: As much as using KIKK-FM as a flanker to [Country] KILT-FM had a certain strategic benefit, the collective analysis was that we had a much greater aggregate upside in creating something that has future growth. The listener response is amazing, and the advertiser reaction is extraordinarily supportive. It's all

beyond our most optimistic expectations.

R&R: How would you describe your management style?

LM: Very inclusive and open, extremely collaborative, and demanding but fair. I challenge myself as much as I would anyone around me to do their best thinking and second-guess themselves.

I like to play devil's advocate. I ask a lot of questions, and, while I am in the category of those who are hands-on, I like to let people do what they want. I encourage risk-takers; if you're not taking risks, you're not growing.

R&R: As a mother and a manager of four stations, what skills do you use to manage your time?

LM: To be honest, I have probably not mastered my time and schedule. Sometimes you just have to juggle as well as you can. I don't know anyone in any industry who isn't struggling with it. There's just not enough time, and there's only so much you can do. I'm a voracious list maker, and it's important to set your priorities. It makes a big difference to have a great team around you and to trust people to exercise good judgment.

R&R: Who have been your mentors?

LM: I learned a lot from Scott Ginsburg, with whom I had a great personal relationship. Bill Figenshu has been another, as has Michael Packer, who just accepted the PD job at WLS/Chicago. Michael was the GM who made me PD at KTRH, and I learned so many fundamental skills from him that to this day I can hear Michael's direction and advice in my head.

Definitely [former KTRH owner] Jay Jones, who was a terrific boss and role model. Jay remains a great friend and taught me a lot about business in general. Susquehanna VP Nancy Vaeth-Dubroff is another important mentor and touchstone.

R&R: Some good advice you've received along the way?

LM: Always remember to manage issues and not people. That's not to say this business is not about people. It is — celebrating their differences, how they respond. But when it comes to managing, it's about the issues.

R&R: How has your programming background provided perspective as a GM?

LM: I was a very sales-friendly PD. I had a clear understanding of where my paycheck came from and always needed to find ways to fund what we wanted to do. Really successful broadcasters have to be able to integrate product and revenue in a very meaningful way, without compromising either one. I have a strong affinity for being the liaison who can understand both sides — and you've really got to love both.

R&R: What do you look for in the people you hire?

LM: Integrity, character, a positive attitude and a sense of humor. I love courage — people who are willing to put it on the line. The people who are the most successful are those who are curious about everything. A willing-

objection overruled!

'My Business Is Off'

By Irwin Pollack

What do you do when a prospect says business is too slow to spend money on advertising? Here are 10 rebuttals you can use when you get a reluctant response.

1. Sure, things are a bit more challenging today than in the past, but I've got an opportunity that will get your initial investment back — and more!

2. What are you going to do to make business improve? You know, some people wait for things to get better, and others *make* them get better.

3. I understand. And in every economic challenge, those businesses that continue to advertise bounce back faster and stronger than those that don't.

4. You're open for business every day. Fewer and fewer people are coming in. It's not going to get any better until you do something about it. Tell your customers you're here and that you have things their budgets may be able to afford.

5. Well, there's still business to be had. What is available should, at least, go to you. That's why it is vital to maintain your ad program — so you get your share of business.

6. You're obviously reacting to the fact that your customers aren't spending money right now. But they still have the money to spend. Someone is going to get it. Let them know why it should be you.

7. Several people I've spoken with have told me the same thing. Here's what they found by advertising with us...

8. I suppose you can look at it from an entrepreneur's or an accountant's point of view. Entrepreneurs will try almost anything to build business. Accountants will try to pull back, cut costs and save. You're the entrepreneurial type, aren't you?

9. Advertising is designed to build business. What better time to advertise than when you really need it?

10. Your competitors are going through the same tough times you are. Now is the time to hang in there.

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



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Mark Your Calendar



Important dates and events in the coming year

- Feb. 17-19 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or www.michmab.com
- Feb. 19-21 — Country Radio Seminar, Nashville; 615-327-4487 or www.crb.org
- Feb. 21-23 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org
- Feb. 22-25 — NAB State Leadership Conference, Washington, DC; 202-429-5358 or www.nab.org
- Feb. 23 — 45th annual Grammy Awards, New York (CBS-TV); 310-392-3777 or www.grammy.com
- Feb. 25 — NAB Executive Committee Meeting, Washington, DC; 202-429-5358 or www.nab.org
- Feb. 28-March 1 — Dan O'Day's PD Grad School, Los Angeles; 310-476-8111 or www.danoday.com/pdgrad
- March 6-8 — R&R Talk Radio Seminar, Los Angeles; 310-553-4330 or www.radioandrecords.com
- March 7-11 — South by Southwest Interactive Conference, Austin; 512-467-7979 or www.sxsw.com
- March 9 — Screen Actors Guild Awards (TNT-TV); 323-540-6707 or www.sagawards.com
- March 12-16 — South by Southwest Music Conference, Austin; 512-467-7979 or www.sxsw.com
- March 13 — 17th annual Bayliss Broadcast Foundation Radio Roast, New York; 831-655-5229 or www.baylissfoundation.org
- March 16-19 — National Association of Recording Merchandisers Convention, Orlando; 856-596-2221 or www.narm.com
- March 18-22 — Winter Music Conference, Miami Beach; 954-563-4444 or www.wintermusicconference.com
- March 19 — Katz Media Group's first Women's Career Summit; 212-424-6485 or www.katz-media.com
- March 21-23 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org
- March 23 — 75th annual Academy Awards (ABC-TV); 310-247-3000 or www.oscars.org
- March 27 — National Association of Black-Owned Broadcasters 19th annual Communications Award Dinner, Washington, DC; 202-463-8970
- March 27-June 18 — Spring Arbitron
- April 4-7 — Broadcast Education Association 2003, Las Vegas; 202-429-5354 or www.beaweb.org
- April 5-16 — NAB 2003 Convention, Las Vegas; 202-429-5358 or www.nab.org
- April 6 — Canadian Academy of Recording Arts & Sciences Juno Awards, Ottawa; 416-628-5609 or www.juno-awards.ca
- April 7 — CMT Flameworthy 2003 Video Music Awards, Nashville; 212-846-8000 or www.cmt.com
- April 7-9 — Radio-Television News Directors Association, Las Vegas; 202-659-6510 or www.rtnda.org
- April 9 — American Broadcast Pioneer Awards, Las Vegas; 203-862-8577; www.broadcastersfoundation.org
- April 5-9 — Gospel Music Association Convention and Christian Music & Video Retailers Conference, Nashville; 615-242-0303; www.gospel-music.org
- April 10 — 34th annual Dove Awards, Nashville; 615-242-0303 or www.gospelmusic.org
- April 18-20 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org
- April 24-26 — Adventures in Broadcasting's Promotion Directors School, Houston; 713-522-4273 or www.adventuresinbroadcasting.com
- May 6 — Fifth annual NAB Human Resources Symposium, Washington, DC; 202-429-5498 or www.nab.org/bcc
- May 19 — Peabody Awards, New York; 706-542-3787 or www.peabody.uga.edu
- May 14-18 — National Public Radio Conference, New Orleans; 202-414-2000 or www.npr.org
- May 16-18 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org
- May 21 — Academy of Country Music Awards, Las Vegas (CBS-TV); 818-842-8400 or www.acmcountry.com
- June 4-6 — 47th annual PROMAX & BDA Conference, Los Angeles; 310-788-7600 or www.promax.org
- June 5-8 — International Country Music Fan Fair, Nashville; 615-244-2840 or www.cmaeworld.com
- June 6-8 — NAB Broadcast Leadership Training Program, Washington, DC; 202-429-5358 or www.nab.org
- June 9 — NAB Education Foundation Service to America Summit & Symposium, Washington, DC; 202-775.2550 or www.nabef.org
- June 10-11 — NAB Summer Board Meeting, Washington, DC; 202-429-5358 or www.nab.org
- June 19-21 — R&R Convention, Beverly Hilton Hotel, Beverly Hills, CA; 310-553-4330 or www.radioandrecords.com
- June 19 — RAB Radio-Mercury Awards Luncheon, New York; 800-232-3131 or www.rab.com
- June 19-22 — Native American Journalists Association Convention, San Diego; 612-729-9244 or www.naja.com
- June 25 — American Women in Radio & Television 51st-Anniversary Celebration, Gracie Allen Awards & Gala, New York; 703-506-3290 or www.awrt.org
- June 26-Sept. 17 — Summer Arbitron
- July 17-20 — The Conclave, Minneapolis; 952-927-4487 or www.theconclave.com
- July 19-22 — NAB Executive Development Program for Radio Broadcasters, Georgetown University, Washington, DC; 202-429-5358 or www.nab.org
- Aug. 6-9 — R&R Triple A Summit, Boulder; 310-553-4330 or www.radioandrecords.com
- Aug. 6-10 — National Association of Black Journalists 28th annual Convention & Job Fair, Dallas; 301-445-7100 or www.nabj.org
- Aug. 7-8 — CRS Southwest, Dallas; 615-327-4487 or www.crb.org
- Aug. 7-9 — TalentMasters 15th annual Morning Show Boot Camp, Atlanta; 770-926-7573 or www.talentmasters.com
- Aug. 12-15 — Eighth Scarborough Sales, Research & Marketing Conference, Santa Monica, CA; 212-593-4123 or www.arbitron.com
- Sept. 5-8 — Canadian Country Music Week, Calgary, Alberta; 905-850-1144 or www.ccma.org
- Sept. 18-Dec. 10 — Fall Arbitron
- Sept. 18-20 — Americana Music Association Conference, Nashville; 615-438-7500 or www.americanamusic.org
- Oct. 1-4 — NAB Radio Show, Philadelphia; 202-429-5358 or www.nab.org
- Oct. 6-9 — NAB Satellite Uplink Operators Training Seminar, Washington, DC; 202-429-5358 or www.nab.org
- Oct. 19-21 — NAB European Radio Conference, London; 202-429-5358 or www.nab.org

Send updates and additions to Jeff Green at jgreen@radioandrecords.com

Pros On The Move

• **Thomas McSweeney** moves up from GSM of KLQV/San Diego to Regional Director/Sales for Hispanic Broadcasting's Western Region, including San Diego, San Francisco, Phoenix, Las Vegas, Albuquerque and Fresno. A veteran of HBC radio stations in Chicago, McSweeney has also been VP/GM of WCPX-TV/Chicago.

• **Monica Rabassa** is named Director/Marketing & Special Projects for HBC/Miami. She has 15 years of broadcast experience, including a term as Director/Marketing Research for Cisneros Television Group. Rabassa has received four Suncoast Regional Emmys for her work in network television.

• **Premiere Radio Networks' Marketing Division** raises **Tom Drennon** from Sr. Creative Director to VP/Creative Director, Marketing & Advertising. Drennon takes over responsibility for maintaining Premiere's corporate identity and continues to oversee creative design for the company's in-house agency and marketing department.

• **Omar Thompson** moves up from Director/Marketing to VP/Marketing & Advertising at Premiere Radio Networks. He's now responsible for developing and implementing marketing strategy, industry events and advertising campaigns.

• **Ernie Bingham** steps up from LSM to GSM for Cumulus' three stations in Ventura, CA. Bingham started his radio career in 1989 as an AE in California's Ventura County.

• **Sandy Capell** is named Director/Sales for Clear Channel's seven-station New Orleans cluster. Most recently VP/Director of Sales for Ocean Broadcasting/Wilmington, DE, she has also served as GSM for AMFM Inc./Raleigh.

• **Lee Chambers** is the new Multi-Media Manager for ABC/Los Angeles. He most recently spent 10 years at Westwood One's 24-hour satellite division, working on the Oldies Channel, '70s Channel and Groovin' Oldies formats. Chambers has also created numerous websites for clients through his web-design company, Web Works 100.

• **Keith Cornwell** moves up from GSM of WNKS/Charlotte to Sr. VP/Director of Sales for Infinity/Charlotte. Replacing Cornwell at WNKS is **Rob Whitehead**, who has been LSM for the group's WSSS for the past two years and was previously LSM of WNKS.

• **Pete Dits** is promoted to Station Manager for KESN & WBAP/Dallas-Ft. Worth. A 20-year broadcaster, Dits has been with WBAP since 1986, having risen through the ranks from AE to LSM and, most recently, GSM.

• **Scott Elberg** joins Hispanic Broadcasting as VP/Sales for New York. Elberg previously worked as GM at Clear Channel's crosstown WHTZ-FM & WKTU.

• **Patty Golden** is the new VP/Strategic Marketing for On Board Entertainment, an agency specializing in sports, music and lifestyle marketing. She will lead music, event and promotion strategies for brands targeting the 12-34 demo. Golden was formerly with Clear Channel Entertainment, where she developed entertainment and event-marketing programs for several major corporate marketers.

• **Sandy Johnston** joins the RAB as Director/Radio Training Academy, based in Dallas. She brings 15 years of experience in sales, sales management and sales training to the post, including five years operating her own sales-training consultancy.

• **Keith Kaufman** is promoted from Manager/Marketing & Promotions to Director/Marketing & Broadcast Operations for Clear Channel's five-station Nashville cluster and the Tennessee Radio Network. He is an eight-year company veteran.

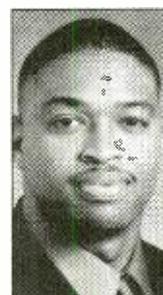
• **Emmis/Venue Director/Marketing Rocco Macri** exits at the end of February to concentrate on running Broadcast Manager Inc., maker of PromoSuite and ListenerEmail.com. Macri has been overseeing marketing and promotion for WQHT, WRKS and WQCD since 1997. Reach him at 212-367-1650 or rmacri@promosuite.com.

• **Basil Murrain** is promoted to VP/Marketing & Promotion for American Urban Radio Networks. A 17-year marketing and media veteran, he's been with SPM Urban Network, the marketing and promotions division of AURN, for 10 years and has a background with ad agencies specializing in media-buying and barter relations.

• **Clark Newton** joins Compass Radio's KPRI/San Diego as LSM. An 18-year market veteran, he was most recently GSM of Clear Channel's KOCL & XHRM/San Diego.

• **Matt Ross** joins Emmis/New York as VP/Sales & Marketing. Since early 2002 Ross has served as CEO of Turning Point, which specializes in media, marketing and event consulting services. He has previously served as GM of Clear Channel's WAXQ/New York and VP/Sales of that company's New York cluster.

• **Cindy Sivak**, Sirius VP/Industry & Talent Relations, exits to form Sivak Entertainment, devoted to talent booking and logistics for radio, television, conferences and special events. She can be reached at 212-721-8620 or sivakent@aol.com.



Thompson



Drennon

PART TWO OF A TWO-PART SERIES

Echo Wants A Real Shot At Digital Music

Retailers hope labels will grant rights for more flexible distribution

By Brida Connolly
Associate Managing Editor

Echo, a consortium of retailers Best Buy, Tower, Virgin, Hastings Entertainment, Warehouse and Trans World Entertainment, is currently seeking major-label licenses for much wider distribution of digital music. Last week I spoke with Echo CEO Dan Hart about the consortium's licensing plans and customer focus, and this week he talks about what's changing in music distribution and the real revenue potential of digital music.

R&R: Do you agree with the people who say albums are over?

DH: No, I don't. First of all, the concept of a grouping of songs has artistic merit. I don't think that's going away. There are still billions of dollars of CDs sold per year in North America alone. It's declining, and that will probably continue over a long period of time, but there's always a reason to go into the store.

The best analogy I can think of is the disruption that VCRs caused in the movie industry. In the first few years there was a lot of fear: If people can watch movies at home, they're never going to go to the theater again. Why would they? If you can watch movies at home in your underwear and have 10 people over and pay once, why would you ever go to the movies?

But the result, of course, has been that not only has revenue for the movie industry overall increased, but, specifically, ticket sales in theaters have increased. People go to the movies more often because of VCRs and DVD players. Movies are more ingrained in our culture than they were before; it's just a bigger part of American life to consume movies.

The same is true of music. You can't say there's a fixed amount of demand, where consumers want X billion dollars a year in music products and if they download a song they're never going to buy an album. I don't think it works that way. There's a tremendous opportunity to use the Internet positively to get people more excited about music.

R&R: Do you have a timeline, or does it depend on the licensing negotiations?

DH: It depends on the licensing. The strategy of launching a product that has limited content and doesn't get any consumer traction has already been taken by others, and we don't want to repeat that, so we won't go into the market until we've got a critical mass of content. That's at least all five major record labels, and probably the major independents as well.

I'm optimistic that the record labels will cooperate. I think we can get those deals done in the next six months, and you'll begin to see experimentation in retail stores by the end of the year.

R&R: You've kind of answered my next question, which is what do you think of MusicNet and pressplay?

DH: [Laughs.] As an overall attitude, I'd say we support everyone who's trying to make the space work legally. But every time someone signs up for pressplay, they put their e-mail address into that system and pressplay starts to record their preferences. Pressplay is essentially in the retail business, because they've got the customer relationship.

For traditional CD retailers, that's always been their business: sitting between the labels and the consumer. Retailers would like to continue to have that relationship in the digital world, the same way they've got it in the physical world.

R&R: I was surprised to hear you're seeking to license tethered downloads. Those are the biggest gripe about the paid services.

DH: It depends on how they're viewed. If the expectation is for a permanent download and what you end up with is tethered, the consumer is going to revolt. On the other hand, tethered downloads have their place. I just think the price should be very inexpensive or even, potentially, free.

You can imagine a free product, where you've got radio, on-demand streaming and downloads that stay tethered on your PC, and for very little money—or, potentially, free—you can experiment with new music. In that context, it'll be viewed as extremely attractive. Then, when you start to pay, you should have downloads that are permanent and you own them. I think the consumer can understand that distinction.

If you view tethered downloads relative to permanent downloads, they look very negative. If you view them relative to radio, suddenly they look exciting, because it's the ability to say, "I like this song on the radio, and I want to be able to play it anytime I want on my computer."

R&R: Is there anything else you want R&R's readers to know about Echo?

DH: One thing I'll say is that we're open to working with radio. One of the biggest benefits retailers bring to the endeavor is their contact with consumers, and, clearly, radio is the other major consumer touch point in the music industry. Between radio and the retailers, you've really got the customer captured.



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	50 CENT	Get Rich Or Die Tryin'	1
2	2	EMINEM	The Eminem Show	39
1	3	NORAH JONES	Come Away With Me	42
4	4	COLOPLAY A	Rush Of Blood To The Head	24
3	5	VARIOUS ARTISTS	8 Mile	15
6	6	AVRIL LAVIGNE	Let Go	35
8	7	CHRISTINA AGUILERA	Stripped	14
5	8	RED HOT CHILI PEPPERS	By The Way	31
12	9	JUSTIN TIMBERLAKE	Justified	14
11	10	NELLY	Nellyville	33
10	11	SHANIA TWAIN	Up!	12
13	12	THE ROLLING STONES	Forty Licks	19
7	13	CHEMISTRY	Second To None	4
15	14	NAS	God's Son	8
9	15	JOHN MAYER	Room For Squares	45
14	16	U2	The Best Of 1990-2000	14
16	17	SYSTEM OF A DOWN	Toxicity	75
17	18	ELVIS PRESLEY	Elvis 30 #1 Hits	20
28	19	NIRVANA	Nirvana	15
20	20	JENNIFER LOPEZ	This Is Me ... Then	11
29	21	SANTANA	Shaman	16
19	22	PINK	Missundaztood	58
21	23	JAY-Z	The Blueprint 2: The Gift & The Curse	13
22	24	JOSH GROBAN	Josh Groban	32
—	25	VARIOUS ARTISTS	Daredevil Soundtrack	1
18	26	ZWAN	Mary Star Of The Sea	2
27	27	AUDIOSLAVE	Audioslave	12
25	28	2 PAC	Better Dayz	11
32	29	VARIOUS ARTISTS	Chicago, Music From The Motion Picture	4
26	30	ELTON JOHN	Greatest Hits 1970-2002	8
34	31	SHAKIRA	Laundry Service	64
37	32	DIXIE CHICKS	Home	19
23	33	NICKELBACK	Silver Side Up	73
33	34	PINK FLOYD	Echoes (The Best Of Pink Floyd)	66
35	35	CREEO	Weathered	64
46	36	THE STROKES	Is This It	39
31	37	ROBBIE WILLIAMS	Escapology	12
30	38	JA RULE	The Last Temptation	11
24	39	SUM 41	Ooes This Look Infected?	7
40	40	ALICIA KEYS	Songs In A Minor	81
38	41	PUDDLE OF MUDD	Come Clean	62
—	42	TOOL	Lateralus	76
—	43	KYLIE MINOGUE	Fever	39
50	44	MARIAH CAREY	Charmbracelet	10
39	45	SYSTEM OF A DOWN	Steal This Album	11
41	46	ASHANTI	Ashanti	41
36	47	LINKIN PARK	Reanimation	27
—	48	PAUL MCCARTNEY	Back In The U.S. Live 2002	8
48	49	QUEENS OF THE STONE AGE	Songs For The Deaf	9
—	50	KID ROCK	Cocky	4

DIGITAL BITS

• The U.S. Copyright Office has given webcaster representatives and the RIAA until March 5 to provide the agency with a progress report on their negotiations to set a 2003-2004 rate for webcast performance royalties. If a private deal can't be worked out, a new Copyright Arbitration Royalty Panel will convene in August.

• As expected, the RIAA has filed a brief opposing Verizon's request that the court let it keep the name of one of its Internet subscribers secret until Verizon's appeal of an order to comply with the RIAA's Digital Millennium Copyright Act subpoena of the customer's name is completed.

• The RIAA and its multinational equivalent, the International Federation of the Phonographic Industry, debuted the new Global Release Identifier numbering system for digital music this week. The groups say the GRID will function like a UPC code for music sold online and will help streamline record-keeping and royalties payments.

KCSX Signs On In Kansas City

After stunting for weeks — first as all-Beatles, then all-Rolling Stones, then all-Led Zeppelin, then all-U2, then all-Van Halen and, finally, all-Metallica — KCSX/Kansas City officially flipped on Monday to “97.3 The Planet.” The 5,500-watt station, which plans to adopt the KZPL call letters, recently moved in from neighboring Columbia, MO.

KCSX is co-owned by Union Broadcasting, which is running the station, and First Broadcasting. It took them almost three years to get the signal up and running, and they signed on KCSX on Jan. 20.

Using the liner “Your favorite music, our favorite music,” The Planet’s programming is currently leaning in the Triple A direction. A sample hour includes such artists as Collective Soul, Blues Traveler, John Mayer, The Calling, Coldplay and The Cranberries.

GM Chad Boeger is acting PD. The station is jockless for the time being.

“We are targeting a younger 25-44 adult audience,” Boeger told R&R. “We are still in the process of fine-tuning the station. The Planet will be very current-driven. I would say there are elements of Triple A, Hot AC and even a little Active Rock right now, but once we’ve chosen a PD, that will become much more focused. We are currently interviewing for the PD slot, which we hope to fill very soon.”

Reynolds Joins WBLK/Buffalo

Chris Reynolds has been named PD of Infinity’s Urban WBLK/Buffalo. He replaces Skip Dillard, who exited the station earlier this year to join *Billboard Monitor*.

“With Chris’ programming background and knowledge of the format, I am confident that he will take WBLK to the next level,” WBLK GM Jeff Silver told R&R. “The station has grown quite a bit in the last six years under the direction of Skip Dillard, and again I’m confident that Chris can take it to the next step up.”

Before joining WBLK, Reynolds was PD at Cumulus’ WDZZ/Flint, MI.

WMXV

Continued from Page 3

huge hole that was left open when Fox went away. There will be a bigger library and more variety, and it will just be more exciting between the records.”

WMXV afternoon host J.J. Jackson has shifted to mornings. Gary Jeff Walker is now in afternoons.



SINGING TENACIOUSLY Styx invited several artists, including Billy Bob Thornton, John Waite, Jude Cole, Tenacious D and Beach Boy Brian Wilson, to collaborate with them on their new album *Cyclorama*, which hits the streets on Feb. 18. Seen here clowning around are (l-r) Styx’s Tommy Shaw and Tenacious D bandmembers Jack Black and Kyle Gass.

Sinicropi Becomes VP/GM At Cox’s WHZT & WJMZ

WKRK-FM/Detroit VP/GM Steve Sinicropi has been named to a similar post at Cox Radio’s CHR/Rhythmic WHZT and Urban AC WJMZ in Greenville, SC. Sinicropi assumes the GM chair from Sam Church, who recently exited the stations.

Sinicropi had been VP/GM at Infinity’s Motor City Talk station for five years. Prior to that he was President of Cybertoons, an Internet development company based in Milwaukee. His broadcast resume also includes 10 years as VP/GM at WLUM/Milwaukee and five years as GM of KKRQ & KXIC/Cedar Rapids, IA.

“I’m throwing away my snow blower,” joked Sinicropi when contacted by R&R about his move to Greenville. “Seriously, this was really a great opportunity for me to join a terrific group of people here at Cox, not to mention that Greenville is a city that offers a great quality of life for both me and my family. These are two successful and well programmed radio stations with strong ratings and good talent. I’m truly excited about the opportunity to help lead them to even greater heights.”

Arbitron

Continued from Page 3

Cohen now also serves as the leader of Arbitron’s liaison team for the Media Ratings Council.

Feldhaus, who has been Director/Strategic Initiatives for Arbitron’s Radio Stations Services operation, has been promoted to the newly created VP/Radio Product Management & Client Services position. He now oversees the company’s customer communication and services group and diary analysis and communication group, and those departments have been combined with the company’s client services division.

The departments’ merger comes following the announcement that beloved Client Services Manager Pat Duggan — the person radio dealt with when visiting Arbitron’s Columbia, MD headquarters — will retire next month after a 16-year run.

“U.S. Media Services is being strengthened through the talents of

these two experienced executives,” Charlebois said of Cohen and Feldhaus. “Feldhaus’ background as a product manager, as well as his knowledge of our services and customers, make him uniquely qualified to take on his new responsibilities.”

“Bringing Dr. Cohen aboard to focus his considerable research expertise exclusively on the needs of U.S. Media will help this organization continue to enhance the quality of our research services.”

Dupree, meanwhile, will devote 100% of her time to PPM development and the marketing of the nonratings uses of PPM technology. She has been with Arbitron since 1990.

“Linda has been an outstanding leader of our advertiser and agency services division,” said Arbitron President/CEO Steve Morris, to whom Dupree reports. “Given the strategic and financial value of the marketing-panel application of the PPM and the different customer

EXECUTIVE ACTION

Lobel Named EVP Of Infinity Promotions Group

Richard Lobel has been named Exec. VP for the Infinity Promotions Group, overseeing all integrated marketing and creative solutions for Infinity Broadcasting’s promotions division. Lobel joins the company from New York-based CMI, a division of Clear Channel Entertainment, where he supervised the client-management and show departments.



Lobel

Infinity Broadcasting Exec. VP/Marketing David Goodman said, “Richard has extensive experience in crafting integrated marketing and creative campaigns for some of the most enduring companies and brands in the business world, and I am confident he will continue his success with Infinity.”

Prior to working at CMI Lobel was Sr. VP of CCE’s Alliance Marketing group, where he developed integrated marketing programs for numerous major clients. He also previously served as Director/Global Advertising for CRK — the in-house agency for Calvin Klein brands — and earlier worked with several key accounts at Ogilvy, DDB and Grey.

“As commuting time grows and people spend more and more time away from home, radio represents one of the most powerful ways to influence consumers on the go,” Lobel said. “Our vision is to show marketers new and exciting approaches to using radio in an integrated, multidimensional manner.”

Premiere Promotes Klatt To SVP & Dir./Research

Premiere Radio Networks has promoted Len Klatt from VP/Director of Research to the newly created position of Sr. VP/Director of Research. He continues to report to Exec. VP/Marketing Roby Wiener.

“I am thrilled to acknowledge Len’s many contributions to Premiere Radio Networks with this promotion,” Wiener said. “Len continues to provide Premiere and our clients great insight into radio and media research. His expertise and leadership deliver consistently exceptional product and intuitive marketplace analysis. His accomplishments have been recognized within the Premiere family and throughout the radio industry.”

Prior to joining Premiere Klatt served as Director/Research at Westwood One in New York for 11 years. He started his research career in advertising at Media Buying Services International and later shifted to the broadcasting side when he moved to the Mutual Broadcasting System. Klatt was recently elected Radio Committee Chairperson to the Exec. Committee for the Media Ratings Council and overall Chairman for the Network Radio Research Council.

Infinity

Continued from Page 1

WDSY and Hot AC WZPT. He previously served as KDKA’s GSM. Before that Young was Eastern Regional Sales Manager for the CBS Radio Network and spent several years at New York-based CBS Radio Representatives.

WBZZ, WDSY & WZPT will continue to be managed by GM Don Oylear, who has added clusterwide duties as Sr. VP/Director of Sales. Oylear’s first order of business with his expanded duties will be to assist Infinity/Pittsburgh VP/Programming Keith Clark in a reimaging of WBZZ that began Monday, when the station dropped its longtime “B94” moniker to become “93-7 BZZ.” More details on

base, having Linda concentrate solely on this concept will allow Arbitron to respond more quickly to the challenges and opportunities presented by the marketplace.”

Before joining Arbitron Dupree held various media positions, including planning supervision at Grey Advertising and field-marketing management at the Stroh Brewery Co.

the name change are in Street Talk on Page 24.

Back in St. Louis, Susan Kretschmar has been named Sr. VP/Director of Sales for the Gateway City cluster and reports to Davis. Kretschmar spent three years in Dallas as Sr. VP/Business Development with Katz-CC Worldwide Creative Corporate Alliances.

Additional reporting by Julie Gidlow.

Gilbert

Continued from Page 3

I’ve ever known. Quite simply, he just ‘gets it’ more than any other manager I’ve ever met. I’ve learned a lot from Dan about how to be a good manager, and I plan to put some of the skills he taught me to work in my new position.

“The job as GM at ESPN Radio is a very product-intensive position, and for a guy like me, who lives, eats, drinks and sleeps sports, this was one great opportunity that was just too good to pass up. I’m looking forward to joining the best network-radio sports team in the business.”

National Radio

• **UNITED STATIONS RADIO NETWORKS** announces this year's lineup for its *Country Giants* series. The two-hour programs, hosted by KZLA/Los Angeles middayer Shawn Parr, are available as follows: *The Alan Jackson Story*, the week of Feb. 14; *The George Strait Story*, May 24-26; *The Brooks & Dunn Story*, July 4-6; and *The Tim McGraw Story*, Aug. 30-Sept. 1. For more information, contact Rob Pierce at 212-869-1111.

• **USRN & BLACK ENTERPRISE** magazine join for "The Black Enterprise Business Report" financial and investment news and commentary. The thrice-daily — drivetimes, middays and afternoons — reports are set to debut March 31. For more information, contact Julie Harris at 212-869-1111.

• **SALEM SATELLITE NETWORK** debuts *Into the Night Live*, a talk program hosted by Dawson McAllister and Bill Scott and airing from 11am-1pm ET. For more information, contact Bill Scott at 931-489-1085.

• **WESTWOOD ONE & CNBC** complete a multiyear agreement to produce and distribute hourly one-minute "CNBC Business Reports," beginning March 31. Affiliates also receive 10 vignettes, fed each Friday, for airing throughout the weekend and have the option to simulcast CNBC's opening-and closing-bell market reports and to use excerpts from CNBC interviews. For more information, contact Peggy Panosh at 212-641-2052.

• **MTV RADIO NETWORK** presents *Letting Go With Avril Lavigne*, a one-hour special hosted by TRL's Quddus

CHRONICLE

BIRTHS

Young Dubliners singer **Keith Roberts**, wife Mary Jo, son Jake Owen, Jan. 30.

CONDOLENCES

Jazz trumpeter **Ruby Braff**, 75, Feb. 9.

Hyperion Records founder **Ted Perry**, 71, Feb. 9.

Jazz percussionist **Mongo Santamaria**, 85, Feb. 1.

and featuring live performances and interviews with the teen star. The program is available to air the weekend of March 22-24; for more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

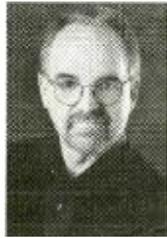
Records



• **SAMANTHA SCHWAM** is named Sr. VP/CFO for the Atlantic Group. She was most recently Sr. VP/Finance.

Industry

• **RICK SHOE-MAKER** becomes President of the Neil Bogart Memorial Fund. Shoemaker is President of Warner/Chappell Music.



Shoemaker

Changes

CHR/Pop: WKQI/Detroit has a new address: 27675 Halsted Road, Farmington Hills, MI 48331; phone: 248-324-5800.

Classic Rock: Greg "Woody" Wood joins KPLN/San Diego for afternoon drive.

Records: Arista names Glenn Delgado VP/Business & Legal Affairs ... Steven Feline is named BMG VP/Repertoire Accounting & Administration ... Benny Tarantini is upped to Jive Records Director/Publicity ... Sarah Dennison becomes VP/Media Relations for Razor & Tie ... Patrick Armstrong and Larry Stessel form Titan Entertain-

ment Group, which includes the new label Parc Records.

Industry: Former Motown exec William "Mickey" Stevenson launches Stevenson International Entertainment Group ... Alison Taylor becomes Sr. VP/Marketing and Josh Leopold is tapped as head of business affairs and publishing at WF Leopold Management ... Lowell Smith joins Broadcast Electronics as Customer Service Engineer ... Melissa Miller resigns as House of Blues Sr. VP/Talent Buyer.

Products & Services: DMX Music adds the two-hour *All-Request Show* to its Listening Room channel and now airs *Listening Room's House Party* program seven days a week.

Cox

Continued from Page 1
properties continue to report to Ferguson.

Cox has also made the following changes to its regional management structure:

• **KISS & KSMG/San Antonio** VP/GM Caroline Devine has been elevated to Regional VP and will also oversee the Honolulu market.

• **Group VP Rich Reis** — who currently oversees Miami, Orlando and Jacksonville — has added

Tampa to his responsibilities, bringing all of Cox's Florida properties under his oversight.

• **WBAB, WBLI & WHFM/Nassau-Suffolk** VP/GM and Regional VP Kim Guthrie has added Greenville, SC to her set of markets, which also includes Louisville and Dayton.

• **KCJZ, KCYY, KKYY & KONO-AM & FM/San Antonio** VP/GM and Regional VP Ben Reed has added Birmingham to his current oversight of Tulsa.

Krieschen

Continued from Page 1

that I had the best local sales job in all of radio. When I became LSM and, ultimately, Director/Sales, I felt the same way.

"Now, as GM of WGN, I can still say I have the best job in radio. Steve paved a great road for all of us here, and his success has made it easier for all of us here at WGN. We have a great team of talents and department managers, and I could not be more enthusiastic about or grateful for this new opportunity."

• **Regional VP and Tampa Market Manager Jay O'Connor** will continue to oversee Richmond.

"We're always looking for ways to make our company management structure more efficient, and these moves do just that," Cox Radio President/CEO Bob Neil said. "These changes also allow us to reward some of our best people with promotions and continue to offer our senior managers growth and new challenges."

— Julie Gidlow

BUSINESS BRIEFS

Continued from Page 6

NABOB To Honor Ali, Ross

Muhammad Ali and **Diana Ross** will receive lifetime-achievement awards at the **National Association of Black Owned Broadcasters'** 19th annual NABOB Communications Awards ceremony, which will be held on March 27 in Washington, DC. Additionally, recording artist and actor **LL Cool J** and actress **Audra McDonald** will receive Entertainer of the Year honors; director **Antoine Fuqua** — whose *Training Day* garnered a Best Actor Oscar for Denzel Washington — will be presented with the group's Oscar Micheaux Award; former U.S. Secretary of Labor **Alexis Herman** will receive the Mickey Leland Public Service Award; and jazz saxophonist **Benny Carter** will receive the Pioneer in Music Award.

FCC ACTIONS

FCC Searches For 'Formula' On Media Mergers

The *Los Angeles Times* reported this week that the **FCC** is seeking a mathematical "formula" to determine just how big is too big when it comes to mergers involving broadcasting companies. In fact, FCC Chairman Michael Powell is reportedly offering a reward to the first FCC economist who can deliver an objective formula that accurately measures the diversity of media outlets in a given market. The *Times* said Powell is specifically seeking something similar to the index the Justice Department uses when reviewing whether a merger will result in a monopoly. Susan Eid, Powell's legal adviser for media issues, said the creation of a "diversity index" would be something "that would survive time so that every other commission doesn't have to go through the same intensive fact-gathering process that we are." But she and other FCC officials declined to comment to the *Times* on the specific elements of a possible formula.

Commissioners To Make Another Capitol Hill Appearance?

The FCC commissioners may be on their way back to Congress, this time to appear before the House: Rep. **Billy Tauzin** has scheduled a hearing of the House Energy & Commerce Committee called "Health of the Telecommunications Sector: A Perspective From the Commissioners of the Federal Communications Commission." A committee spokesman told **R&R** that a witness list won't be released until about a week before the Feb. 26 hearing, so it's not yet known if all the commissioners will again appear before lawmakers. All five did turn out for a Jan. 14 grilling by the Senate Commerce Committee, when Sens. Ron Wyden, Byron Dorgan and others came down on the FCC over the consolidation that has swept the radio industry.

Orange Alert Means More Security At FCC

The FCC closed the main lobby at its Washington, DC headquarters until further notice after the Department of Homeland Security raised the national-security alert status to orange on Feb. 7. Visitors must enter through a side lobby and be escorted at all times by a member of the commission staff. The FCC's Reference Information Center was closed on Feb. 7 but can now be visited with a staff escort. For details on security precautions and to access FCC services online, visit www.fcc.gov.

FCC Creates Office Of Strategic Planning & Policy Analysis

The FCC has created a new **Office of Strategic Planning & Policy Analysis**. The office will focus on the commission's short- and long-term policy objectives and incorporates the functions of the earlier Office of Plans & Policy. FCC General Counsel **Jane Mago** becomes Chief of the new office, while **Robert Pepper**, formerly Chief of the Office of Plans & Policy, now reports directly to Chairman Michael Powell as Chief/Policy Development. Wireless Bureau Deputy Chief **Kathleen O'Brien** will step into the role of Deputy Chief for the new office, and **Maureen McLaughlin**, currently senior counsel for law and policy in the General Counsel's office, will serve as Chief of Staff. Deputy General Counsel **John Rogovin** succeeds Mago as General Counsel.

Ennen

Continued from Page 1

capacity to the company, whose products include the Matchlink Singles Network, Cash-Back Rewards Mall and the Logo Cafe.

The move comes as Infinity restructures its top management tier in the Windy City under Rod Zimmerman, the newly named Sr. VP/Market Manager for Infinity/Chicago. It's expected that Infinity's seven-station cluster will ultimately have only one or two GMs.

"My two professional passions over the past 20 years have been country music and creating new NTR streams," Ennen told **R&R**. "I've enjoyed doing Country for the last 20 years and am now excited about developing new concepts and ideas for radio stations that

help generate more revenue."

Ennen joined WUSN as an AE in 1984. He was promoted to LSM in 1985, GSM in 1987 and GM in 1990.

Meanwhile, **Paul Agase** has returned to Infinity as Sr. VP/Director of Sales for the Chicago cluster, overseeing the seven stations' sales departments and the cluster's national sales office. The 13-year Infinity veteran

and former WBBM-FM GSM most recently spent five months as Station Manager/GSM for Clear Channel's crosstown WKSC.

"Paul's experience, market knowledge, passion and commitment to excellence make him the perfect candidate to lead our sales efforts in Chicago," Zimmerman said.

Additional reporting by Jeff Green.



Ennen

Music CHOICE®

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

HIT LIST

Seth Neiman
BLU CANTRELL I/SEAN PAUL Breathe
MISSY ELLIOTT I/LUDACRIS Gossip Folks

SOFT ROCK

Seth Neiman
AVRIL LAVIGNE I'm With You
CELINE DION I Drove All Night
DANA GLOVER Thinking Over
GEORGE HARRISON Stuck Inside A Cloud
JOSH GROBAN You're Still You
REGIE HAMM Babies

R&B & HIP-HOP

Damon Williams
AMERIE Need You Tonight
JONELL Don't Stop
NIVEA Laundromat
SNDOOP DOGG Beautiful

RAP

Damon Williams
50 CENT What Up Gangsta
LIL KIM The Jump Off
ROB SWIFT The Ghetto
TONY TOUCH G'z Up

ROCK

Gary Susalis
STONE SOUR Inhale

TODAY'S COUNTRY

Liz Opoka
JESSICA ANDREWS There's More To Me Than You
KENNY CHESNEY Big Star
MONTGOMERY GENTRY Speed

PROGRESSIVE

Liz Opoka
BOB DYLAN 'Cross The Green Mountain
BRUCE SPRINGSTEEN Waitin' On A Sunny Day
JASON MRAZ The Remedy (I Won't Worry)
PATTY LARKIN Different World
WILCO I'm The Mar Who Loves You

SMOOTH JAZZ

Gary Susalis
RANDY SCOTT Lost In A Moment



Lori Parkerson
• 202-380-4425

20on20 (XM20)

Kane
50 CENT In Da Club
R. KELLY Ignition (Remix)
MARIAH CAREY I/CAM'RON Boy (I Need You)
DANIEL BEDINGFIELD If You're Not The One

BPM (XM81)

Blake Lawrence
JUSTIN TIMBERLAKE Cry Me A River
NOEMI In My Dreams
DALLAS SUPERSTARS Helium
JOCELYN ENRIQUEZ No Way No How

Squizz (XM48)

Charlie Logan
GODSMACK Straight Out Of Line
(HED) PLANET EARTH Blackout

The Loft (XM50)

Mike Marrone
ROSANNE CASH Rules Of Travel

Raw (XM66)

Leo G.
NAS I Can
KILLER MIKE A.D.I.D.A.S.
N.O.R.E. Headbussa

Real Jazz (XM70)

Maxx Myrick
WAYNE SHORTER Algeria

X Country (XM12)

Jessie Scott
HOUSTON MARCHMAN Desperate Man

XM Café (XM45)

Bill Evans
PATRICE PIKE Fencing Under Fire

XMLM (XM42)

Jessie Scott
STRAPPING YOUNG LAD Syl
SWORN ENEMY As Real As It Gets

20on20 (XM20)

T.A.T.U. All The Things She Said
JAY-Z I/BEYONCÉ '03 Bonnie & Clyde
JUSTIN TIMBERLAKE Cry Me A River
AVRIL LAVIGNE I'm With You
GOOD CHARLOTTE Lifestyles Of The Rich & Famous
JENNIFER LOPEZ I/LL COOL J All I Have
NIVEA If You Mess With My Man
CHRISTINA AGUILERA Beautiful
KID ROCK I/SHERYL CROW Picture
J.C. CHASEZ Blowin' Me Up...
B2K I/P. DIDDY Bump, Bump, Bump
JA RULE I/ASHANTI Mesmerize
VANESSA CARLTON Pretty Baby
NELLY Air Force Ones
PUDDLE OF MUDD She Hates Me
PINK Family Portrait
LASGO Something
MISSY ELLIOTT Work It
EMINEM Lose Yourself
SIMPLE PLAN I'd Do Anything
KYLIE MINOGUE Come Into My World
JUSTIN TIMBERLAKE Like I Love You
JENNIFER LOPEZ Jenny From The Block
NO DOUBT Underneath It All
3 DOORS DOWN When I'm Gone
CAM'RON I/J. SANCHEZ Ma, I Don't Love Her
JOHN MAYER Your Body Is A Wonderland
DANIEL BEDINGFIELD James Dean (I Wanna Know)
MARIAH CAREY Through The Rain
MATCHBOX 20 Disease
KELLY ROWLAND Stole
SANTANA I/M. BRANCH The Game Of Love
BOWLING FOR SOUP Girl All The Bad...
EMINEM Superman
CRAIG DAVID Hidden Agenda
AVRIL LAVIGNE Sk8er Boi



Artist/Title	Total Plays
AVRIL LAVIGNE Complicated	78
JENNIFER LOPEZ Jenny From The Block	75
AARON CARTER America A O	74
LMNT Juliet	74
HILARY DUFF I Can't Wait	74
KELLY CLARKSON A Moment Like This	72
LIL BOW WOW Basketball	68
HAMPTON THE... Hampsterdance 2	63
LAS KETCHUP The Ketchup Song	56
PLAY Us Against The World	53
SIMON AND MILO Get A Clue	35
BAHA MEN Who Let The Dogs Out	34
VANESSA CARLTON A Thousand Miles	34
BAHA MEN Move It Like This	34
JUMP 5 All I Can Do	32
PINK Get The Party Started	32
NO SECRETS That's What Girls Do	31
SMASH MOUTH I'm A Believer	31
NINE DAYS Absolutely (Story...)	29
CHRISTINA MILIAN Call Me, Beep Me	27

Playlist for the week ending Feb. 3.



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

DMX Specialty Retail

Jeanne Destro

The hottest tracks at specialty retail, which includes toy stores, home and office furnishings, kitchen stores, cosmetics, shoe stores, etc., targeted at 25-34 females.
JASON MRAZ Remedy (I Won't Worry)
JOHN MAYER 83
NORAH JONES Feelin' The Same Way
BILLIE HOLIDAY Don't Explain (Dizhan and Kamien Remix)
POI DOG PONDERING Hotel Seize
ZUCO 103 Treasure
COLDPLAY Clocks
KIM RICHEY Circus Song (Can't Let Go)
ANGELIQUE KIDJO I/DAVE MATTHEWS Iwoya
RANDALL BRAMBLETT Peace In Here
VARIOUS ARTISTS Chalk Zone: In The Zone
VARIOUS ARTISTS Amazon' River

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

CHR/POP

Jack Patterson
STACIE ORRICO Stuck
MATCHBOX TWENTY Unwell

URBAN

Jack Patterson
SYLEENA JOHNSON Guess What
FLOETRY Say Yes

ALTERNATIVE

Dave Sloan
SUM 41 Hell Song
REVIS Caught In The Rain

ROCK

Stephanie Mondello
TOM PETTY Have Love Will Travel
CHEVELLE Send The Pain Below

ADULT ALTERNATIVE

Stephanie Mondello
TOM PETTY Have Love Will Travel
SOUNDTRACK OF OUR LIVES Sister Surround

ADULT CONTEMPORARY

Jason Shift
MATCHBOX TWENTY Unwell

COUNTRY

Leanne Flask
GEORGE STRAIT Three Wooden Crosses
MONTGOMERY GENTRY Speed

DANCE

Danielle Ruyschaert
DUNCAN SHEIK On A High (Dance Remix)
KINGS OF TOMORROW I Want You
LA BOUCHE In Your Life
CYN Fantasy Reality

RAP/HIP-HOP

Mark Shands
50 CENT What Up Gangsta
50 CENT Patiently Waiting
50 CENT Many Men (Wish Death)
50 CENT High All The Time
50 CENT Heat
50 CENT If I Can't
50 CENT Blood Hound
50 CENT P.I.M.P.
50 CENT Like My Style
50 CENT Poor Lil Rich
50 CENT 21 Questions
50 CENT Don't Push Me
50 CENT Gotta Make It To Heaven
50 CENT U Not Like Me
50 CENT Life's On The Line
QUALD Go-Gettas

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	ROLLING STONES	\$2,694.4
2	BRUCE SPRINGSTEEN	\$1,104.5
3	PETER GABRIEL	\$906.4
4	CHER	\$755.6
5	THE OTHER ONES	\$740.6
6	SHAKIRA	\$682.5
7	AEROSMITH	\$677.6
8	NEIL DIAMOND	\$549.6
9	TOM PETTY	\$492.1
10	RUSH	\$381.4
11	CREED	\$375.7
12	GUNS N' ROSES	\$372.8

Among this week's new tours

SEETHER
TIM MCGRAW
TRAPT
VOODOO GLOW SKULLS
INTERPOL

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



212-584-5100

Planet Dance

Swedish Egil
DJ SNEAK I/BEAR WHO? Fix My Sink
MOLOKD Familiar Feeling
X-PRESS 2 Supasong

U.S. 1

Bill Hammond

50 CENT In Da Club
BON JOVI Misunderstood
DFDUB Country Girl

Hot Jamz

Ken Spellman
MARQUES HOUSTON That Girl
SEAN PAUL Get Busy

Hip Hop Nation

Ken Spellman
50 CENT I/EMINEM Patiently Waiting

New Country

Jim Kressler
JO DEE MESSINA Was That My Life

Octane

Don Kaye
3 DOORS DOWN When I'm Gone
AFI Girl's Not Grey
BREAKING BENJAMIN Skin
HOT ACTION COP Fever For The Flava

The Beat

Geronimo
CELINE DION I Drove All Night
JOCELYN ENRIQUEZ No Way No How
LA BOUCHE In Your Life

Heat & Soul

B.J. Stone
JOE That Girl
REMY SHAND The Way I Feel

Slow Jamz

B.J. Stone
AARIES Strangers To Lovers
KEM Love Calls
REMY SHAND The Way I Feel

AOL Radio@Network

415-934-2718

Top Country

Kay Lawrence
KELLIE COFFEY Whatever It Takes
TOBY KEITH I/WILLIE NELSON Beer For My Horses
JOHN M. MONTGOMERY Country Thang
TEBEY We Shook Hands

Top Pop

Mark Hamilton
BOWLING FOR SOUP Girl All The Bad Guys Want
JA RULE I/ASHANTI Mesmerize
SHANIA TWAIN Up!
TELEPOPUSIK Breathe

Top Alternative

Cameo Carlson
AFI Girl's Not Grey
RAVEONETTES Attack Of The Ghost Riders
REVIS Caught In The Rain
SOUNDTRACK OF OUR LIVES Sister Surround
SUM 41 Hell Song
ZWAN Of A Broken Heart

Smooth Jazz

Stan Dunn
MINDI ABAIR Lucy's
GREG ADAMS 'Sup With That

Top Jamz

Davey D
50 CENT Backdown
EMINEM Superman
SMOKE BULGA Smoke Did It



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
ATARIS In This Diary
D4 Get Loose
GODSMACK Straight Out Of Line
INTERPOL PDA
SOUNDTRACK OF OUR LIVES Sister Surround

Active Rock

Steve Young/Kristopher Jones
(HED) PLANET EARTH Blackout
DLEANDER Hands Off The Wheel
STONE SOUR Inhale

Heritage Rock

Steve Young/Kristopher Jones
AUDIOSLAVE Like A Stone
GODSMACK Straight Out Of Line

CHR

Steve Young/Josh Hosler
50 CENT In Da Club
AALIYAH Miss You

Rhythmic CHR

Steve Young/Josh Hosler
BABY I/CLIPSE What Happened To That Boy
FABLOUS Can't Let You Go
NAS I Can
SEAN PAUL Get Busy
WAYNE WONDER No Letting Go

Mainstream AC

Mike Bettelli/Teresa Cook
JOSH GROBAN You're Still You

Dave Wingert Show

Mike Bettelli/Teresa Cook
JOSH GROBAN You're Still You

Mainstream Country

Ray Randall/Hank Aaron
MONTGOMERY GENTRY Speed
RANDY TRAVIS Three Wooden Crosses

New Country

Hank Aaron
MONTGOMERY GENTRY Speed
PHIL VASSAR This Is God

Lia

Ken Moultrie/Hank Aaron
TIM MCGRAW She's My Kind Of Rain

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
CELINE DION I Drove All Night
BON JOVI Misunderstood

US COUNTRY

Penny Mitchell
MONTGOMERY GENTRY Speed
PAM TILLIS So Wrong



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
BOSTON Someone
TOM PETTY Have Love Will Travel

Soft AC

Andy Fuller
CELINE DION I Drove All Night

Bright AC

Jim Hays
JOHN MAYER Why Georgia

Mainstream Country

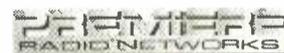
David Felker
RASCAL FLATTS Love You Out Loud

Hot Country

Jim Hays
CHRIS CAGLE What A Beautiful Day
DEANA CARTER There's No Limit

Young & Elder

David Felker
JOHN M. MONTGOMERY Country Thang



After Midnite

JEFF BATES The Love Song
RASCAL FLATTS Love You Out Loud

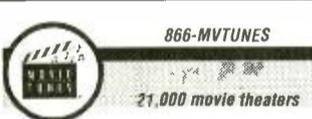


Alternative

Chris Reeves • 402-952-7600
D4 Get Loose
HOT ACTION COP Fever For The Flava
STONE SOUR Inhale

Country

Jim West
BRETT JAMES After All
STEVE WARINER Snowfall On The Sand



WEST

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

MIDWEST

1. VANESSA CARLTON Pretty Baby
2. FAITH HILL Cry
3. TYRESE How You Gonna Act Like That
4. DONNAS Take It Off
5. TIM MCGRAW Tiny Dancer

SOUTHWEST

1. FAITH HILL Cry
2. VANESSA CARLTON Pretty Baby
3. SHANIA TWAIN Up!
4. DONNAS Take It Off
5. TIM MCGRAW Tiny Dancer

NORTHEAST

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

SOUTHEAST

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

72 million households
Tom Calderone
VP/Programming



Plays

50 CENT In Da Club	44
JUSTIN TIMBERLAKE Cry Me A River	44
AVRIL LAVIGNE I'm With You	42
JENNIFER LOPEZ I/LL COOL J All I Have	41
MISSY ELLIOTT I/LUDACRIS Gossip Folks	38
CHRISTINA AGUILERA Beautiful	37
JA RULE I/ASHANTI Mesmerize	36
QUEENS OF THE STONE AGE No One Knows	35
B2K & P. DIDDY Bump, Bump, Bump	33
2 PAC I/NAS Thugz Mansion	33
NAS Made You Look	25
GOOD CHARLOTTE The Anthem	25
T.A.T.U. All The Things She Said	23
SMILE & SOUTHWEST Tell Me	23
FAT JOE I/TONY SUNSHINE All I Need	22
BUSTA RHYMES Make It Clap	20
DMX X Gon' Give It To Ya	19
DONNAS Take It Off	18
MARIAH CAREY Boy (I Need You)	18
ZWAN Honesty	18

Video playlist for the week ending Feb. 3.

2

David Cohn
General Manager



2 PAC I/NAS Thugz Mansion	
50 CENT In Da Club	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
FAT JOE All I Need	
JENNIFER LOPEZ I/LL COOL J All I Have	
DMX X Gon' Give It To Ya	
COLDPLAY Clocks	
DONNAS Take It Off	
FIELD MOB Sick Of Being Lonely	
ROOTS I/MUSIQ Break You Off	
GOOD CHARLOTTE The Anthem	
RED HOT CHILI PEPPERS Can't Stop	
QUEENS OF THE STONE AGE No One Knows	
ALL-AMERICAN REJECTS Swing Swing	
DISTURBED Remember	
EXIES My Goddess	
ZWAN Honesty	
CLIPSE I/FAITH EVANS Ma, I Don't Love Her	
NEW FOUND GLORY Head On Collision	
SEAN PAUL Get Busy	

Video playlist for the week of Feb. 3.

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
10100 Santa Monica Blvd.,
3rd Floor, Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

75 million households
Paul Marszalek
VP/Music Programming



ADDS

COLDFPLAY Clocks	
VIVIAN GREEN Emotional Rollercoaster	

Plays

KID ROCK I/SHERYL CROW Picture	28
DIXIE CHICKS Landslide (Remix)	27
AVRIL LAVIGNE I'm With You	25
PINK Family Portrait	24
FAITH HILL Cry	22
JENNIFER LOPEZ I/LL COOL J All I Have	20
CATHERINE ZETA-JONES And All That Jazz	19
RED HOT CHILI PEPPERS Can't Stop	19
3 DOORS DOWN When I'm Gone	19
MATCHBOX TWENTY Disease	19
JOHN MAYER Your Body Is A Wonderland	19
JUSTIN TIMBERLAKE Cry Me A River	19
CHRISTINA AGUILERA Beautiful	17
BON JOVI Misunderstood	17
MARIAH CAREY Through The Rain	12
NORAH JONES Come Away With Me	10
MOBY In This World	10
AUDIOSLAVE Like A Stone	9
COUNTING CROWS I/V. CARLTON Big Yellow Taxi	9
BRUCE SPRINGSTEEN Lonesome Day	9
AALIYAH I Miss You	8
CRAIG DAVID Hidden Agenda	5
JOHN MAYER Why Georgia	5
TELEPOPMUSIK Breathe	5
INDIA.ARIE Can I Walk With You	4
EVERCLEAR Volvo Driving Soccer Mom	4
VANESSA CARLTON Pretty Baby	3
FROU FROU Breathe In	3
BECK Lost Cause	2
COMMON I/MARY J. BLIGE Come Close	2
MISSY ELLIOTT Work It	2
SEETHER Fine Again	2
STONE SOUR Bother	1

Video airplay for Feb. 10-17.

36 million households
Cindy Mahmoud
VP/Music Programming & Entertainment



VIDEO PLAYLIST

50 CENT Wanksta	
MISSY ELLIOTT I/LUDACRIS Gossip Folks	
DRU HILL I Should Be	
JA RULE I/ASHANTI Mesmerize	
R. KELLY Ignition	
JENNIFER LOPEZ I/LL COOL J All I Have	
FIELD MOB Sick Of Being Lonely	
B2K & P. DIDDY Bump, Bump, Bump	
TYRESE How You Gonna Act Like That	
AALIYAH Miss You	

RAP CITY TOP 10

50 CENT In Da Club	
FIELD MOB Sick Of Being Lonely	
JA RULE I/ASHANTI Mesmerize	
DMX X Gon' Give It To Ya	
JAY-Z Excuse Me Miss	
BABY AKA #1 STUNNA I/CLIPSE What Happened...	
2 PAC I/NAS Thugz Mansion	
FAT JOE I/TONY SUNSHINE All I Need	
KILLER MIKE I/BIG BDI & SLEEPY BROWN A.D.I.D.A.S.	
EVE Satisfaction	

Video playlist for the week ending Feb. 16.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS
No New Video Adds

TOP 20

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

HEAVY

ALAN JACKSON That'd Be Alright	
BLAKE SHELTON The Baby	
DIXIE CHICKS Travelin' Soldier	
FAITH HILL When The Lights Go Down	
MARK WILLS Nineteen Somethin'	
TERRI CLARK I Just Wanna Be Mad	
TIM MCGRAW She's My Kind Of Rain	
VINCE GILL Next Big Thing	

HOT SHOTS

JOHNNY CASH Hurt	
KEITH URBAN Raining On Sunday	
KENNY CHESNEY Big Star	
KID ROCK I/SHERYL CROW Picture	
SHANIA TWAIN Up!	

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

Information current as of Feb. 11.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS
No New Video Adds

TOP 10

SHANIA TWAIN Up!	
BLAKE SHELTON The Baby	
MARK WILLS Nineteen Somethin'	
DIXIE CHICKS Travelin' Soldier	
FAITH HILL When The Lights Go Down	
TERRI CLARK I Just Wanna Be Mad	
KEITH URBAN Raining On Sunday	
MARTINA MCBRIDE Concrete Angel	
TRACE ADKINS Chrome	
KENNY CHESNEY Big Star	

Information current as of Feb. 11.

TELEVISION

TOP TEN SHOWS
Total Audience (105.5 million households)

Rank	Show	February 3-9
1	20/20 Special (Michael Jackson)	1 20/20 Special (Michael Jackson)
2	CSI	2 CSI
3	Friends	3 Friends
4	Primetime Thursday	4 Primetime Thursday
5	Friends (8:30pm)	5 E.R.
6	E.R.	6 Friends (8:30pm)
7	Joe Millionaire	7 Joe Millionaire
8	Everybody Loves Raymond	8 American Idol (Tuesday)
9	American Idol (Tuesday)	9 American Idol (Wednesday)
10	American Idol (Wednesday)	10 The Bachelorette

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 2/14

- David Gray, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Lou Reed, *Late Show With David Letterman* (CBS, check local listings for time).
- Tori Amos, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Ashanti and D4, *Last Call With Carson Daly* (NBC, check local listings for time).
- Jeffrey Osborne, *The Wayne Brady Show* (check local listings for time and channel).

Saturday, 2/15

- Beck, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- Fabulous, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 2/16

- Art Garfunkel joins the cast of NBC's *American Dreams*, and In-

dia. Arie guest-stars as Nina Simone (8pm ET/PT).

Monday, 2/17

- Kathleen Edwards, *Jay Leno*.
- Supergrass, *Craig Kilborn*.
- Vivian Green, *Carson Daly*.

Tuesday, 2/18

- Ben Taylor, *Jay Leno*.
- Jay-Z, *David Letterman*.
- Unwritten Law, *Carson Daly*.

Wednesday, 2/19

- Soundtrack Of Our Lives, *Jay Leno*.
- Supergrass, *Carson Daly*.
- Carnie Wilson, *Wayne Brady*.

Thursday, 2/20

- Paul Weller, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Queens Of The Stone Age, *Craig Kilborn*.
- The Doors, *Carson Daly*.
- Donny Osmond, *Wayne Brady*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS
Feb. 7-9

Title	Distributor	\$ Weekend	\$ To Date
1	<i>How To Lose A Guy In 10 Days</i> (Paramount)*	\$23.77	\$23.77
2	<i>Shanghai Knights</i> (Buena Vista)*	\$19.60	\$19.60
3	<i>Chicago</i> (Miramax)	\$10.78	\$63.80
4	<i>The Recruit</i> (Buena Vista)	\$9.22	\$29.82
5	<i>Final Destination 2</i> (New Line)	\$8.38	\$27.87
6	<i>Deliver Us From Eva</i> (Focus)*	\$6.64	\$6.64
7	<i>Kangaroo Jack</i> (WB)	\$6.10	\$53.03
8	<i>Biker Boyz</i> (DreamWorks)	\$4.23	\$16.01
9	<i>Darkness Falls</i> (Sony)	\$3.82	\$26.80
10	<i>The Lord Of The Rings ...</i> (New Line)	\$3.51	\$320.85

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

COMING ATTRACTIONS: This week's openers include *Daredevil*, starring Ben Affleck and Jennifer Garner. Look sharp for recording act Coolio in a supporting role. The film's Wind-up soundtrack sports Fuel's "Won't Back Down," The Calling's "For You," Saliva's "Bleed for Me," Seether's "Hang On," Nickelback's "Learn the Hard Way," Drowning Pool's "Rob Zombie's "The Man Without Fear," Moby's "Evening Rain," Chevelle's "Until You're Reformed," Hoobastank's "Right Before Your Eyes" and Nappy Roots' "Right Now," featur-

ing Marcos Curiel of P.O.D. The ST also contains two tunes by Evanescence — "Bring Me to Life" and "My Immortal" — and songs by Palo Alto, BoySetsFire, Autopilot Off, Finger Eleven, Endo and 12 Stones.

Also opening this week is *The Jungle Book 2*, an animated feature in which recording artist Phil Collins lends his voice to the character Lucky The Vulture. The film's Disney soundtrack includes "I Wan'na Be Like You (The Monkey Song)," which showcases a performance by Smash Mouth.

— Julie Gidlow



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A Perry Capital Corporation

Earnings

Continued from Page 1

company provides to XM.

Radio One's 2002 BCF increased 23%, to \$151.4 million, while EBITDA increased 22%, to \$139 million. Net income before the above-mentioned adjustments improved from a loss of \$55.2 million (55 cents) to a profit of \$7.1 million (36 cents), but the accounting charge drove the company's year-end bottom-line result to a loss of \$13.1 million (13 cents).

Responding to investor concerns about new Urban stations entering some of the markets where his company's Urban properties operate, Radio One CEO Alfred Liggins said that while there has been added competition in some areas, Radio One can take the pressure.

"While we would agree that the competition has increased over the last five years, we would strongly disagree that this will derail our growth process," he said. "We currently have competition in all but five of our 22 markets. We've had competition in these markets for quite some time now."

He added that while big players like Clear Channel, Infinity and Cox are mounting these challenges, Radio One can still compete. "We think that we're doing a pretty good job against these big companies with lots of resources," he said, adding that Radio One doesn't overreact when challenged.

"We are prudent in the way we manage our business," he said. "We do not believe you can spend your competition out of existence, so you will not see us have an irrational promotional response to competition, because we don't believe that ultimately gets you home. What ultimately gets you home is having a good product on the air and compelling programming that people like better."

"Radio One is able to withstand the competitive pressures and win the Urban battles because our competitors are not pure-play Urban operators. They will have to deploy resources to other formats and target demographics, allowing us to build Urban market share. They'd have to walk away from the 75% of the U.S. population that is not black or Hispanic to ultimately win the competitive battle with us."

• Entercom's 37-cent-per-share Q4 income exceeded Thomson First Call analyst estimates by 4 cents, as the company earned \$18.8 million, up from \$5.6 million in Q4 2001. Revenue rose 22%, to \$101.9 million, and BCF climbed 31%, to \$46.5 million.

On a same-station basis, revenue was up 13% and BCF grew 17%. ATCF improved 33%, to a record \$32.1 million (64 cents), and FCF increased 48%, to \$31.5 million.

While 2002 income before accounting changes was \$55.8 million, the effects of a \$138.9 million charge tied to the change resulted in an \$83.1 million loss for the year. Still, 2002 net

revenue improved 18%, to \$391.3 million; BCF increased 26%, to \$165.3 million; ATCF climbed 14%, to \$107.6 million (\$2.20); and FCF rose 41%, to \$105.4 million.

During a Monday-morning conference call with investors, Entercom CEO David Field said that, despite some rumors, Entercom's Northwest U.S. stations weren't responsible for the impressive Q4 growth.

"There has been some speculation that our performance has been fueled by resurgences in the Seattle and Portland, OR markets," he said. "This speculation is invalid."

Field said that while his stations in those markets posted gains during Q4, they continued to trail Entercom's overall market averages. However, he added, "We continue to hope for a belated improvement in the Seattle market as a catalyst for incremental future Entercom growth."

Field had happier news about the Denver stations Entercom recently picked up from Tribune, reporting that the stations continue to perform ahead of schedule. "As we near the one-year anniversary of this acquisition," he said, "we have dramatically improved the competitive position of this cluster. We have substantially enhanced the management team, the brands and the sales and business practices. We anticipate a strong operating performance from Denver in 2003 and 2004."

For Q1, Entercom expects net revenue of \$82 million, BCF of \$30 million and FCF of \$15.5 million; it posted same-station results of \$75.9 million in net revenue and \$27 million in BCF in Q1 2002.

• While Entravision fell short of Street expectations, it atoned by announcing that it's close to a format flip on one of the Los Angeles stations it recently picked up from troubled Big City Radio.

While Entravision's Q4 loss improved from \$21.9 million (24 cents) to \$1.9 million (4 cents), Thomson First Call analysts had expected a per-share loss of 3 cents.

Still, Q4 net revenue increased 17%, to \$62.5 million; EBITDA rose 18%, to \$16.2 million; BCF grew 18%, to \$20.8 million; and FCF expanded from \$1.9 million to \$7.7 million.

The full-year net loss narrowed from \$65.8 million (66 cents) to \$10.6 million (18 cents), with radio-division revenue improving 16%, to \$75.7 million, and radio BCF climbing 11%, to \$25 million. Entravision attributed its Q4 and 2002 revenue gains to growth in its same-station results, which were aided by stronger ad sales and firmer ad rates.

Entravision expects Q1 radio revenue of \$17 million-\$17.4 million, overall revenue of \$54.3 million-\$55.4 million, overall BCF of \$13 million-\$13.8 million and EBITDA of \$8.5 million-\$9.4 million.

As soon as next week, KLYY/Riverside is expected to debut a new Spanish-language format, which Entravision CEO Walter Ulloa said

will skew a little older than the company's recently launched 103.1 Dance simulcast of KDLD & KDLE/L.A. and complement those stations and Entravision's Spanish Contemporary "Super Estrella" 107.1 trimulcast on KSSC, KSSD & KSSE.

Asked if Entravision's foray into English-language radio with the KDLD & KDLE change equals a departure from the company's core mission, Ulloa pointed out that Entravision already has English-language stations that complement its Spanish-language stations in other high-density Hispanic markets.

"When we reach out to the markets with a format, we are talking to the Latino market, whether they speak Spanish or English," he said.

As for whether he'll feel pressure to reformat some stations once the Hispanic Broadcasting/Univision merger is completed, Ulloa said, "We'll reformat stations as we see fit in terms of how the market changes and people's tastes adjust. We don't have any plans to reformat any of our radio stations as a result of that merger being approved."

• Westwood One earned \$34.5 million (32 cents per share) in Q4 2002, compared with \$16.3 million (15 cents) in Q4 2001. Thomson First Call analysts expected an average EPS of 31 cents.

Q4 net revenue rose 10%, to \$149.8 million, and FCF improved 9%, to \$36.4 million (34 cents). Operating cash flow for Q4 rose 15%, to \$59.2 million, mostly due to higher ad revenue.

For the year, WW1's net revenue improved 7%, to \$550.8 million, while net income jumped from \$43.2 million (38 cents) in 2001 to \$109.1 million (\$1). Full-year operating cash flow climbed 15%, to a record \$190.4 million, and FCF increased 14%, to a record \$116.3 million (\$1.07).

Looking ahead, the company said it continues to expect to deliver double-digit growth in FCF per share for 2003 and expects full-year operating cash flow to be \$210 million-\$215 million. For Q1 2003, WW1 predicts revenue growth in the low- to mid-single-digit range, as well as double-digit operating cash flow growth.

• Gaylord's media division turned last year's Q4 loss around as Q4 2002 operating profit for the division, which includes Gaylord's radio stations, was \$169,000, compared to a loss of \$15,000 in Q4 2001. Media revenue from continuing operations climbed 27%, to \$3.2 million, and EBITDA from continuing operations was up from about \$100,000 to about \$300,000.

For the year, media revenue rose 19%, to \$11.2 million, while the operating loss narrowed from \$454,000 to \$193,000. Media EBITDA for 2002 was up 118%, to about \$400,000.

The company as a whole saw its Q4 net loss improve from \$22.7 million (67 cents) to \$2.6 million (8 cents).



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A View From Abroad

An American journalist sees her country from a European perspective

In recent weeks Americans have been made much more aware of what others in the world think of our country, our culture and our role in today's uncertain world. While many in our format report and talk about what leaders and people around the world think and say about us, very few get the opportunity to actually immerse themselves in the news-media culture of another country to get a view of the world from a very different perspective.

Such was the case recently for radio and TV journalist and talk host Francene Cucinello. Currently hosting the evening shift at KTRS/St. Louis, Cucinello last summer applied for and was awarded a fellowship in international journalism sponsored by Germany's Radio in the American Sector Commission. The purpose of the fellowship is to foster a better understanding of Germany and the European Union by exposing American journalists to the politics, economics and social problems of different countries.

Upon her recent return to the U.S., I asked Cucinello if she would share an essay that she composed following her trip that details her experience of several months in the RIAS program, living in Europe and looking at America from abroad.

Living Out A Lifelong Dream

If you questioned the RIAS fellows in our group, I feel certain there would be universal agreement that we all sacrifice a lot for our craft. And for what?

Stress that puts lines on camera-friendly faces, little appreciation, layoffs and all the other negative influences that can drive us to indulge in the alcohol or cigarettes that abuse our broadcast voices.

But that's how this business is, at least most of the time. This year, thanks to RIAS, I evened out the score a bit. For four incredible weeks I got to live in a kind of journalistic Shangri-La, a private little universe inhabited by some of my best, bright-



Francene Cucinello

est and most talented compatriots, who generously provided instant unconditional acceptance and support. RIAS also helped me realize a lifelong dream of extended European travel. Oh, and I learned a lot about Germany too.

Other than on programs about finance, gardening or do-it-yourself renovation, the only time calls are solicited is for contests.

Germany is your crotchety grandfather, who is distrustful of and resistant to change, even when change is desperately and obviously needed. It smirks at the mention of newfangled politics, proposals to restructure the social welfare system — even suggestions to lengthen business hours.

News/Talk Radio's Best Managers

At the upcoming R&R Talk Radio Seminar, Sabo Media CEO **Walter Sabo** will host a candid conversation with a group of GMs considered to be among the best of the best by their staffs and colleagues.



This one will be a guaranteed learning session with five of News and Talk radio's most successful managers, including Scott Herman of WINS/New York, Zemira Jones of WLS/Chicago, Brian Maloney of WRBZ/Raleigh, George Nicholaw of KNX/Los Angeles and Joel Oxley of WTOP-AM & FM/Washington.

TRS 2003 takes place March 6-8 at the Marina Beach Marriott Hotel in Los Angeles. To get the complete agenda and secure online registration, log on to www.radioandrecords.com and click on Conventions/Summits. Or, fill out the registration form you'll find on Page 9 of this issue.

Break through that gruff Grandpa exterior, however, and you find out what's behind those German attitudes. The country's pacifism stems from experiencing war on its home turf and from living with visual reminders of the destruction.

Why is Germany still very much divided? How can some people almost romanticize GDR time? When the Berlin Wall fell, the essentially overnight conversion to capitalism left an older part of the German population defensive and many of the younger, basically raised-in-captivity easterners unsure of their roles in society — more specifically, a Western society.

No Unrestricted Speech

As far as media goes, network infrastructures in Germany are vastly different from those in the States. In terms of television, I've yet to observe a more inefficient and blatantly redundant, albeit somewhat enviable, system.

As for radio, true free speech doesn't yet exist, politics has a stran-

glehold on content, and opinion-based Talk radio is greatly filtered. Still, in terms of journalistic resources and workload philosophy, I was jealous.

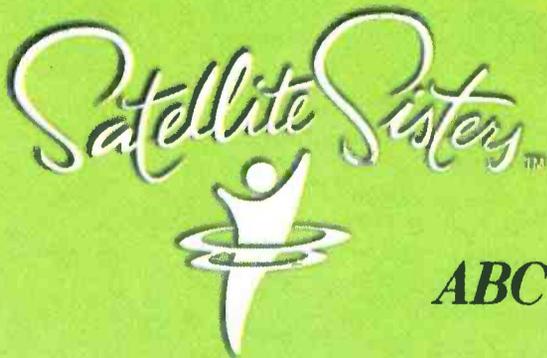
Unlike the American system, where public stations must beg for money during pledge drives, German public radio and television stations are rolling in dough. It's the privately owned stations, first allowed by government in 1984, that teeter on the edge of financial crisis.

Public stations don't just get direct financial support from the German government, but from countrywide license fees as well. Every German who owns a radio or television set, regardless of what they listen to or watch, or even whether they actually do listen and watch, must pay monthly fees, which the public stations share.

Another huge difference is the lack of commercial advertising. Public radio stations air no commercials at all. Spots are subject to government limitations at the private radio stations,

Continued on Page 22

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Rush - **WHAS** - **4.1** share
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Men 25-54 **3.8** share

York, PA **WSBA**
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San Antonio **KENS**
Men 25-54 **0.9** ⇨ **1.5**

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A View From Abroad

Continued from Page 20

which can air only about 20 minutes of commercials per 24-hour broadcast day.

Morning radio is the most-listened to daypart and includes all the typical service elements — traffic, weather, news. While many listeners are in their cars, many Germans don't commute by driving. But that isn't a problem, because radio doesn't compete with morning television. Germans don't typically "listen" to television or keep it on in the background while going through their morning routines. When Germans watch TV, they sit, focus and concentrate.

No American-Style Talk Radio

In terms of content, politics dominates German broadcasting. Remember, Germany's Bundestag includes five majority parties and 299 constituencies. Everyone has a dog in the race. Crime, health and consumer reporting are simply considered less important.

Deutschland Radio, modeled after the BBC, is 95% informational. However, most other public stations offer a mix of information and music. Even on stations touted to be informational or "talk" stations, music takes up 60%-70% of the airtime. During one show I observed at Berlin's 88.8 FM, a semi-hard news interview conducted by the show host was broken in half by two pop songs!

Talk radio as we know it doesn't exist in Germany. This is unfortunate, because Germany's full potential for progress and unification will be stifled unless citizens share their opinions and stand up for what they believe in. Station executives say that they can't air topical listener call-in Talk because they can't risk offending the government or public by letting a caller with dissenting or fanatical opinions on the air.

They say Communists and Nazis

are still around in numbers greater than anyone wants to admit. If topics are debated, it's done with experts representing the conflicting sides. Hosts are more moderators than facilitators or instigators. Other than on programs about finance, gardening or do-it-yourself renovation, the only time calls are solicited is for contests.

Talk radio as we know it doesn't exist in Germany. This is unfortunate, because Germany's full potential for progress and unification will be stifled unless citizens share their opinions and stand up for what they believe in.

But who knows if Germans would participate in comment-driven Talk. Germans have a post-war obsession with privacy, and they are also hyperconcerned with racism and violence and how the rest of the world perceives them. While I traded thoughts with many, many new friends, I can't see the average German voicing his personal views over the airwaves — especially if they aren't mainstream.

A Lifetime Gig

Overall, the most impressive station I discovered was SFB's Radio Multikulti. The Berlin-based station mixes solid, interesting investigative reporting from around the globe with foreign-language programming and world music, often performed in the studios and broadcast live.

But it was the staffing and abundance of resources that really made me salivate. Powerhouse network ARD comprises 56 stations that are served by 100 foreign correspondents in 30 countries and nearly 600 reporters and editors, some who also function as radio show hosts and television contributors.

How is job security with so many correspondents and news services to pull from? Fabulous! At public radio and television stations, most commentators are there for life. Public stations can't fire employees. This is one reason Germany's unemployment rate is so high.

It's also a reason public stations and public companies must be very, very selective in the hiring process, because, except in extremely rare cases, employees simply can't be given the boot. And dismissing an employee is nearly as difficult at private stations. Hearing this, many in my RIAS group sighed longingly. Most of us have grown used to the feeling that we can be easily replaced before lunch.

To get around employment constraints, many German radio and television stations hire freelancers, because they can be let go. Nonetheless, even that doesn't happen very often. I called them "permalancers," because they have permanent, regular schedules, have been with their stations for years, and many get at least some paid vacation time and are covered by the stations' health and pension plans.

But there is a downside: The German government limits the number of hours freelancers can work for any

What Is RIAS?

RIAS is the acronym for Radio in the American Sector, an institution that was developed in divided Germany after World War II. RIAS was known as the "free voice for a free world" and was the first, and for many years only, network to broadcast free and fair informational journalism throughout Germany, including the former East Germany. RIAS, like NBC, had a full orchestra and built a tremendous reputation for airing groundbreaking entertainment programming.

The RIAS Berlin Commission is a bi-national nonprofit organization formed in 1992 by the governments of Germany and the United States. Its goal is to promote mutual understanding of politics, economics and the media. Each year the highly selective program awards approximately 30 American and German broadcast journalists fellowships for transatlantic exchange programs. The program is co-sponsored by the Radio and Television News Director's Foundation.

one station. Therefore, most producers work just three days a week. For a host, that means that two days a week an entirely different producer does the show.

Not only that, but many anchors and radio show hosts only work two weeks a month, switching off with other anchors and hosts. No one worries that such rotations or disappearances will wreak havoc with audience loyalty or program continuity. That's probably a good thing, because German journalists get five weeks' vacation. And French journalists — it's difficult to even write this — get a whopping nine weeks off annually.

A Distinctly Different Work Ethic

The station where I worked prior to going to Germany aired a morning show that had three hosts along with a board op and a call screener who both also served as the show's producers. For two years I produced my own shows. I did have a guest booker, but I shared her with four other hosts.

I normally arrived at work three hours before my show to read scads

of newspapers, pull and research topics and prep for guest interviews. In addition to doing my show, I produced the midday show.

At a typical German radio morning show there is one host, three or four producers, a board operator and a call screener. Afternoon and evening shows normally have two producers on top of the technical staff. And don't forget that "Talk" stations play music. Shows don't have to be nearly as compelling as American talk shows. Hosts don't even have to get the phones ringing.

Not everything is different. There are positive similarities: smart, caring, connected people filling broadcast organizations; fierce camaraderie among colleagues; the satisfaction derived from a show well done. There was also studio swearing, frustrating technical failures, bosses who could barely choke out even a well-deserved compliment and familiar refrains about the bad economy and tight budgets.

In the end, forget "greener on the other side." The grass is brown everywhere. German radio and television stations just have more gardeners.

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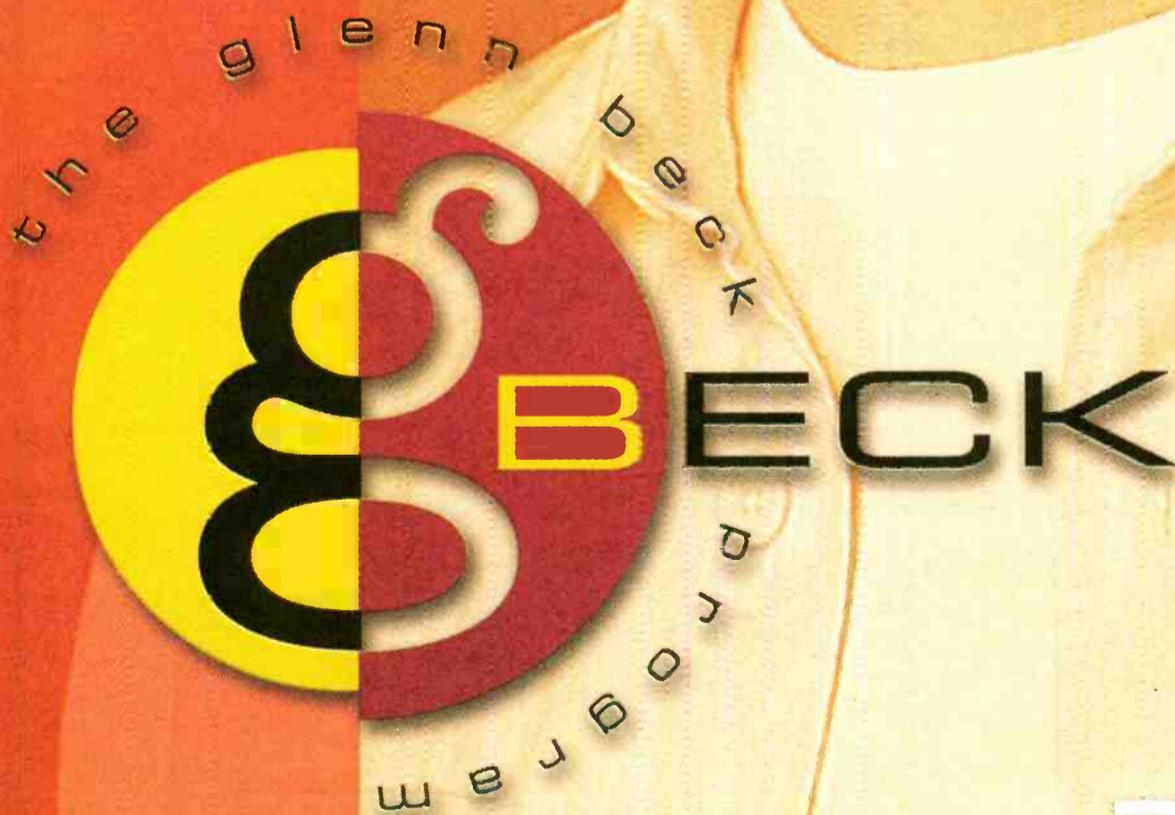
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New Fly Jock In The Ointment

K KBT/Los Angeles morning talent **Steve Harvey** is spreading the love to Texas. Harvey has landed his first affiliate, and it's Radio One sister **KBFB (97.9 The Beat)/Dallas**, where he debuts Feb. 17. What does that involve? How about a six-hour daily airshift, plus a biweekly plane ride to Dallas so he can do his show live from the station. Harvey will now start his day at 4am PT with two hours of show just for Dallas. The next two hours will be heard in both markets, and when he signs off in Dallas at 8am PT, he'll do a final two hours just for L.A. Harvey will also add Radio One's **KBXX/Houston** as an affiliate sometime in March. The Beat has been without a live morning show since the station pulled the plug on the syndicated *Russ Parr Show* Jan. 1.

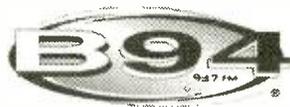


Early bird gets affiliates

Cumulus '80s station **WRQQ/Nashville** recently received national attention when morning guy **J.T. Daniels** literally took caller No. 9 to fill his vacant co-host position. "**Caroline Rhea** was in town for a comedy club appearance, and J.T. had her on his show," says WRQQ PD **Scott Chase**. "He explained the idea to her, and she loved it." A few days later, Daniels called in to Rhea's syndicated TV talk show to discuss the promotion and gave out WRQQ's request line — on national TV. Calls soon poured in from across the country and Canada from folks interested in the gig. On the morning of Feb. 4 Daniels decided it was time to give away the gig. Caller No. 9 was a local winner: personal trainer **Nicole Beam**.

What a busy week for **WBZZ/Pittsburgh**. At press time longtime morning show leader **John Kline** was off the air following the expiration of his current deal. "We are in negotiations with John," said Infinity/Pittsburgh VP/Programming **Keith Clark**. "I'll announce the result when there's something to announce." Meanwhile, the station unveiled a new slogan Monday after 22 years of calling itself "B94." Word had leaked out Feb. 7 that Infinity had registered the Internet domain www.937wildfm.com, sparking industrywide speculation that WBZZ would adopt the new nickname. Clark further stirred the pot by commenting to **ST**, "2003 is going to be a wild ride here in Pittsburgh — buckle up!" However, the station opted to call itself "93.7 BZZ." "Speculation is fun

— but silly," said Clark. "I guess that's what makes it fun." A visit to www.937wildfm.com now directs visitors to the Infinity Promotion Group of Pittsburgh.



Old and faded, new and shiny

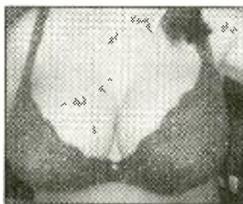


all of today's NEW music

After less than a week on the air, **KCXX/Riverside's** new morning team is already one guy short. PD **Kelly Cluque** reveals to **ST** that the station has been unable to reach co-host **Vinnie Krakhorn** since last week, and it's now assumed he's blown whatever chance he had to remain with the station. Instead, a "cast of characters" will be developed around remaining host **Todd Kelly**, Cluque says.

Craig Hunt exits **WSTR/Atlanta** after 10 years in afternoons. He's replaced by the newly teamed **Ray Mariner**, a radio and record vet, and **Cindy Simmons**, who comes from the morning show at **WQZQ/Nashville**.

A Balcony You Could Do Shakespeare From



Just your average contestant.

The twisted promotional geniuses at **WIYY (98 Rock)/Baltimore** proudly present their third-annual Karats for Kleavage promotion. What's it involve? Women send pictures of their racks to morning guys **Kirk, Mark & Lopez** to post on the station's website, www.98online.com. The winning rack will then be fitted with a \$1,000 diamond pendant. The four runners-up will each receive, um, the "booby prize" — a gold chain.

The Coldest Place in North America experienced an unwelcome heat wave on Feb. 9 when a fire broke out on top of New Hampshire's Mt. Washington, destroying generators and knocking Citadel's **WHOM/Portland, ME** and **WPKQ/North Conway, NH** off the air. **WHOM** PD **Tim Moore** tells **ST**, "It's two degrees up there right now, and winds usually

R&R Timeline

1 YEAR AGO

- R&R appoints **Joe Rakauskas** CFO.
- **Susan Groves** named PD at **WRAX/Birmingham**.

5 YEARS AGO

- **Joey Arbagey** officially takes PD duties at **KMEL/San Francisco**.
- **Allan Fee** promoted to OM for **KPNT/St. Louis** as **Mike Richter** rises to **WVRV/St. Louis** PD.
- **Barry Pinlac** and **Sherri Trahan** tapped as VPs/Promotion for **Sire Records Group**.
- **MCA** ups **Benny Pough** to VP/Promotion, R&B Music.
- **Steve Williams** wins **KSSJ/Sacramento** PD post.



Steve Williams

10 YEARS AGO

- **Evergreen Media** buys **KLOL & KTRH/Houston** from **Rusk Corp.** for \$51 million.
- **Jeff McClusky & Associates** opens a **Nashville** office; former **RCA/Nashville** VP/Promotion **Eddie Mascolo** to head office as Sr. VP.

15 YEARS AGO

- **David Gingold** elected President of **New Barnstable Corp.**
- **ABC Radio Networks** breaks off contract-renewal talks with **American Top 40** host **Casey Kasem**.
- **WRKO/Boston** VP/GM **Dan Griffin** assumes additional duties at **WROR**; **WROR** PD **Lorna Ozmon** named Station Manager.
- **David Pearlman** named VP/GM of **WMAQ/Chicago**.



David Pearlman

20 YEARS AGO

- **Bob Hatrik** returns to consult **Doubleday's** seven AOR outlets as VP/Programming.
- **Jonathon Brandmeier's** early exit from **KZZP/Phoenix** to join **WLUP/Chicago** creates controversy back in **Phoenix**.

25 YEARS AGO

- The **FCC** proposes a requirement that all parties involved in taped interstate telephone conversations must consent to the recording.

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run between 60 and 80 miles per hour. There'll be snow on the mountain until June." WHOM usually has the largest signal coverage of any station in North America: The station can be heard in five states and parts of Quebec. As an interim solution, WHOM has borrowed the transmitter of Alternative sister **WCYI/Portland, ME**, which breaks its simulcast of WCYY/Portland, ME.

WCKG/Chicago afternoon driver **Steve Dahl** on Feb. 21 celebrates his 25th year on local radio by doing his show from the Museum of Broadcast Communications. Dahl made his debut on Chicago radio on Feb. 23, 1978 when *The Steve Dahl Rude Awakening* morning show aired for the very first time on the former WDAI.

Dallas radio legend **Michael Spears** will undergo cancer surgery on Monday. Spears would love to hear from his friends, so e-mail your best wishes to waddaguy@evl.net.

Hunka Hunka Burnin' Love

Forget all the usual cliché Valentine's Day gifts: **WKZL/Greensboro** is auctioning off a real live fireman on eBay (it's item no. 2157860517). "We're giving the ladies a chance to bid on a Fireman Fantasy date with a real Greensboro fireman," says WKZL PD Jeff McHugh. **Frank Peacock** is described as being "real hot, six-feet tall, with sandy hair and hazel eyes." McHugh adds, "The winner even gets to choose what he wears on the date: a suit and tie or the ever-sexy fireman's uniform." All proceeds will benefit the North Carolina Jaycees Burn Center.



Please, no hose jokes.

Roger Lodge, host of TV's *Blind Date*, signs on for mornings at Sporting News Radio's KMPC/Los Angeles, which is now calling itself "1540 The Ticket."

On Feb. 4 WRMF/West Palm Beach morning hosts **Russ Morley** and **Jennifer Ross** must have done something bad. Both were conspicuously M.I.A. the next morning while pre-recorded apologies from GM **Chet Tart** aired all day. After unsuccessful attempts to reach both Tart and Morley, who is also the station's PD, an alert WRMF listener came to our rescue: "Russ and Jennifer had a guest who brought in some



Why are these people dizzy?

chocolate martinis. They both had a sip to sample it, but then they had another and another, and, eventually, they got a bit sloshed. After the show, the GM told them that drinking alcoholic beverages at work was prohibited. So, they got their wrists slapped with a one-day suspension."

Louis Boccardi has led Associated Press worldwide operations for 18 years — half of his career. Now, he's decided to retire as AP President/CEO and will depart in late summer or early fall. It's widely believed that Boccardi's successor will be **Jim Williams**, an AP veteran who currently serves as the company's VP/Director of Broadcast Services. Burl Osborne, publisher emeritus of *The Dallas Morning News* and AP Chairman, says the board's executive committee will make an announcement on a transition at a later date.

PD's U-Haul Seen About Town

- PD **Mark Jackson** exits Infinity's KTFM/San Antonio. For now, KRBV/Dallas OM/PD **John Cook** will oversee KTFM's programming. Jackson can be reached at 210-415-6802 or at smjmtj@aol.com.

- **Tony Banks** becomes PD of NextMedia's WERO/Greenville, NC, replacing Gary Blake. Banks most recently programmed Clear Channel's WMGE/Miami.

- Longtime PD **Bill Stedman** resigns from Infinity's Oldies WOMC/Detroit.

- **Jeff Scott** (ex-WEZB/New Orleans, WQXS/Boston) is the new PD of CHR/Pop WSTO/Evansville, IN. He replaces the exiting Dr. Dave Michaels. The good doctor can be reached at 812-867-7880 or at radiodj@att.net.

- Former KWID/Las Vegas MD **Pablo Sato** is the new MD at XHTZ/San Diego.

- KCHZ/Kansas City Promotions Director **Eric Tadda** adds Asst. PD duties while afternoon driver **Jacqui Lucky** adds MD stripes.

- PD **Kyle Kimball** exits WDBR/Springfield, IL. Morning dude **Dave Daniels** is now interim PD.

Morning co-host **Charlee Simons** exits Clear Channel Hot AC KALZ/Fresno. Why? He tells the *Fresno Bee*, "I was fired for giving away tickets to my own comedy group's

ST SHOT O' THE WEEK



A COKE AND A SMILE That's *Goo Goo Dolls* vocalist **John Rzezniak** (l) caught mugging with Premiere VP/Affiliate Relations **Alissa Pollack** (c) and Premiere Regional Director/Affiliate Relations **Kieran Roche** at the recent American Music Awards.

show." Simons is a member of an improv comedy troupe and reportedly benefited from the show's ticket sales. **Laurie West** will do the KALZ show solo for now.

Former R&R Sales Animal **Missy Haffley** joins Entravision's new Dance simulcast KDLD & KDLE/Los Angeles as an AE.

WNEW Armchair Quarterback Club

Has this dead horse been flogged enough yet? Hell, no! We keep getting your WNEW format guesses, so we're going to take that as a sign of love and support. Here are two more to ponder:

- "Forget about Top 40 radio, how about 'Top 1' radio — a great new format that plays only the No. 1 single all day, every day, until that record is replaced on the charts! Imagining? I'd favor monkey sounds as station sweepers." — **Alex Cortright**, PD, WRNR/Baltimore



Mark Edwards

- "You know when you get into a New York taxi and you're greeted by some of New York's biggest B-list stars saying things like 'Buckle up!' in an extremely muffled voice? You gather up all of those messages from over the years, loop them, and poof! You've got a format!" — **Mark Edwards**, PD, KOSI/Denver

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When Stars Go Solo

Promo execs on building new careers for established artists

The past year or so has seen many artists leave the relatively safe confines of their respective groups to successfully venture out on their own. Justin Timberlake took a bold step outside of the established boy-band blueprint with his highly anticipated solo album. Kelly Rowland, likewise, looked outside of Destiny's Child and found fortune with a Nelly duet. Nickelback's Chad Kroeger and Saliva's Josey Scott scored a major hit outside of their bands with "Hero."

Then there are the side projects that aren't really side projects. Former Smashing Pumpkins singer Billy Corgan debuted his new project, Zwan; Slipknot vocalist Corey Taylor literally unmasked himself with Stone Sour; and Audioslave merged the music of Rage Against The Machine and Soundgarden and blew up into a new supergroup.

Jive Talkin'

Jive VP/Rhythm Crossover Promotion **John Strazza** says that preconceived notions about stars need to be overcome when setting up solo outings. "The unfortunate thing you deal with is what comes along with the solo artist from where they've been," he says. "But you also have to treat that artist as a new artist, because, for the most part, they don't take the same musical direction as their band."

For Strazza and Jive, setting up Timberlake's solo record required people to check their 'N Sync at the door. "I feel like Justin was trying to take his solo career to a place he wanted to go, with producers, writing and personal experiences that didn't include the other four guys of the group," Strazza says. "It was his own dream and aspiration to write,



John Strazza

produce and put a solo record out.

"That's what you get a lot of times from these guys — what the direction is in their head. In a group, one guy might like rock music while another might like hip-hop. Nick Carter is another one, where he went solo from The Backstreet Boys. His direction on his album is not similar to what you get when you listen to a Backstreet album or catalog."

Strazza notes that solo acts can't play the same ol' song if both the artist and the label want to go to the dance. "You run the risk of being categorized as making a solo album of the same music you're going to make with the group," he says. "When you come out with something different, it's a lot of work to show people that there is individualism."

Miller Time

Elektra VP/Radio, New Media Promotion **Lisa Michelson-Sonkin** faced a much different challenge with Rhett Miller, frontman for alt country act The Old 97's. Rather than building a project out of a massive boy-band fan base, she had to get her artist out of a rather well-defined niche.

"To expand Rhett's career, we

"You have to treat solo artists as new artists, because, for the most part, they don't take the same musical direction as their band."

John Strazza

knew we had to extend his reputation beyond the alt country niche," she says. "That was our issue with The Old 97's. They were locked in this genre, and many people would not accept them as anything else."

"Because of that, taking Rhett solo was definitely the next move. The music on *The Instigator* was the perfect setup tool for this next step. It's a beautiful blend of pop and rock with moments that remind the listener of his roots. The album certainly breaks him from the confines of alt country without alienating his fan base."

Still, many wondered if the 97's' number was up. "The Old 97's, over a span of three releases on Elektra, made many friends at radio," Michelson-Sonkin explains. "When Rhett's solo project was announced, we were confronted with many questions about the band's fate."

"Make no mistake: The Old 97's are still very much together. It was just time for a few of the guys to take a break from the grind of being on the road. Once we made that clear to radio, the advantages came shining through."

Sound Departure

"Rhett, along with producer Jon Brion, made a fantastic record," Michelson-Sonkin continues. "Rhett is an extremely dynamic solo performer. Everyone who has ever seen the 97's knows that they rock. However, seeing Rhett solo was all the

evidence radio needed to justify his solo effort.

"Thanks to John Schoenberger and R&R, we were able to showcase Rhett at an intimate acoustic performance at the Triple A Summit last August. He played to a packed room at 1am, and radio still hasn't forgotten that performance."

Picking the right lead single, "Come Around," also helped distance Miller from his past. "Some programmers felt a ballad was a mistake, but we knew the hook was big," Michelson-Sonkin says. "We also knew that we needed a departure from the sound we had relied on with the 97's. None of the responses we received from radio were surprises to us."

"The biggest hurdle we had to overcome were the mountain of high-profile releases waiting on the desks of radio programmers. The Elektra team made a few decisions that were key to getting the record where it is today. The first was to be patient. The second was to trust our friends at radio who said, 'We love this record, we love Rhett, we will get to it.' And they did."

"It's also extremely important for me to make a special note of the radio stations that have been there from the start. Their commitment has been a major factor in the success that is coming to this single. Now, six months later, 'Come Around' is a top 10 Triple A single that's calling out and getting phones. We also have the momentum from back-to-back tours and a great Borders in-store tour layered in by the Elektra sales department."

A New Machine

The conflation of Soundgarden and Rage Against The Machine into Audioslave was a blessing for Epic VP/Rock Promotion, East Coast **Cheryl Valentine**, she says. But Epic had to deal with early leaks of the record well before it was completed, and Audioslave's cancellation of their Ozzfest appearances was another



Cheryl Valentine

small setback.

"The leaks of the demos were both good and bad; it just depended on who got a hold of them," Valentine says. "That was months before we had a single and a full record done, but the people who got the demos and were able to understand where it could grow from there were avid fans for months and led the way on powering 'Cochise' immediately."

The pairing of former Soundgarden singer Chris Cornell with Rage Against The Machine was difficult for anyone to predict. "It was hard to imagine what it was going to become," Valentine says. "There was no way Chris Cornell was going to

become [former RATM singer] Zack de la Rocha, but once you heard it, it made 100% complete sense."

Expectations were both high and varied. "Some people expected it to be blasting metal music — way more like the super-heavy Rage," Valentine says. "While Audioslave totally rock out, I think some people expected even more Tom Morello noodling."

"The leaks of the Audioslave demos were both good and bad; it just depended on who got a hold of them."

Cheryl Valentine

"But this fully lived up to all of our expectations. We were No. 1 at Active Rock with 'Cochise,' and this new song, 'Like a Stone,' is raising its hand really quickly."

The key with Audioslave was educating both programmers and listeners about the group via lead single "Cochise." "We did an interview disc, as well as an on-air record-release party kind of thing, where the band was interviewed, took calls and played tracks from the album," Valentine says. "At the very beginning we did snippets of 'Cochise' along with one-sheets with Tom Morello describing the songs."

"Some stations, like 93X [KXXR] in Minneapolis, did amazing setups on the record. They'd play a snippet of RATM followed by a Soundgarden snippet, then they'd go into a snippet of Audioslave."

"Having the song come out of the gate, busting at all the video outlets, as well as at radio, and then having had that education process, in one fell swoop we were able to make the connection a little bigger. But I do think it took almost the life of the song to get that connection made."



Lisa Michelson-Sonkin

VALENTINE'S DAY MASSACRE Brokenhearted on Valentine's Day? Sickened by smooching couples? Consider the whole holiday a Hallmark conspiracy? Verve Music Group feels your pain with *When Love Goes Wrong: Songs for the Brokenhearted*, a 15-track compilation of depressing songs from artists like Ella Fitzgerald, Billie Holiday, Chet Baker and more. Chuck the chocolates and spin this disc.



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THE INDUSTRY'S NO. 1 RETAIL CHART February 14, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	806,358	—
1	2	DIXIE CHICKS	Home	Monument/Columbia	108,391	+7%
6	3	KID ROCK	Cocky	Atlantic	101,308	+40%
3	4	NORAH JONES	Come Away With Me	Blue Note/Virgin	97,759	+2%
5	5	AVRIL LAVIGNE	Let Go	Arista	79,698	+3%
4	6	SOUNDTRACK	Chicago	Epic	78,859	-5%
7	7	JENNIFER LOPEZ	This Is Me Then	Epic	78,797	+10%
—	8	BLAKE SHELTON	Dreamer	Warner Bros.	73,794	—
8	9	MISSY ELLIOTT	Under Construction	Gold Mind/Elektra/EEG	69,327	+8%
—	10	LL COOL J	10	Def Jam/IDJMG	68,014	—
—	11	SOUNDTRACK	Daredevil	Wind-up	61,095	—
9	12	SHANIA TWAIN	Up	Mercury/IDJMG	53,450	-15%
13	13	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	52,926	+10%
12	14	NELLY	Nellyville	Fo' Reel/Universal	51,759	+6%
—	15	ALABAMA	In The Mood: The Love Songs	RCA	49,861	—
17	16	EMINEM	Eminem Show	Aftermath/Interscope	46,977	+12%
10	17	SOUNDTRACK	8 Mile	Shady/Interscope	44,917	-12%
32	18	TYRESE	I Wanna Go There	J	44,907	+68%
11	19	JA RULE	Last Temptation	Murder, Inc./IDJMG	43,628	-12%
2	20	ZWAN	Mary Star Of The Sea	Reprise	43,074	-56%
14	21	AALIYAH	I Care 4 You	Blackground/Universal	42,821	-11%
16	22	CHRISTINA AGUILERA	Stripped	RCA	42,071	-2%
—	23	LIONEL RICHIE	The Definitive Collection	UTV	41,671	—
18	24	JUSTIN TIMBERLAKE	Justified	Jive	41,459	0%
—	25	ALL AMERICAN REJECTS	The All American Rejects	DreamWorks	40,925	—
19	26	COLDPLAY	Rush Of Blood To The Head	Capitol	40,093	+1%
23	27	T.A.T.U.	200 Km/H In The Wrong Way	Interscope	39,760	+30%
15	28	JOHN MAYER	Room For Squares	Aware/Columbia	39,312	-11%
29	29	AUDIOSLAVE	Audioslave	Epic/Interscope	36,700	+31%
20	30	ROD STEWART	Great American Songbook	J	36,405	+14%
24	31	JOSH GROBAN	Josh Groban	143/Reprise	34,217	+13%
30	32	3 DOORS DOWN	Away From The Sun	Universal	34,043	+22%
43	33	SEAN PAUL	Dutty Rock	VPI/Atlantic	32,962	+58%
25	34	SANTANA	Shaman	Arista	32,837	+9%
21	35	2PAC	Better Dayz	Amaru/The Row/Interscope	32,526	+2%
22	36	NAS	God's Son	Columbia	31,870	+4%
31	37	B2K	Pandemonium	Epic	31,131	+15%
28	38	ROLLING STONES	Forty Licks	Virgin	30,816	+10%
34	39	TIM MCGRAW	Tim McGraw & The Dancehall	Curb	29,610	+14%
33	40	PINK	M!Ssundaztood	Arista	28,694	+9%
27	41	VARIOUS	Now 11	UTV	28,495	0%
26	42	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	28,067	-2%
36	43	JAY-Z	Blueprint Vol.2: The Gift	Roc-A-Fella/IDJMG	27,800	+8%
37	44	CHEVELLE	Wonder What's Next	Epic	27,209	+14%
38	45	SIMPLE PLAN	No Pads No Helmets...Just Balls	Lava/Atlantic	26,201	+11%
39	46	ELTON JOHN	Greatest Hits 1970-2002	UTV	24,258	+4%
35	47	ELVIS PRESLEY	30 #1 Hits	RCA	23,469	-9%
40	48	FAITH HILL	Cry	Warner Bros.	23,371	+2%
—	49	VARIOUS	Wow Hits 2003	Sparrow	22,602	—
44	50	TOBY KEITH	Unleashed	Dreamworks	21,745	+8%

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ON ALBUMS

50 Cent Pays Retail's Rent

There's been a big change on the Top 50 sales chart, thanks to 50 Cent.

Retail, which has been waiting for a bona fide blockbuster since last May, when *The Eminem Show* sold 1.4 million units



50 Cent Vibe

in its first full week, finally has its prayers answered by the Eminem/Dr. Dre protege. The controversial rapper's Shady/Aftermath/Interscope album flew out of stores faster than the money's flying out of your stock portfolio, selling a resounding 806,000 in the four days between its release last Thursday (2/6) and the closing of the chart. That total compares favorably to *The Eminem Show's* 311,000 in its first two days on sale, when it set the precedent for pushed-forward release dates.

While the carryover isn't as pronounced as it has been for previous blockbuster weeks, 30 of the top 50 albums show sales increases, including Monument/Columbia's Dixie Chicks, whose *Home* gains 7% despite being unseated from the top spot by the unchivalrous 50 Cent, and Lava/Atlantic's Kid Rock, who climbs on ex-girlfriend Sheryl Crow's Harley and zooms to No. 3 on a whopping 40% increase.

Blue Note's Norah Jones (+2%) and Arista's Avril Lavigne (+3%) round out the top five. Behind them are Epic/SMS' *Chicago* soundtrack (which should pick up steam after the movie scored 13 Oscar noms) at No. 6, Epic's ubiquitous Jennifer Lopez at 7, Warner Bros. cowpoke Blake Shelton making his debut at 8, Goldmind/Elektra/EEG's Missy Elliott not missing a beat at 9 and Def Jam/IDJMG's LL Cool J coming out of nowhere to reenter in the 10th slot after the J.Lo duet "All I Know" is stripped onto his 2002



LL Cool J

album. Just missing the top 10 is Wind-up's debuting *Daredevil* soundtrack, featuring the ultra-reactive Evanescence single, at No. 11.

The biggest percentage pickup belongs to J's surging Tyrese, whose 68% upward move brings him into the top 20 at No. 18 as airplay on "How You Gonna Act Like That" connects.



Daredevil

Next week: The big story will be where 50 Cent winds up after his first full week in the stores.

The Return Of Hootie

Darius Rucker, Mark Bryan, Dean Felber and Jim "Soni" Sonefeld, otherwise known as the '90s phenomenon **Hootie & The Blowfish**, are back with "Innocence," the lead single from their upcoming self-titled CD. The album, their first in five years, is scheduled to hit stores March 4. Guest vocalists Emily Saliers, of Indigo Girls fame, and Woody Harrelson will be featured on the Don Was-produced album. "Innocence" is Going for Adds at Triple A radio next week.

Also debuting new material next week are Austin alt-metal band **Unloco**. The band are hoping to achieve huge success with "Failure" as it goes for adds at Rock and Active Rock. "Failure" is the lead single from the band's Mudrock-produced (Godsmack, Powerman 5000, 3rd Strike) sophomore CD, *Becoming I*. Written between September and November last year, the album is expected in stores March 11. Unloco are currently on tour in the Midwest, and, starting March 6 in Green Bay, WI, the band will be opening for Disturbed as part of the Music as a Weapon tour.

50 Cent is Going for Adds at Pop next week with "In Da Club," from his recently released CD *Get Rich or Die Tryin'*. The cut is already in da No. 1* spot on R&R's CHR/Rhythmic and Urban charts, capping off a quick and impressive run to the top. "In Da Club" has already debuted at No. 34* this week on R&R's CHR/Pop chart.

B2K hope to capitalize on the success of "Bump, Bump, Bump" as they introduce "Girlfriend" to Rhythmic and Urban radio. But don't go looking for the song on the band's album *pandemonium!* — it's not there, at least not yet. Written, produced and arranged by R. Kelly, "Girlfriend" will be available on the re-released version of *pandemonium!* (due March 25) along with two more brand-new songs. Included in the package is a DVD of the video, featuring cameos by Will Smith, Vivica A. Fox and Ron Isley.

From B2K to BMK: **Brian McKnight** gets set to release "Shoulda, Woulda, Coulda" to Rhythmic, Urban and Urban AC, the first single from his upcoming album *U Turn*. McKnight will also be singing the classic hit "Send One Your Love" on the forthcoming CD *Conception: An Interpretation of Stevie Wonder's Songs*. In a strange coincidence, Kenny G. and McKnight's "All the Way" will be competing with Wonder and Take 6's (Brian's brother Claude is part of Take 6) "Love's in Need of Love" in the category of Best R&B Performance by a Duo or Group With Vocal at this year's Grammy Awards.

Kelly Price comes to Rhythmic and Urban with "He Proposed," the latest from her CD *Priceless*. Price also has a new nail color available for sale called KPurpicious!

Yet another Kellie goes for adds, as **Kellie Coffey** presents "Whatever It Takes" to Country. The video was shot last month in Montreal, where the temperature reached 12 degrees below zero. "Most of the video was shot outdoors," says Coffey. "I was wearing a pair of 'glamour boots,' and those babies weren't made for warmth. It was so cold that when we would finish shooting a scene, I would run inside and iron the bottom of my feet."

Last but not least, **Natalie Cole** has a hot new track for Smooth Jazz called "Better Than Anything," featuring **Diana Krall** and production by **Tony LiPuma**. Says R&R Smooth Jazz Editor **Carol Archer**, "This tune is better than cream cheese and bagels, better than honey on bread, better than champagne and pretzels, better than breakfast in bed — better than anything except being in love."



Hootie & The Blowfish



B2K

From B2K to BMK: **Brian McKnight** gets set to release "Shoulda, Woulda, Coulda" to Rhythmic, Urban and Urban AC, the first single from his upcoming album *U Turn*. McKnight will also be singing the classic hit "Send One Your



Natalie Cole

R&R Going For Adds

Week Of 2/17/03

CHR/POP

50 CENT In Da Club (*Shady/Aftermath/Interscope*)
DANIEL BEDINGFIELD If You're Not The One (*Island/IDJMG*)
GINUWINE Hell Yeah (*Epic*)
GOO GOO DOLLS Sympathy (*Warner Bros.*)
KACI I'm Not Anybody's Girl (*Curb*)
NEW FOUND GLORY Head On Collision (*MCA*)
PRYMARY COLORZ If I Could Change (*Big 3*)
SIXPENCE NONE THE RICHER Don't Dream It's Over (*Squint/Curb/Reprise*)

CHR/RHYTHMIC

2PAC f/TRICK DADDY Still Ballin' (*Amaru/Death Row/Interscope*)
B2K Girlfriend (*Epic*)
BENZIND Would You (*Elektra/EEG*)
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (*Motown/Universal*)
KELLY PRICE He Proposed (*Def Soul/IDJMG*)
LIL MO f/FABOLOUS 4 Ever (*Elektra/EEG*)
SANTANA f/MUSIQ Nothing At All (*Arista*)

URBAN

B2K Girlfriend (*Epic*)
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (*Motown*)
KELLY PRICE He Proposed (*Def Soul/IDJMG*)
LIL MO f/FABOLOUS 4 Ever (*Elektra/EEG*)

URBAN AC

BRIAN MCKNIGHT Shoulda, Woulda, Coulda (*Motown*)
TLC Hands Up (*Arista*)

COUNTRY

KELLIE COFFEY Whatever It Takes (*BNA*)
MARK WILLS When You Think Of Me (*Mercury*)
RONNIE BOWMAN Rise Above (*Sugar Hill*)
TANYA TUCKER Old Weakness (Coming On Strong) (*Tuckertime/Capitol*)

AC

CHANTAL KREVIASZUK In This Life (*Columbia*)
ELTON JOHN Original Sin (*Universal*)
JOHN MAYER Why Georgia (*Aware/Columbia*)
SIXPENCE NONE THE RICHER Don't Dream It's Over (*Reprise/Curb*)

HOT AC

CHANTAL KREVIASZUK In This Life (*Columbia*)
GOO GOO DOLLS Sympathy (*Warner Bros.*)
ROBBIE WILLIAMS Feel (*Virgin*)

SMOOTH JAZZ

EUGE GROOVE Rewind (*Warner Bros.*)
NATALIE COLE f/DIANA KRALL Better Than Anything (*GRP/VMG*)

ROCK

GOO GOO DOLLS Sympathy (*Warner Bros.*)
HOT ACTION COP Fever For The Flava (*Lava*)
LEVELLERS Come On (Like My Sister) (*Eagle*)
REVIS Caught In The Rain (*Epic*)
SUM 41 The Hell Song (*Island/IDJMG*)
TAKING BACK SUNDAY Cute Without The E (Cut From The Team) (*Victory*)
TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (*Warner Bros.*)
UNLOCO Failure (*Maverick/Reprise*)

ACTIVE ROCK

HOT ACTION COP Fever For The Flava (*Lava*)
REVIS Caught In The Rain (*Epic*)
SUM 41 The Hell Song (*Island/IDJMG*)
TAKING BACK SUNDAY Cute Without The E (Cut From The Team) (*Victory*)
UNLOCO Failure (*Maverick/Reprise*)

ALTERNATIVE

GOO GOO DOLLS Sympathy (*Warner Bros.*)
LEVELLERS Come On (Like My Sister) (*Eagle*)
REVIS Caught In The Rain (*Epic*)
SUM 41 The Hell Song (*Island/IDJMG*)
TAKING BACK SUNDAY Cute Without The E (Cut From The Team) (*Victory*)
WHITE STRIPES Seven Nation Army (*V2*)

TRIPLE A

AEREOGRAMME Sleep And Release (*Matador/Beggars Group*)
BE GOOD TANYAS Chinatown (*Nettwerk*)
BEN TAYLOR BAND Island (*Iris*)
CAT POWER Free (*Matador/Beggars Group*)
DELBERT MCCLINTON Blues About You Baby (*New West/Red Ink*)
EDWIN MCCAIN I Want It All (*ATC/Red Ink*)
GOO GOO DOLLS Sympathy (*Warner Bros.*)
HOOTIE & THE BLOWFISH Innocence (*Atlantic*)
JAYHAWKS Save It For A Rainy Day (*American/Lost Highway/IDJMG*)
LEVELLERS Come On (Like My Sister) (*Eagle*)
NICK CAVE & THE BAD SEEDS Bring It On (*Anti/Epitaph*)
TOM PETTY & THE HEARTBREAKERS Have Love Will Travel (*Warner Bros.*)
TORI AMOS Taxi Ride (*Epic*)
TOWNHALL Confusion (*Townhall Music*)
VARIOUS ARTISTS Rewind! 2 (*Ubiquity*)

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.

— Mike Trias

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Cape Cod, MA; Detroit, MI) with their respective program directors and current/added playlists.

* Monitored Reporters
183 Total Reporters
130 Total Monitored
53 Total Indicator
51 Current Indicator Playlists
Died Not Report, Playlist Frozen (2):
KPRF/Amarillo, TX
KGOT/Anchorage, AK

3 DOORS DOWN



GRAMMY® NOMINATED

“WHEN I’M GONE”

FROM THE PLATINUM ALBUM AWAY FROM THE SUN

“‘When I’m Gone’ is growing FAST in callout, this could be a POWER this week or NEXT WEEK! This is just HUGE!”

-MIKE PRESTON and MARCUS D., KBKS/SEATTLE

“I’m a huge fan of 3 Doors Down. When we put the song in our internet callout, the results convinced me that the time was right to hit this. It’s getting full-time airplay”

-TODD SHANNON, OM/PD, WIOQ/PHILADELPHIA

NEW THIS WEEK:

WKSC/Chicago	KRBE/Houston
WBLI/Long Island	KALC/Denver
KXXM/San Antonio	WENS/Indianapolis
WKSS/Hartford	WAPE/Jacksonville
KJYO/Oklahoma City	WVTI/Grand Rapids
WALC/Charleston	WJJS/Roanoke
WDBT/Jackson	

TOP 40 CALLOUT:

#2 RATE THE MUSIC
#7 CALLOUT AMERICA

HOT AC CALLOUT:

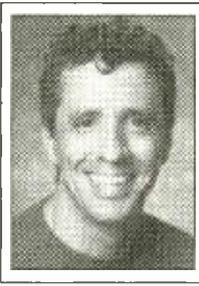
#1 RATE THE MUSIC
#5 MEDIABASE

Mediabase Top 40: **22 - 20 (+457)**
BDS Top 40: **22* - 19* (+346)**
BDS Hot AC: **15* - 14* (+29)**
BDS Modern AC: **7* - 7* (+32)**
BDS Modern Rock: **2* - 2* (+108)**



PRODUCED BY RICK PARASHAR • MIXED BY RANDY STAUB
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PART ONE OF A TWO-PART SERIES

What Happened To Pop Stations In The Fall?

PDs reflect on an off book for the format

In the fall '02 Arbitron a majority of the CHR/Pop format's stations fell in the ratings. Many point to consultant Guy Zapoleon's famed music cycle (check out the Country column in R&R 1/24). Zapoleon believes that Pop has been in the "Doldrums" since 2001 and will continue to be through 2003. As you will read this week, many of the Pop programmers we spoke to agree with him.

We reached out to some of the Pop program directors in the hot seat. With Pop's rough ride in the fall and Pop stations being down overall while Rhythmics are up, I asked the PDs for their thoughts on the book and for some perspective on the causes for the ratings decline. I also asked what they are doing to keep focused on the product and get back to their winning ways.

After Arbitron has concluded its release of all the fall '02 ratings, we'll examine the CHR/Pop ratings scoreboard. Next week we look at some of the Pop stations whose ratings went up and ask the PDs of those stations what they did right.



Tom Poleman

Tom Poleman
Sr. VP/Programming,
Clear Channel; PD,
WHTZ (Z100)/New York
Summer '02 12+: 4.7
Fall '02 12+: 4.4

I'm not concerned at all. While we may be in a slow period in the Pop cycle, I don't feel the format is in trou-

"Don't hide from the hits. Yes, the music cycle is extreme, but those are the hits. Don't be afraid to embrace that as much as you can."

Dom Theodore

ble in any way. Z100, like most Pop stations, will stay true to its format through the Doldrums, as Guy Zapoleon lovingly refers to it. We'll continue to play the biggest hits and emphasize the strength of what goes between the records: great personalities, fun promotions and larger-than-life imaging.

Dom Theodore
OM/PD, WKQI/Detroit
Summer '02 12+: 3.8
Fall '02 12+: 3.4

The fact is that CHR has fewer titles to call its own. CHR finds itself sharing almost all of its titles with other formats — and a large number of those hits have come from the Rhythmic side. I really believe that Guy Zapoleon has it right when he talks about the Doldrums music cycle. Our current music cycle of extremes without middle-sound records to bridge them kills time spent listening, which is already a challenge in this format.

During the late '90s rebirth of Top 40, we had pop artists and records to call our own (Backstreet Boys, 'N Sync, 98 Degrees, etc.). Now this sound is almost gone and has been replaced by Ja Rule on the one side and Creed on the other — with virtually nothing to bridge that gap.

You win by creating dynamic, creative promotions and imaging. Give people a reason to listen beyond just the music. Stand out! Make people feel something when they listen to your station.

Imaging should be more than just shouting positioning statements at people; it should be entertainment. If

your promos sound like "(Station) has your chance to win (prize), qualify with (prize), (morning show) draws winner Monday morning, from (sponsor, sponsor, sponsor, sponsor) and (station)," you are going to lose, because nobody cares. Instead, make it real; make it bigger than life.

You win when you open up the air talent, especially in mornings. Don't restrict talent to liners and positioning statements; let them entertain — demand it! Do listeners feel that they know your jocks personally even though they've never met them? Build the morning show brand. This is one place where CHR can really shine, even with adults, during an extreme music cycle.

Don't hide from the hits. Yes, the music cycle is extreme, but those are the hits. Don't be afraid to embrace that as much as you can. Don't hide from Eminem and Ja Rule — you'll give your competition an advantage. If you're doing your job in between the records, you'll be fine.



Dom Theodore

It's amazing how many stations drop all the Rhythmic product during a cycle like this because they're afraid that it's chasing off adults. Don't forget that 25-34-year-olds like Nelly too.

In short, if you have a great radio station in between the records, you can keep the coalition together during a difficult music cycle.

John Reynolds
OM, WNKS (Kiss 95.1) & WSSS/Charlotte
Summer '02 12+: 6.8
Fall '02 12+: 5.9

Kiss was affected this fall by a poor showing by the format in the ratings. I see two main contributions to the down cycle of our format at the moment. I believe we are in the Doldrums cycle that Guy Zapoleon has made so famous. History has shown (and the past year has shown us again) that approximately every 10 years the format goes through a cycle of musical changes and a period of polarization of the music between the 18-24 and 25-34 age groups.

Each time we are in the cycle there seem to be a few coincidences in our world. It's usually right after we start a new decade, the economy is in a slump, a generation is transitioning out of their teens into adulthood (and maybe leaving behind the music tastes that were a driving force in the format), and the new generation of teens is looking for something different.

Music is like fashion: Sometimes blacks and grays and plain looks are in. Then it changes, and colors and creative styles are in. Then it goes back to the blacks and grays, and on and on.



John Reynolds

"Music is like fashion: Sometimes blacks and grays and plain looks are in. Then it changes, and colors and creative styles are in."

John Reynolds

The other contributing factor is Arbitron. The 2000 census has changed the makeup of many markets, and, although I can't give you specifics, I have a gut feeling this has affected the way the ratings are generated.

Arbitron is also facing the difficult challenge of getting diary participation. The popularity of caller ID and other gizmos that get rid of telemarketers makes it harder for them to accomplish their goals. People are bombarded by more distractions, and our attention is divided in more directions. Therefore, I don't think the format is off as much as it appeared to be in the fall book.

To maintain your focus and keep winning, execute the basics, and execute them flawlessly. Play the hits (the best from all formats) and hold on to them longer. Get on the street and do all the grass-roots marketing you can possibly think of. Keep your imaging fresh and market the music to keep it familiar to your audience.

Jay Hasting
OM, WABB/Mobile
Summer '02 12+: 8.6
Fall '02 12+: 6.4

When you dig deeper into the numbers, you find a few strange things. WABB actually returned to our fall 2001 12+ figure. We went

6.8 to 6.4 fall to fall. We did see some growth in a number of dayparts and various drops in other dayparts this fall.

While this does not seem unusual, if you look at summer to fall, you see swings in the trends. Our first two trends were 8.3 and 8.0. Most CHR programmers I have spoken to had similar trends.

The third strange thing is that many programmers also saw a large amount of their cume disappearing. I find it hard to believe a station could lose that much cume in a short period of time.

Some people may think, "Well, the competition picked up the lost audience." That is not the case. Most of the competitive stations in the market went down, with the exception of stations that target a certain demo.

I believe the problem comes with the weighting of men 18-34. Arbitron's practice of weighting certain demos is always going to cause problems for stations that do not target those specific demos. We have all heard "It was a male book" or "It was a black book." Well, this was a male book. The stations that target males 18-34 were up. The stations that do not target that demo were generally down.

I believe the format is still strong. However, I also believe that stations must balance the music to continue to be strong. If your station is out of touch with the market and just plays the same type of music over and over, watch out! If you only play the flavor of the week being released by the record companies, you are flirting with disaster.

It is the same with TV: How many of us have complained about the glut of reality TV shows out right now? Our audience is the same way. Boy bands, guitar bands, girl solos, etc. — if you want to stay strong, you must balance the music.

As always, WABB remains focused on winning. We are a heritage station that acquires a large audience across the board from all demos. We target females, but we also garner a nice share of males.

We always see ourselves as the underdog. We are a locally owned station, one of the last in the business. WABB is always under attack, and we use that as a point of motivation. It keeps us on our toes and focused on the next book. We are live — no voicetracking — but it sounds better and keeps us ahead of the game.

Reach the people featured in this column: Tom Poleman: tompoleman@clearchannel.com; Dom Theodore: domtheodore@clearchannel.com; John Reynolds: jreynolds@kiss 951.com; Jay Hasting: jay@wabb.com.



Jay Hasting

February 14, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	8629	-123	979643	10	130/0
2	2	CHRISTINA AGUILERA Beautiful (RCA)	8230	-522	916680	12	126/0
3	3	JUSTIN TIMBERLAKE Cry Me A River (Jive)	7601	-63	861631	9	129/0
4	4	JENNIFER LOPEZ FILL COOL J All I Have (Epic)	7395	+789	846865	7	127/1
6	5	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	6291	+373	711245	8	125/2
5	6	NIVEA Don't Mess With My Man (Jive)	6082	-255	700253	15	124/0
9	7	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	5767	+282	504000	14	117/5
7	8	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	5542	-151	666353	11	119/0
14	9	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	5498	+1120	679560	6	118/2
8	10	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	5295	-314	635653	12	128/0
12	11	T.A.T.U. All The Things She Said (Interscope)	5159	+373	569435	9	128/0
11	12	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	4306	-488	444842	15	124/0
10	13	PINK Family Portrait (Arista)	4122	-697	480684	19	128/0
19	14	EMINEM Superman (Shady/Aftermath/Interscope)	4008	+565	421596	5	117/4
16	15	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3951	+297	473510	6	119/1
20	16	DIXIE CHICKS Landslide (Monument/Columbia)	3871	+535	413068	8	106/6
13	17	NELLY Air Force Ones (Fo' Reel/Universal)	3526	-853	315976	12	113/0
15	18	EMINEM Lose Yourself (Shady/Interscope)	3499	-798	318917	19	125/0
18	19	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3165	-317	330464	18	100/0
22	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	3129	+457	250558	8	99/10
21	21	VANESSA CARLTON Pretty Baby (A&M/Interscope)	2814	-59	259738	7	116/0
24	22	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	2806	+173	361295	8	112/6
17	23	JENNIFER LOPEZ Jenny From The Block (Epic)	2727	-767	282086	17	126/0
27	24	DFDUB Country Girl (Columbia)	2554	+425	234582	4	103/2
28	25	AMANDA PEREZ Angel (Powerhowse/Virgin)	2505	+593	261946	3	99/3
26	26	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	2316	-199	216586	18	115/0
31	27	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	2197	+486	241073	3	89/4
25	28	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	2127	-432	203242	19	112/0
23	29	LASGO Something (Robbins)	2118	-554	268246	10	80/0
32	30	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	1870	+215	215446	4	96/1
30	31	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	1846	+123	196851	4	103/4
34	32	BOOMKAT The Wreckoning (DreamWorks)	1836	+335	190748	3	102/7
33	33	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1801	+226	188616	6	73/6
Debut	34	50 CENT In Da Club (Shady/Aftermath/Interscope)	1557	+865	221828	1	86/33
41	35	AALIYAH Miss You (BlackGround/Universal)	1549	+366	200564	4	77/12
36	36	MARIO C'mon (J)	1514	+137	138418	6	82/0
40	37	CELINE DION I Drove All Night (Epic)	1502	+265	161137	2	93/3
42	38	NO DOUBT Running (Interscope)	1454	+272	144576	2	104/15
35	39	VONRAY Inside Out (Elektra/EEG)	1450	+71	104347	7	76/1
37	40	TELEPOPMUSIK Breathe (Capitol)	1238	-34	143231	4	73/1
43	41	BON JOVI Misunderstood (Island/IDJMG)	1212	+32	129309	3	76/0
38	42	KELLY ROWLAND Stole (Columbia)	1073	-186	110677	20	109/0
39	43	MATCHBOX TWENTY Disease (Atlantic)	1049	-194	83738	17	60/0
44	44	NORAH JONES Don't Know Why (Blue Note/Virgin)	923	+24	125230	14	37/0
Debut	45	LUCY WOODWARD Dumb Girls (Atlantic)	799	+157	100498	1	65/7
45	46	STEREO FUSE Everything (EQ/Wind-up)	794	-89	58674	9	32/0
Debut	47	VI-3 Eyes Closed So Tight (MCA)	733	+149	61443	1	60/12
47	48	STONE SOUR Bother (Roadrunner/IDJMG)	668	-213	44243	5	49/0
Debut	49	O-TOWN I Showed Her (J)	658	+331	65259	1	73/10
49	50	CLIPSE When The Last Time... (Star Trak/Arista)	640	-89	72744	5	31/0

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 2/2-2/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
50 CENT In Da Club (Shady/Aftermath/Interscope)	33
LISA MARIE PRESLEY Lights Out (Capitol)	31
KELLY ROWLAND Can't Nobody (Columbia)	31
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	18
BLU CANTRELL Breathe (Arista)	17
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	16
NO DOUBT Running (Interscope)	15
FIELD MOB Sick Of Being Lonely (MCA)	14
COOLER KIDS All Around The World (DreamWorks)	14
STACIE ORRICO Stuck (Forefront/Virgin)	13
OK GO Get Over It (Capitol)	13
AALIYAH Miss You (BlackGround/Universal)	12
VI-3 Eyes Closed So Tight (MCA)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+1120
50 CENT In Da Club (Shady/Aftermath/Interscope)	+865
JENNIFER LOPEZ FILL COOL J All I Have (Epic)	+789
AMANDA PEREZ Angel (Powerhowse/Virgin)	+593
EMINEM Superman (Shady/Aftermath/Interscope)	+565
DIXIE CHICKS Landslide (Monument/Columbia)	+535
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+486
3 DOORS DOWN When I'm Gone (Republic/Universal)	+457
DFDUB Country Girl (Columbia)	+425
STACIE ORRICO Stuck (Forefront/Virgin)	+394

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NO DOUBT FLADY SAW Underneath It All (Interscope)	2569
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1753
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1652
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1550
CREED One Last Breath (Wind-up)	1420
JUSTIN TIMBERLAKE Like I Love You (Jive)	1326
AVRIL LAVIGNE Complicated (Arista)	1255
AVRIL LAVIGNE Sk8er Boi (Arista)	1252
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1206
NELLY Hot In Herre (Fo' Reel/Universal)	1204
LINKIN PARK In The End (Warner Bros.)	1196
DJ SAMMY & YANOU Heaven (Robbins)	1131
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1043
PINK Just Like A Pill (Arista)	987
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	958
JIMMY EAT WORLD The Middle (DreamWorks)	852
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	837
MARY J. BLIGE Family Affair (MCA)	804
MICHELLE BRANCH All You Wanted (Maverick/WB)	804
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	795
CHRISTINA AGUILERA Dirty (RCA)	784
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	783
CALLING Wherever You Will Go (RCA)	769
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	767
PINK Don't Let Me Get Me (Arista)	735

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



the goo goo dolls

"sympathy"

from *Gutterflower*

Impacting Radio
February 17th/18th

Early Action:

These stations couldn't wait:

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G105 WIXX WSNE KPEK WRVE WMAD KVUU

Most Added at
Hot AC this
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Management: Pat Magnarella for Atlas/Third Rail Management

googoodolls.com wbr.com/googoodolls AOL Keyword: Goo Goo Dolls

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KMXG/Austin

KXXM/San Antonio

WRVW/Nshville

WKSS/Hartford

KBKS/Seattle

WXSS/Milwaukee

WEZB/New Orleans

WFLZ/Tampa

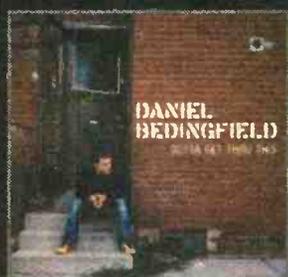
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CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of January 20-26.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP AALIYAH Miss You (BlackGround/Universal)	4.07	4.02	4.02	4.03	88.6	14.3	4.11	4.13	3.96	4.1	4.04	4.11	4.04
JA RULE f/ASHANTI Mesmerize (Murder Inc./IDJMG)	4.03	4.07	3.99	3.86	95.1	24.3	4.14	4.16	3.78	4.04	4.10	3.92	4.09
JENNIFER LOPEZ/LL COOL J All I Have (Epic)	3.99	3.98	3.84	3.86	95.4	20.3	4.14	3.90	3.91	4.22	3.95	3.76	4.03
NIVEA Don't Mess With My Man (Jive)	3.91	3.97	3.96	3.87	95.1	28.9	3.90	3.93	3.90	3.89	3.95	3.93	3.88
HP AMANDA PEREZ Angel (Powerhowse/Virgin)	3.88	-	-	-	73.7	13.7	3.77	4.00	3.86	3.42	3.89	4.04	4.05
NO DOUBT Underneath It All (Interscope)	3.88	3.88	3.74	3.64	95.4	28.3	3.70	3.95	4.00	3.67	3.99	3.97	3.91
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.86	3.89	3.96	4.02	96.6	28.0	4.18	3.73	3.64	3.77	3.94	3.83	3.87
EMINEM Lose Yourself (Shady/Interscope)	3.86	3.99	4.09	4.01	99.1	46.6	3.98	3.94	3.65	3.90	3.87	3.89	3.78
CHRISTINA AGUILERA Beautiful (RCA)	3.86	3.85	3.72	3.64	94.9	26.6	3.8	3.88	3.90	3.90	3.80	3.79	3.95
NELLY Air Force Ones (Fo' Reel/Universal)	3.85	3.81	3.85	3.90	94.6	34.9	4.13	3.72	3.68	3.93	4.03	3.65	3.77
PINK Family Portrait (Arista)	3.85	3.89	3.78	3.66	87.1	20.9	3.93	3.83	3.77	3.84	3.85	3.83	3.86
JAY-Z f/BEYONCE '03 Bonnie And Clyde (Roc-A-Fella/IDJMG)	3.84	3.81	3.79	3.80	97.4	35.7	4.13	3.95	3.41	3.88	3.92	3.67	3.87
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.81	3.80	3.79	3.66	90.6	25.7	4.05	3.77	3.59	3.95	3.94	3.74	3.60
EMINEM Superman (Shady/Interscope)	3.80	3.95	-	-	78.6	18.0	3.97	3.77	3.60	3.86	3.73	3.75	3.84
JENNIFER LOPEZ Jenny From The Block (Epic)	3.80	3.87	3.82	3.71	97.7	40.0	4.08	3.50	3.83	3.98	3.85	3.56	3.81
HP SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	3.76	-	-	-	84.0	22.3	3.84	3.83	3.57	3.85	3.58	3.71	3.89
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.75	3.81	3.79	3.68	97.7	44.3	3.96	3.74	3.53	3.75	3.83	3.71	3.69
AVRIL LAVIGNE I'm With You (Arista)	3.75	3.69	3.60	3.42	82.3	22.6	3.71	3.83	3.69	3.87	3.75	3.70	3.66
DIXIE CHICKS Landslide (Monument/Columbia)	3.67	3.63	3.58	3.51	80.3	19.7	3.49	3.67	3.80	3.66	3.64	3.68	3.67
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.61	3.76	3.77	-	79.1	19.4	3.49	3.65	3.67	3.44	3.69	3.59	3.70
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	3.58	3.65	3.56	3.31	91.7	24.9	3.46	3.57	3.69	3.33	3.69	3.68	3.62
GOOD CHARLOTTE Lifestyles of the Rich and Famous (Epic)	3.54	3.36	3.29	3.30	77.4	24.3	3.86	3.46	3.28	3.51	3.40	3.47	3.74
ASGO Something (Robbins)	3.45	3.37	3.11	3.02	69.4	19.7	3.45	3.55	3.37	3.27	3.66	3.51	3.39
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.44	3.37	3.32	3.33	72.9	23.1	3.28	3.46	3.57	3.59	3.59	3.30	3.25
KID ROCK f/SHERYL CROW Picture (Atlantic)	3.44	3.51	3.50	3.39	60.3	18.3	3.11	3.31	3.82	3.48	3.35	3.75	3.13
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.41	3.29	3.24	3.26	80.0	27.4	3.45	3.32	3.47	3.39	3.30	3.36	3.58
T.A.T.U. All The Things She Said (Interscope)	3.32	3.31	3.25	3.16	74.6	22.9	3.47	3.14	3.32	3.22	3.26	3.55	3.23
VANESSA CARLTON Pretty Baby (A&M / Interscope)	3.30	3.28	-	-	64.9	19.4	3.32	3.31	3.26	3.21	3.48	3.30	3.19
JC CHASEZ Blowin Me Up... (Jive)	3.14	3.13	3.14	-	63.1	20.9	3.16	3.13	3.10	3.04	3.09	3.18	3.21

CalloUT AMERICA®
HOT SCORES

By ANTHONY ACAMPORA

alayah returns to the top spot on CalloUT America this week with "Miss You" (Blackground/Universal). The top five Rhythmic and Urban hit is already on stations like KIIS/Los Angeles, WKSC/Chicago and WIHT/Washington. "Miss You" ranks seventh with teens, second 18-24 and second 25-34.

Ja Rule's "Mesmerize," featuring Ashanti (Murder Inc./IDJMG), rises 14-9* on this week's R&R CHR/Pop chart and holds on to the No. 2 position on CalloUT America. It ranks second with teens, first 18-24 and 10th 25-34.

That's Amanda Perez making an impressive debut at No. 5 with "Angel" (Powerhowse/Virgin). Perez enters with a third-place rank among women 18-24 and comes in sixth 25-34.

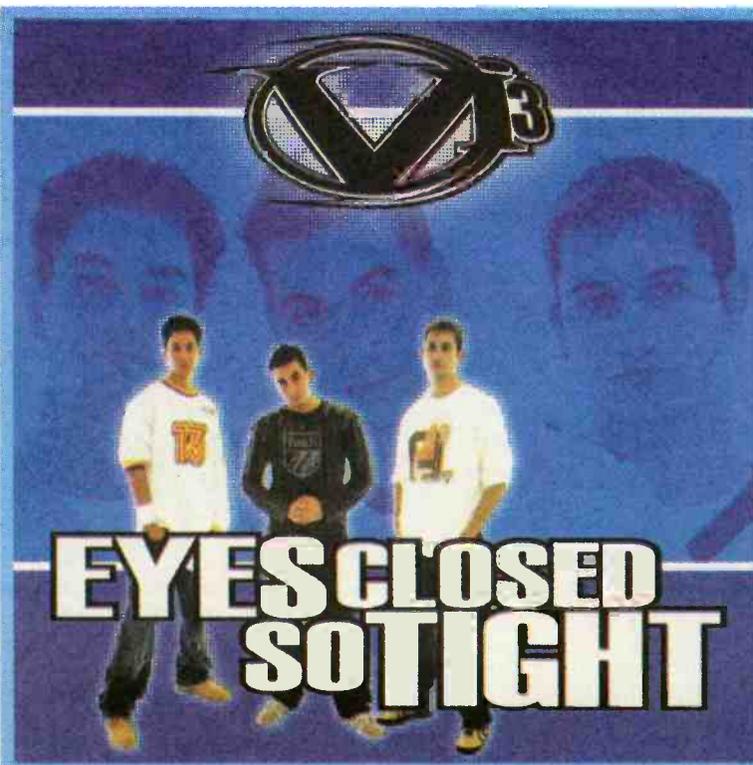
Smilez and Southstar continue their progress, and this week they debut in the top 10 among women 18-24 with "Tell Me" (ARTISTdirect). The song is receiving airplay at WHTZ/New York and WKQI/Detroit, and it's up to 81 plays at KHST/San Diego.

Jennifer Lopez is making her way toward the top of the CHR/Pop chart with "All I Have" (Epic), featuring LL Cool J. The song ranks third overall, second with teens, eighth 18-24 and third 25-34.

Two songs featuring Sheryl Crow continue to test extremely well in the 25-34 demo: Kid Rock's "Picture" (Atlantic) and The Dixie Chicks' "Landslide" (Monument/Columbia) are both scoring top 10 in the demo.

CalloUT America data is now available online through our partnership with Bullseye Research. Go to www.bullseye.com and enter this week's password, *whited*.

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.



New this week at: **KDWB Q100 KKRZ KKRD WDJX**

ALREADY BREAKING FROM...

- WKQI/Detroit 26 spins
- WFLZ/Tampa 25 spins
- Y100/Miami 25 spins
- KHST/San Diego 23 spins
- WKFS/Cincinnati 30 spins
- WXSS/Milwaukee 39 spins this last week, 434 to date
- WHTS/Quad Cities 35 spins this last week, 430 to date
- KCHZ/Kansas City 28 spins this last week, 156 to date
- WKQI/Detroit 25 spins this last week, 56 total spins
- WKSZ/Appleton/GB 22 spins this last week, 153 to date
- B96/Chicago Over 700 spins

RESEARCH:
WXSS / Milwaukee
#18 Females 16 - 22
#13 Females 23 - 29
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February 14, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE I'm With You (Arista)	3162	+4	89621	10	52/0
2	2	CHRISTINA AGUILERA Beautiful (RCA)	3033	-118	85659	11	51/0
3	3	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2970	+50	82060	8	51/0
4	4	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2927	+110	83532	14	52/0
7	5	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	2534	+389	73856	5	51/0
5	6	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	2388	-42	66352	11	49/0
8	7	T.A.T.U. All The Things She Said (Interscope)	2166	+113	62722	12	52/1
6	8	NIVEA Don't Mess With My Man (Jive)	2038	-215	61986	12	44/0
9	9	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1848	-26	49638	15	46/0
15	10	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1691	+209	44445	6	48/0
14	11	3 DOORS DOWN When I'm Gone (Republic/Universal)	1657	+108	47052	9	47/1
12	12	VANESSA CARLTON Pretty Baby (A&M/Interscope)	1648	+25	45181	7	52/0
13	13	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	1637	+16	47138	9	45/0
10	14	PINK Family Portrait (Arista)	1622	-219	48261	18	44/0
11	15	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1539	-141	46450	18	42/0
22	16	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	1472	+277	42362	4	50/4
19	17	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	1340	+33	33087	5	42/1
23	18	DIXIE CHICKS Landslide (Monument)	1282	+162	32954	7	42/1
16	19	EMINEM Lose Yourself (Shady/Interscope)	1250	-230	34930	17	42/0
17	20	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	1179	-262	36572	18	38/0
20	21	NELLY Air Force Ones (Fo' Reel/Universal)	1150	-127	29065	11	36/0
24	22	EMINEM Superman (Shady/Aftermath/Interscope)	1145	+113	29097	3	49/1
25	23	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	1109	+121	31057	6	35/1
21	24	LASGO Something (Robbins)	1007	-213	30609	7	34/0
27	25	CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	1000	+145	30652	4	42/1
18	26	JENNIFER LOPEZ Jenny From The Block (Epic)	929	-412	24571	15	32/0
29	27	NO DOUBT Running (Interscope)	902	+129	25128	4	49/2
30	28	BOOMKAT The Wreckoning (DreamWorks)	878	+115	23392	3	46/2
35	29	DFDUB Country Girl (Columbia)	732	+242	20012	2	37/4
31	30	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	707	+105	18300	3	37/5
37	31	AMANDA PEREZ Angel (Powerhouse/Virgin)	661	+227	16483	2	35/5
28	32	MATCHBOX TWENTY Disease (Atlantic)	641	-194	21855	16	22/0
26	33	MISSY "MISDEMEANOR" ELLIOTT Work It (Gold Mind/Elektra/EEG)	607	-252	15607	14	26/0
38	34	CELINE DION I Drove All Night (Epic)	603	+192	16034	2	33/8
32	35	BON JOVI Misunderstood (Island/IDJMG)	591	+26	18122	4	32/0
40	36	MISSY "MISDEMEANOR" ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	481	+118	12388	2	28/4
36	37	VONRAY Inside Out (Elektra/EEG)	481	+44	13097	5	27/0
33	38	KELLY ROWLAND Stole (Columbia)	455	-100	11193	19	17/0
42	39	LUCY WOODWARD Dumb Girls (Atlantic)	433	+86	12262	2	32/1
Debut	40	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	431	+324	11653	1	36/11
34	41	STONE SOUR Bother (Roadrunner/IDJMG)	423	-91	11820	5	19/0
39	42	STEREO FUSE Everything (EO/Wind-up)	420	+29	10346	13	15/0
45	43	MARIO C'mon (J)	315	-2	6389	2	17/1
Debut	44	50 CENT In Da Club (Shady/Aftermath/Interscope)	296	+210	7977	1	27/15
47	45	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	287	+12	8050	2	18/2
46	46	NORAH JONES Don't Know Why (Blue Note/Virgin)	265	-17	5371	10	11/0
Debut	47	AALIYAH Miss You (BlackGround/Universal)	237	+40	5032	1	16/5
Debut	48	TELEPOPMUSIK Breathe (Capitol)	236	-9	7694	1	15/1
Debut	49	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	227	+96	6035	1	18/4
49	50	CREED Don't Stop Dancing (Wind-up)	218	-38	4899	9	10/0

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
50 CENT In Da Club (Shady/Aftermath/Interscope)	15
COOLER KIDS All Around The World (DreamWorks)	14
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	11
CALLING For You (Wind-up)	10
STACIE ORRICO Stuck (Forefront/Virgin)	9
CELINE DION I Drove All Night (Epic)	8
LISA MARIE PRESLEY Lights Out (Capitol)	8
CHRIS EMERSON Broken Heart (Monomoy)	6
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	5
AMANDA PEREZ Angel (Powerhouse/Virgin)	5
AALIYAH Miss You (BlackGround/Universal)	5
O-TOWN I Showed Her (J)	5
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	4
DFDUB Country Girl (Columbia)	4
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	4
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
KELLY ROWLAND Can't Nobody (Columbia)	4
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3
NO DOUBT Running (Interscope)	2
BOOMKAT The Wreckoning (DreamWorks)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	+389
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+324
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	+277
DFDUB Country Girl (Columbia)	+242
AMANDA PEREZ Angel (Powerhouse/Virgin)	+227
50 CENT In Da Club (Shady/Aftermath/Interscope)	+210
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	+209
CELINE DION I Drove All Night (Epic)	+192
DIXIE CHICKS Landslide (Monument)	+162
CRAIG DAVID Hidden Agenda (Wildstar/Atlantic)	+145
BLU CANTRELL Breathe (Arista)	+137
NO DOUBT Running (Interscope)	+129
SIMPLE PLAN I'd Do Anything (Lava/Atlantic)	+121
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+118
BOOMKAT The Wreckoning (DreamWorks)	+115
T.A.T.U. All The Things She Said (Interscope)	+113
EMINEM Superman (Shady/Aftermath/Interscope)	+113
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+110
3 DOORS DOWN When I'm Gone (Republic/Universal)	+108
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	+105
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+96
LUCY WOODWARD Dumb Girls (Atlantic)	+86
STACIE ORRICO Stuck (Forefront/Virgin)	+71
O-TOWN I Showed Her (J)	+71
JUSTIN TIMBERLAKE Cry Me A River (Jive)	+50
VONRAY Inside Out (Elektra/EEG)	+44
AALIYAH Miss You (BlackGround/Universal)	+40
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	+38
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	+33
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	+32

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ON THE RECORD

With
Bill 'Stu' Stewart
PD, KGOT/Anchorage, AK

10/3 KGOT

Anchorage has 11.9 shares of pop radio in a very segmented market with 34 Arbitron-rated radio stations and nearly 18.0 shares of varied pop/modern/alternative/rhythmic music — all targeting the same demo. Traditionally, we're early on the rock-leaning pop records, which allows us to play the best-testing rock and rhythmic tunes.

• Our top testers this week on Alaska's No. 1 Hit Music Station, 101.3 KGOT, include Christina Aguilera's "Beautiful," Avril Lavigne's "I'm With You," Justin Timberlake's "Cry Me a

River" and Eminem's "Superman." Rounding out our top 10 are Nivea's "Don't Mess With My Man," Nelly's "Air Force Ones," Puddle Of Mudd's "She Hates Me," Jay-Z f/Beyonce's "'03 Bonnie & Clyde," Good Charlotte's "Lifestyles of the Rich & Famous" and Kid Rock f/Sheryl Crow's "Picture." • New hits showing high hit potential this week include Ja Rule f/Ashanti's "Mesmerize," Boomkat's "The Wreckoning," Dixie Chicks' "Landslide" and Bowling For Soup's "Girl All the Bad Guys Want." • Obviously, mainstream CHR still seems to give a true balance of all segments of the entire popular music scene, playing the best of the Rock, Rhythmic and even Alternative charts. The key to success is to ensure that a sampling of the best of all these elements is represented every quarter-hour.

The top four remain the same on this week's R&R CHR/Pop chart, and the race for No. 1 continues to tighten. **Jennifer Lopez** may have the inside track as "All I Have" (Epic) is up 789 plays this week to 7,395 ... Labelmates **B2K** are doing the "Bump, Bump, Bump" with **P. Diddy** right into the top five ... **Ja Rule** and **Ashanti** vault 14-9* with "Mesmerize" (Murder Inc./IDJMG) ... **T.A.T.U.** are knocking on the door of the top 10 with "All the Things She Said" (Interscope) ... **3 Doors Down** make their way into the top 20 this week with "When I'm Gone" (Republic/Universal). The song is currently on five R&R charts: No. 1 at Rock, No. 2 at Active Rock and Alternative and near the top 10 at Hot AC. Talk about multiformat appeal ... **Amanda Perez** scores a huge Callout America debut as she moves toward the top 20 on the chart with "Angel" (Powerhouse/Virgin) ... No surprise as **50 Cent's** "In da Club" (Shady/Aftermath/Interscope) debuts at No. 34 ... **Aaliyah** is No. 1 on Callout America this week with "Miss You" (Blackground/Universal), which moves 41-35* on the chart ... **Lucy Woodward's** "Dumb Girls" (Atlantic) is being picked up by smart programmers; it debuts at No. 45.



— Anthony Acampora, Director/Charts

ON THE RISE

ARTIST: Brian McKnight

LABEL: Motown/Universal

By MIKE TRIAS/ASSISTANT EDITOR



I recorded the song reluctantly," says **Brian McKnight** of "Love Is," his breakthrough 1993 duet with Vanessa Williams for the *Beverly Hills 90210* soundtrack. "Here I was this black guy singing a pop song — and it was a song someone else had written! I didn't want to have my first success with someone else's song." Oddly enough, "Love Is" paved the way for his other 1993 hit, "One Last Cry," a song that he originally wrote for a pop talent the caliber of Bette Midler.

McKnight is a songwriter at heart; singing comes in a strong second. He got his start in the business collaborating with Brandon Barnes, whom McKnight credits for teaching him the ins and outs of song structure. The two became a prolific team, writing three or four songs every day. "The idea was to send out a demo that would be a springboard to get songs placed," McKnight says. "We weren't aiming for a record deal."

But a record deal did come for McKnight, in 1989. His self-titled debut album was finally released in 1992, and "The Way Love Goes," the first song McKnight and Barnes wrote together, was the first single. McKnight played at showcases for music-industry and media critics, accompanying himself on the piano. "The first impression anyone got of me was as a songwriter who sang, not a singer who wrote songs." At these showcases, however, critics praised him not only for his songwriting, but also his vocal skills and musicianship.

Though McKnight continued to gain fans and hone his craft with his second album, the sales did not equal that of his first project. Then came 1997's *Anytime*. The lead single, "You Should Be Mine,"

featuring Sean "Puffy" Combs, reintroduced McKnight to the mainstream, and the followup title track helped propel album sales to 3 million copies. It was then that McKnight had a revelation: "I understood that what I needed to do was please my fans, make music that would get on the radio and please myself at the same time."

With that in mind, McKnight released 1999's *Back at One*, which sold over 3 million copies, due in no small part to the title track. By this time, McKnight the balladeer had also produced and written songs for artists including Az Yet, Boyz II Men and his brother Claude's group, Take 6. More recently, McKnight has worked with superstars 'N Sync and Alicia Keys.

But Brian isn't Brian unless he's doing what he does best — using his incredible vocal skills in conjunction with his knack for delivering heart-wrenching ballads. "Shoulda, Woulda, Coulda," the lead track from his upcoming album *U Turn*, is McKnight's take on an irreconcilable relationship. In the song, he gives it one last-ditch effort, admitting his wrongs and pleading his case in an attempt to convince his lover to stay by his side.

U Turn isn't the only album that McKnight will appear on in the coming months. He contributed his voice to *Conception: An Interpretation of Stevie Wonder's Songs*, where he sings the classic Wonder hit "Send One Your Love." Coincidentally, Kenny G. and McKnight's "All the Way" will also be competing for a Grammy this month against Take 6 and Stevie Wonder's "Love's in Need of Love" in the category of Best R&B Performance by a Duo or Group With Vocal.

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Prepared by Steve Blatter

SABO MEDIA



America's Best Testing CHR/Pop Songs 12+
For The Week Ending 2/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE I'm With You (Arista)	4.17	4.13	97%	25%	4.13	97%	31%
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.08	4.04	73%	13%	4.08	72%	14%
GOOD CHARLOTTE Lifestyles Of The Rich And Famous (Epic)	4.04	3.92	91%	30%	3.98	91%	32%
SIMPLE PLAN I'd Do Anything (Lava)	4.02	3.94	71%	11%	3.96	68%	9%
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	3.94	4.00	95%	33%	3.97	95%	35%
SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3.91	3.88	94%	36%	3.78	96%	42%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.88	3.72	79%	20%	3.87	82%	23%
EMINEM Lose Yourself (Shady/Interscope)	3.87	3.88	96%	50%	3.98	95%	49%
CHRISTINA AGUILERA Beautiful (RCA)	3.86	3.79	97%	37%	3.84	98%	39%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.81	3.66	84%	22%	3.93	87%	23%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.73	3.72	96%	36%	3.78	97%	38%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.72	3.62	91%	37%	3.71	93%	38%
T. A. T. U. All The Things She Said (Interscope)	3.72	3.71	72%	18%	3.42	71%	21%
LASGO Something (Robbins)	3.71	3.58	49%	15%	3.62	51%	19%
VANESSA CARLTON Pretty Baby (A&M/Interscope)	3.66	3.51	68%	16%	3.56	67%	18%
EMINEM Superman (Shady/Interscope)	3.64	3.72	80%	20%	3.66	80%	23%
PINK Family Portrait (Arista)	3.63	3.58	95%	43%	3.60	96%	47%
JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	3.63	3.55	88%	26%	3.65	91%	26%
NO DOUBT Underneath It All (Interscope)	3.61	3.54	98%	55%	3.65	98%	58%
JC CHASEZ Blowin' Me Up (With Her Love) (Jive)	3.59	3.62	77%	20%	3.64	78%	21%
NIVEA Don't Mess With My Man (Jive)	3.54	3.59	80%	30%	3.56	80%	30%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.44	3.39	87%	32%	3.46	88%	34%
JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	3.44	3.61	80%	27%	3.46	81%	28%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.43	3.44	85%	35%	3.45	86%	35%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.43	-	39%	9%	3.42	41%	11%
NELLY Air Force Ones (Fo' Reel/Universal)	3.36	3.38	86%	35%	3.34	86%	38%
JENNIFER LOPEZ Jenny From The Block (Epic)	3.34	3.37	96%	60%	3.30	96%	62%
DFDUB Country Girl (Columbia)	3.30	-	28%	7%	3.20	29%	7%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.29	3.32	93%	53%	3.35	93%	53%
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3.14	3.14	82%	48%	3.12	80%	49%

Total sample size is 571 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

KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)
Total Plays: 613, Total Stations: 28, Adds: 6

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
Total Plays: 505, Total Stations: 23, Adds: 2

FAITH HILL Cry (Warner Bros.)
Total Plays: 503, Total Stations: 26, Adds: 1

STACIE ORRICO Stuck (Forefront/Virgin)
Total Plays: 494, Total Stations: 71, Adds: 13

BLU CANTRELL Breathe (Arista)
Total Plays: 483, Total Stations: 49, Adds: 17

GINUWINE Hell Yeah (Epic)
Total Plays: 461, Total Stations: 35, Adds: 5

DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)
Total Plays: 455, Total Stations: 40, Adds: 16

MATCHBOX TWENTY Unwell (Merisima/Antalantic)
Total Plays: 395, Total Stations: 48, Adds: 18

OK GO Get Over It (Capitol)
Total Plays: 325, Total Stations: 42, Adds: 13

LISA MARIE PRESLEY Lights Out (Capitol)
Total Plays: 107, Total Stations: 43, Adds: 31

Songs ranked by total plays



OK GO! Before their sold-out show at Irving Plaza in New York. Capitol recording artists OK Go stopped by WHTZ (Z100)/New York. Seen here are (back, l-r) OK Go's Andy Duncan; Z100 Asst. PD Paul "Cubby" Bryant; Clear Channel VP/Programming Tom Poleman; Z100's Sharon Dastur; Capitol's Joe Rainey; OK Go's Dan Konopka, (front, l-r) Tim Nordwind, Damian Kulash and Burleigh; and Z100's Axl Nemetz.



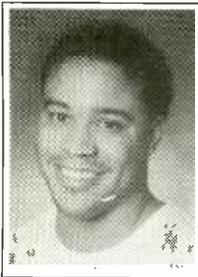
TOTAL CLIPSE While visiting KMEL and KYLD in San Francisco. Star Trak/Arista recording artists Clipse were able to meet with a wild bunch. Pictured here (l-r) are Clear Channel Bay Area programming guru Michael Martin, Arista VP/Promotions Rick Sackheim, Pusha from Clipse, Greg Lawley of Lawman Promotions, Arista Sr. VP/Promotion Steve Bartels, Arista's Lance Walden, Malice from Clipse and KMEL & KYLD Asst. PD Jazzy Jim.

PLEASE SEND YOUR PHOTOS

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

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The Summer Jam Phenomenon

Get an edge with this powerful promotion

Way back in 1987, CHR/Rhythmic KMEL/San Francisco held its first Summer Jam concert at the Concord Pavilion, 26 miles north of San Francisco. A year later the KMEL Summer Jam was moved to Mountain View, CA's newly constructed Shoreline Amphitheatre (an outdoor facility that can seat as many as 25,000) and featured acts like LL Cool J, Pebbles, Stevie B and Run-D.M.C.

By 1991 KMEL's Summer Jam had become a huge two-day festival running from around 11am until well into the evening — and on one occasion (thanks to an electrifying set by Ice Cube), even past midnight.

Tickets to KMEL's Summer Jam always sold out within minutes. The concert was also simulcast to hundreds of thousands of listeners at home, and an astronomical portion of the profits (over \$1 million one year) was donated to local charities.

With the help of these immensely popular concerts, KMEL was successfully imaged as the Bay Area's "People's Station." Featuring a fresh Rhythmic format with a tendency to aggressively break new artists, KMEL emerged as the most influential Urban station in the San



Andrew Knyte

Francisco area by the early 1990s.

Reasons To Jam

Since KMEL's success, stations in Los Angeles, New York, Seattle, Boston, Salt Lake City and Las Vegas have started their own Summer Jams. (KKBT [The Beat]/Los Angeles' Summer Jam is

the only direct descendant of KMEL's: Both station's were at one time owned by Evergreen Media.) According to six marketing and promotion directors we spoke to around the country, there are a number of reasons to stage a Rhythmic Summer Jam.

For smaller-market stations like KUUU (U92)/Salt Lake City, a Summer Jam may be the only way for listeners to see their favorite artists up close, according to the station's Marketing Director, Scott St. John.

By Andrew Knyte

A strong relationship with venue security is a must, and open communication and trust are key ingredients to that relationship.

For larger markets, Summer Jam concerts are a great way to uniquely image a station and positively influence the spring, fall and, especially, summer Arbitron books with time-spent-listening promotions.

For markets of all sizes, a Summer Jam can be an effective tool for generating sales and sponsorships and adding overall value to a station.

Establish Relationships

The marketing and promotions staffs at every station we spoke to stressed that a Summer Jam's artist lineup is the most crucial factor in delivering a quality show.

Gus Swanson, Marketing Director at KUBE/Seattle, says, "Establishing good relationships with the record labels and artists themselves goes a long way." He credits PD Eric Powers, former MD Julie Pilat (now at KIIS-FM/Los Angeles) and OM Shellie Hart for doing an excellent job at this task.

When planning a concert, a station can choose to work with a number of outside promoters, as U92 and New York's WQHT (Hot 97) do, or to handle everything in-house and simply rent a venue, like KKBT or WJMN (Jammin' 94.5)/ Boston do.

KKBT Marketing Director Scott Baliveaux says, "There are a lot of things that come along with renting the venue, in terms of our being required to use their in-house security team and, to some degree, their in-house production team, stage, sound, cleanup crew, etc.



A FLASHBACK Pictured here circa 1991 during KMEL/San Francisco's Summer Jam are (l-r) then-KMEL MD Alex Mejia and PD Keith Naftaly, Ice Cube and then-KMEL Asst. PD Hosh Gureli and on-air personality Davey D.

"But, in terms of the marketing of the event, the booking of the artists, the hotel and transporting the artists, we do all of that in-house."

Crowd Control

Security and crowd control can be a cause for concern at any large gathering. Some promotions directors, like Drew Vertiz at KLUC/Las Vegas, report that they have never had a crowd problem.

Other stations have learned to keep their crowds well behaved by eliminating intermissions, featuring comedians between sets, anticipating problems before they occur and delivering a memorable experience overall.

Every station insists that a strong relationship with venue security is a must and that open communication and trust are the key ingredients to that relationship. According to Hot 97 Marketing Director Kevin Cox, it's actually the backstage area that can present the most challenges during a show. At Hot 97's Summer Jam in New Jersey, local artists (who are often the biggest names in hip-hop and R&B) sometimes arrive with a large entourage of friends and family.

So, after all is said and done, is producing a Summer Jam concert worth it? All the marketing and promotion directors we spoke to emphatically said yes. U92 and Jammin' 94.5 seemed to particularly enjoy the concert-planning experience.

According to Jammin' 94.5 Marketing Director Shaileen Renshaw, the station started its Summer Jam in 2001, after six years of enormous success with its fall concert series, Monster Jam. U92 has just started holding a Winter Jam in addition to its Summer Jam.

The staffs of KUBE, KKBT and Hot 97 (all with at least 10 years of Summer Jam experience under their belts) haven't indicated any plans to end their Summer Jams anytime soon. CHR/Pop WXKS (Kiss 108)/ Boston will be holding its 23rd annual Kiss Concert this year. That alone speaks volumes about the rewards that staging a radio concert can offer.

KMEL had the first larger-than-life all-star rhythmic concert. More than a decade later, stations like Hot 97, KUBE and, especially, Jammin' 94.5 are dominating their markets, thanks in no small part to these highly successful concerts.

Summer Jam concerts are a great way to uniquely image a station and positively influence the spring, fall and, especially, summer Arbitron books.

Although most stations today aren't following exactly in KMEL's footsteps (donating ticket proceeds to charity, holding the concert over two days, simulcasting live on the air), the basic elements of the show are the same. Put simply: For stations looking for an edge over their competitors, a way to generate nontraditional revenue or a way to throw a thank-you party for listeners, producing an annual Summer Jam concert just might be the way to go.

Andrew Knyte is a music research specialist at Research Mediabase.



MARIAH CAREY AT WBTS During NBA All-Star Weekend in Atlanta, MonarC/IDJMG superstar Mariah Carey took over the WBTS airwaves for PD/afternoon driver Sean Phillips. Carey stopped by WBTS after performing a special tribute to Michael Jordan during halftime of the game. Pictured here are Carey, sporting Jordan's college jersey, and the WBTS staff.

TALK BACK TO R&R!

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

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R&R CHR/RHYTHMIC TOP 50

February 14, 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
4	1	50 CENT In Da Club (Shady/Aftermath/Interscope)	5526	+1124	868605	6	79/0
2	2	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)	5098	+172	630256	8	77/0
1	3	JENNIFER LOPEZ F/LL COOL J All I Have (Epic)	5040	+107	659282	8	76/1
5	4	AALIYAH Miss You (BlackGround/Universal)	4173	+74	578862	12	75/1
7	5	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	4147	+309	487514	7	77/0
3	6	B2K AND P. DIDDY Bump, Bump, Bump (Epic)	4058	-632	464275	12	80/1
8	7	EMINEM Superman (Shady/Aftermath/Interscope)	3661	+275	385852	6	71/1
6	8	NELLY Air Force Ones (Fo' Reel/Universal)	3487	-377	398738	16	76/0
11	9	50 CENT Wanksta (Shady/Interscope)	3426	+206	463414	10	58/1
9	10	2PAC Thugz Mansion (Amaru/Death Row/Interscope)	2919	-410	401303	11	70/0
10	11	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	2716	-541	294984	16	73/0
20	12	FIELD MOB Sick Of Being Lonely (MCA)	2144	+352	284983	16	65/5
13	13	JUSTIN TIMBERLAKE Cry Me A River (Jive)	2120	-55	276517	8	57/0
24	14	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	2082	+416	229817	3	31/3
12	15	BABY F/P. DIDDY Do That... (Cash Money/Universal)	2075	-375	218360	14	66/0
19	16	TYRESE How You Gonna Act Like That (J)	2005	+202	228368	10	67/3
21	17	R. KELLY Ignition (Jive)	1966	+214	316505	9	45/3
25	18	SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	1862	+238	265488	4	67/1
15	19	EVE Satisfaction (Ruff Ryders/Interscope)	1786	-156	267276	14	60/0
14	20	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	1725	-300	214855	22	79/0
17	21	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	1700	-137	195261	8	61/0
22	22	TRINA F/LUDACRIS B R Right (Slip 'N Slide/Atlantic)	1687	-39	195891	13	53/0
18	23	SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	1674	-144	215257	19	60/1
30	24	GINUWINE Hell Yeah (Epic)	1541	+386	171264	4	59/0
27	25	AMANDA PEREZ Angel (Powerhouse/Virgin)	1363	-166	141629	18	47/0
43	26	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	1264	+578	213922	2	65/4
23	27	EMINEM Lose Yourself (Shady/Interscope)	1261	-419	183502	19	69/0
29	28	CHRISTINA AGUILERA Beautiful (RCA)	1149	-67	150209	11	32/0
34	29	LIL' KIM The Jump Off (Queen Bee/Atlantic)	1118	+195	224735	3	64/20
32	30	BLU CANTRELL Breathe (Arista)	1013	-17	74882	9	45/0
28	31	NAS Made You Look (Columbia)	964	-355	202122	10	54/0
41	32	DMX X Gon Give It To Ya (Ruff Ryders/IDJMG)	915	+199	124045	3	44/1
Debut	33	NAS I Can (Columbia)	800	+395	190172	1	41/18
37	34	DRU HILL I Should Be... (Def Soul/IDJMG)	772	-17	118945	7	31/0
35	35	COMMON F/MARY J. BLIGE Come Close To Me (MCA)	754	-39	81281	5	35/1
Debut	36	FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	747	+431	107155	1	62/8
39	37	WAYNE WONDER No Letting Go (VP/Atlantic)	740	-32	100976	9	39/1
36	38	BUSTA RHYMES Make It Clap (J)	692	-98	122001	12	47/0
38	39	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	684	-90	114720	14	21/0
50	40	BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)	677	+193	138012	2	51/24
Debut	41	MARQUES HOUSTON That Girl (Interscope)	673	+287	90484	1	32/8
40	42	JENNIFER LOPEZ Jenny From The Block (Epic)	611	-113	103240	17	49/0
48	43	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (Star Trak/Arista)	609	+84	69856	3	41/6
42	44	MARIO C'mon (J)	599	-110	60719	4	40/0
33	45	ANGIE MARTINEZ F/KELIS Take You Home (Elektra/EEG)	585	-347	120181	13	44/0
Debut	46	SEAN PAUL Get Busy (VP)	571	+256	112869	1	44/6
46	47	NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)	565	+10	41439	3	31/1
47	48	CHOPPA Choppa Style (No Limit/Universal)	546	+1	38772	4	18/0
44	49	JAHEIM Fabulous (Divine Mill/WB)	503	-89	70490	11	20/0
Debut	50	NIVEA Laundromat (Jive)	495	+137	44220	1	34/4

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BABY F/CLIPSE What Happened To... (Cash Money/Universal)	24
LIL' KIM The Jump Off (Queen Bee/Atlantic)	20
NAS I Can (Columbia)	18
2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)	17
BUSTA RHYMES I Know What You Want (J)	16
B2K Girlfriend (Epic)	10
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	8
MARQUES HOUSTON That Girl (Interscope)	8
BEENIE MAN F/LADY SAW... Bossman (Virgin)	8
FREeway Alright (Roc-A-Fella/IDJMG)	8
STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	7
CLICK F/E-40 Bossin' (Sick Wid' It/Jive)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (Shady/Aftermath/Interscope)	+1124
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	+578
FABOLOUS F/LIL' MO Can't Let You Go (Elektra/EEG)	+431
KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)	+416
NAS I Can (Columbia)	+395
GINUWINE Hell Yeah (Epic)	+386
FIELD MOB Sick Of Being Lonely (MCA)	+352
MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)	+309
MARQUES HOUSTON That Girl (Interscope)	+287
EMINEM Superman (Shady/Aftermath/Interscope)	+275

New & Active

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect) Total Plays: 435, Total Stations: 29, Adds: 7
KELLY ROWLAND Can't Nobody (Columbia) Total Plays: 424, Total Stations: 23, Adds: 2
2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope) Total Plays: 409, Total Stations: 22, Adds: 17
SARAI Pack Ya Bags (Epic) Total Plays: 390, Total Stations: 31, Adds: 3
B2K Girlfriend (Epic) Total Plays: 337, Total Stations: 10, Adds: 10
BUSTA RHYMES I Know What You Want (J) Total Plays: 301, Total Stations: 25, Adds: 16
MARIAH CAREY F/CAM'RON Boy (I Need You) (MonarC/IDJMG) Total Plays: 285, Total Stations: 31, Adds: 5
MR. CHEEKS Crush On You (Universal) Total Plays: 261, Total Stations: 24, Adds: 2
FAT JOE All I Need (Terror Squad/Atlantic) Total Plays: 250, Total Stations: 20, Adds: 3
LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$% (TVT) Total Plays: 238, Total Stations: 14, Adds: 0

Songs ranked by total plays

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February 14, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/9-2/15/03.
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PHAT MIX SIX

- JOE BUODEN** Pump It Up (*Spit*)
KAY SLAY f/NAS, BABY, FOXY & AMERIE Too Much (*Columbia*)
SEAN PAUL Get Busy (*VP/Atlantic*)
LIL' KIM The Jump Off (*Queen Bee/Atlantic*)
MR. CHEEKS f/MARIO WINANS Crush On You (*Universal*)
BABY FEATURING CLIPSE What Happened To That Boy (*Cash Money/Universal*)

wax traxx

If Lil Kim's "The Jump Off" (Queen Bee/Atlantic) ain't the record to get your pimp career started in the club, I don't know what is. "The Jump Off" is just what it is — jumpin' right off the meter! This is the one; play it and nod your head. Once again, Quik does it with "Streets Is Callin'" (Bungalo). It's another heater for the West Coast! What more can I say? Quik is one of the most talented artists in the game, and he gives it to you like only he can. The streets is definitely callin' — bang it! Craig G: All I can say is play Craig G & Marley Marl's "Let's Get Up" (Independent) and think back to the good ol' days of hip-hop! Marley Marl does it again with the loop, and Craig G does what he does best — definite heat! Shouts out to my man Dontay, holdin' it down in Siberia, a.k.a N.Y.C. (It's cold, isn't it?), all my Powermixer fam at Power 106 and all the DJs that keep it crackin' for streets.



— DJ Raphiki, KPWR/Los Angeles



A song that I think will be huge is B2K's "Girlfriend" (Epic). These kids keep coming out with bangers. Another joint I'm gonna bring you to get familiar with is Jonessa Monique's "Get Over" (Diva Don) — it has Marley Marl at the beginning. It's a crazy record that samples a part of Nas' "Made You Look." Another incredible record is by Mims, called "Big Man Lil Man" (Push Play). I don't even know who sent it to me, but I play it all the time on the radio and people ask me who it is. These are all joints you need to be familiar with. Also, check for the Clinton Sparks-produced BG tune "Hottest of the Hot" (Chopper City/Koch). It's a hot joint, and last week's detections were at 350. In other Koch news, check out the Clinton Sparks-produced Chico Debarge track "Not Together," featuring Damani. Also check the Clinton Sparks-produced Damani joint "Move (Remix)," with Kardinal Offishall & Clipse. Get familiar!

— Clinton Sparks, WZMX/Hartford & Tech.Nitions



KEYS TO SUCCESS It was quite a 22nd birthday for Alicia Keys, who received not only a cake, but also a plaque commemorating 10-times platinum sales of her Grammy-winning debut, *Songs in A Minor*. Seen here celebrating are (l-r) RCA Music Group Exec. VP/Worldwide Marketing and Sales Tom Corson and Chairman Clive Davis, BMG COO Michael Smellie, MBK Management's Jeff Robinson, Keys, RCA Music Group President/COO Charles Goldstuck, J Records VP/A&R Peter Edge, RCA Music Group Exec. VP/Promotion Richard Palmese and Sr. VP/Urban Promotion Ken Wilson.

Don't Miss The One Great Industry Event Of 2003!



R&R convention:
2003

The Beverly Hilton Hotel
★ Beverly Hills, California ★

June 19-21

ON THE RECORD

This Week's Hottest Music Picks

Orlando

PD, WLLD/Tampa

R. Kelly's "Ignition" (Jive): I'm giving up the fight. I'll give it a shot!

Sean Paul's "Get Busy" (VP/Atlantic): This is a burner. It's the one that will lead us into the sunshine.

Da Brat's "So in Love" (So So Def/Columbia): I'm feeling this!

Kevin Akitake

MD, KXME/Honolulu

Lil Kim's "The Jump Off" (Queen Bee/Atlantic): This joint is on fire! Timbaland brought the summer heat early this year.

Ginuwine featuring Baby's "Hell Yeah" (Epic): I like the sound of this one. Very dominant sound on-air. It's getting great phones!

Tony Tecate

MD, KSFM/Sacramento

Sean Paul's "Get Busy": A f**kin' hit! A total no-brainer. I had to lose my brain in Miami to figure out it was a no-brainer.

Nas' "I Can": (Columbia): It's a sing-along song similar to those on *Sesame Street*.

Baby featuring Clipse's "What Happened



Sean Paul

to That Boy": (Cash Money/Universal): Another No. 1 stunner!

Fisher

PD, WHZT/Greenville, NC

Nas' "I Can": This is the most radio-friendly record I've heard from him.

Killer Mike's "A.D.I. D.A.S." (Aquemini/Columbia): A no-brainer, and it has a great hook. Not necessarily for the kids.



Da Brat

Bubba Sparxxx's "In da Mud" (Interscope): Off the hook and timely. I'm surprised they were able to get the rights. It complements 50 Cent's "In da Club."

Pablo Sato

MD, KWID/Las Vegas

Brian McKnight's "Shoulda, Woulda, Coulda" (Motown/Universal): Great song with a unique title.

Baby featuring Clipse's "What Happened to That Boy": This song has totally grown on me. If you don't believe this song is catchy, then you're smoking! Whether you think it's great or not, you will be doing the birdcall!

Fabulous featuring Lil Mo & Mike Shorey's "Can't Let You Go" (Elektra/EEG): Another cool record from Fab!

Mark Medina

PD, KZZP/Phoenix

Fabulous' "Damn" (Elektra/EEG): Fab comes with another heater.

Clipse featuring Faith Evans' "Ma, I Don't Love Her" (StarTrak/Arista): This is my favorite song right now. It sounds great in Phoenix.

Stagga Lee's "Roll Wit' M.V.P." (ARTIST-direct): Catchy, familiar sample; could be something to watch for.

Busta Rhymes featuring Mariah Carey's "I Know What You Want" (J): Find this on the album and play it. It's hot, and Busta's singing is classic.

Justin Timberlake featuring 50 Cent's "Cry Me a River (Remix/Jive)": Justin continues to get more credibility by teaming up with 50 Cent.

Erik Bradley

MD, WBBM/Chicago

Busta Rhymes featuring Mariah Carey's "I Know What You Want": It's going to be one of the biggest records this spring.

B2K's "Girlfriend" (Epic): Killer song. It's my jam, and it's smooth.

Zac Davis

PD, WBVD/Melbourne

Busta Rhymes featuring Mariah Carey's "I Know What You Want": I'm feeling this record; it could work well for us.

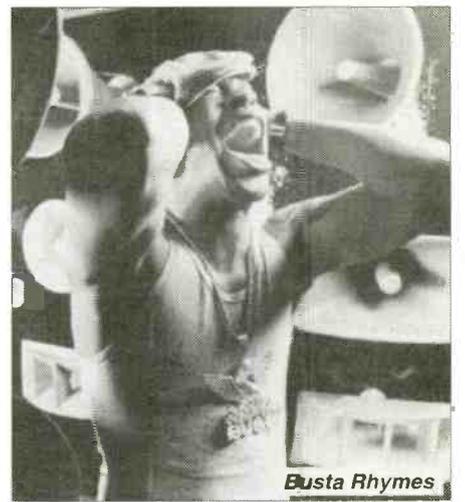
R. Kelly's "Ignition": This song is the s**t. It was the No. 4 request last week, and we're not touching it yet.

50 Cent's "If I Can't" (Shady/Aftermath/Interscope): This is tight.

Sarai's "Pack Ya Bags" (Epic): This song speaks to my people.



B2K



Busta Rhymes

Murph Dawg

MD, WHZT/Greenville, NC

Nas' "I Can": A very positive record.

50 Cent featuring Eminem's "Patiently Waiting" (Shady/Aftermath/Interscope): He's crazy! Em kills it, and 50 does his thing. What better team is out? The song is bananas!

Mr. Cheeks featuring Mario Winans' "Crush on You" (Universal): A female-driven record.

Dana Cortez

PD/MD, KMRK/Midland, TX

B2K's "Girlfriend": One thing I can't understand about some people is, why wait? If you know it's a hit, add it! Smash!

David Banner's "Get Down Like a Pimp" (Independent): Very Dirty South, and this joint is sick! It will really distinguish you from your competition!

Jinx's "U & I" (Independent): These guys are gonna blow up. This song just feels so good. The more we play it, the more our listeners wanna hear it!

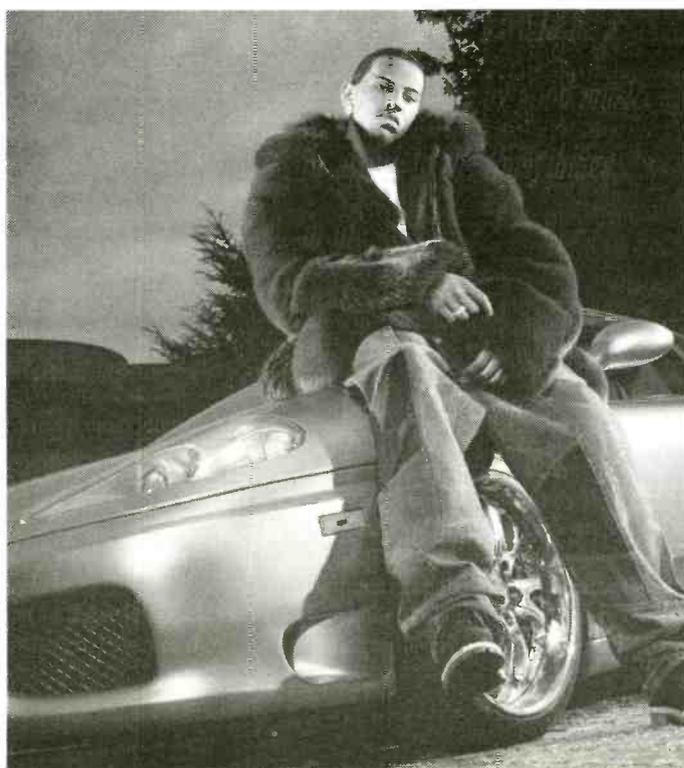
Beata

MD, WLLD/Tampa

Da Brat's "So in Love": It's hot. Da Brat came back with a scorcher.

Jay-Z's "Excuse Me Miss" (Roc-A-Fella/IDJMG): I heard it all weekend, and now it's stuck in my head.

50 Cent's *Get Rich or Die Tryin'*: The whole album is off the hook. You can't find it anywhere because it's sold out.



FABOLOUS

THE PREMIERE SINGLE FROM THE NEW ALBUM *STREET DREAMS*

CAN'T LET YOU GO

FEATURING MIKE SHOREY AND LIL' MO

ALBUM IN STORES MARCH 4

NEW THIS WEEK AT: B96/Chicago WLLD/Tampa

WBTS/Atlanta

KOHT/Tucson

KTTB/Minneapolis

KBFB/Dallas

KXMG/Austin

WDHT/Dayton

Mediabase Rhythmic:
Debut **36** (+43)

Monitor
Rhythmic Top 40

33 Debut +259

#2 Greatest Gainer



America's Best Testing CHR/Rhythmic Songs 12-
For The Week Ending 2/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
EMINEM Lose Yourself (Shady/Aftermath/Interscope)	4.02	4.02	99%	54%	4.04	99%	57%
AALIYAH Miss You (Blackground/Universal)	3.95	3.90	74%	15%	3.97	70%	13%
JUSTIN TIMBERLAKE Cry Me A River (Jive)	3.94	3.99	99%	32%	4.00	99%	33%
CHRISTINA AGUILERA Beautiful (RCA)	3.94	3.95	98%	37%	4.01	98%	38%
JAY-Z FASHANTI Mesmerize (Murder Inc./IDJMG)	3.91	3.78	85%	18%	3.90	84%	17%
JENNIFER LOPEZ F/L COOL J All I Have (Epic)	3.83	3.79	92%	24%	3.81	91%	24%
NIVEA Don't Mess With My Man (Jive)	3.83	3.86	88%	32%	3.80	87%	35%
EMINEM Superman (Shady/Aftermath/Interscope)	3.83	3.80	84%	20%	3.90	81%	17%
JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)	3.82	3.73	94%	34%	3.81	94%	33%
50 CENT In Da Club (Shady/Interscope)	3.81	3.40	57%	11%	3.89	57%	10%
SMILEZ AND SOUTHWESTAR Tell Me (ARTIST Direct)	3.73	3.55	49%	12%	3.75	47%	11%
CLIPSE When The Last Time (Star Trak/Arista)	3.72	3.65	57%	16%	3.76	54%	15%
EVE Satisfaction (Ruff Ryder/Interscope)	3.69	3.57	69%	17%	3.61	66%	17%
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	3.68	3.71	95%	37%	3.65	95%	38%
MISSY ELLIOTT FLUDACRIS Gossip Folks (Gold Mind/Elektra/EEG)	3.68	3.75	72%	15%	3.71	70%	15%
NELLY Air Force Ones (Fo' Reel/Universal)	3.66	3.65	93%	34%	3.61	93%	37%
LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)	3.64	3.52	70%	16%	3.50	65%	17%
2 PAC Thugz Mansion (Amaru/Death Row/Interscope)	3.62	3.41	60%	17%	3.63	56%	14%
MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)	3.57	3.62	98%	56%	3.48	98%	60%
BABY FIP. DIDDY Do That... (Cash Money/Universal)	3.57	3.47	54%	14%	3.58	48%	13%
TYRESE How You Gonna Act Like That (J)	3.56	3.41	43%	7%	3.53	36%	7%
AMANDA PEREZ Angel (Powerhouse/Virgin)	3.54	3.53	50%	12%	3.59	45%	11%
SNOOP DOGG Beautiful (Doggy Style/Priority/Capitol)	3.54	3.19	33%	7%	3.37	27%	7%
50 CENT Wanksta (Shady/Aftermath/Interscope)	3.45	3.36	62%	20%	3.56	62%	19%
FIELD MOB Sick Of Being Lonely (MCA)	3.45	3.28	32%	7%	3.50	28%	6%
TRINA FLUDACRIS B R Right (Slip 'N Slide/Atlantic)	3.39	3.41	43%	11%	3.50	39%	10%
NAS Made You Look (Columbia)	3.39	3.15	43%	12%	3.34	38%	12%
SEAN PAUL Gimme The Light (VP/Atlantic)	3.19	3.18	74%	38%	3.18	74%	37%
KILLER MIKE F/BIG BOI A.D.I.D.A.S. (Aquemini/Columbia)	3.15	2.7%	7%	3.07	23%	7%	
R. KELLY Ignition (Jive)	2.93	2.63	40%	13%	2.89	34%	12%

Total sample size is 562 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Wayne Wonder
LABEL: VP/Atlantic

By MIKE TRIAS/ASSISTANT EDITOR



Dancehall singer Von Wayne Charles, a.k.a. "Wayne Wonder," has finally arrived. "No Letting Go" hit No. 1 in his native Jamaica and has made significant headway on R&R's Rhythmic and Urban charts. This song about love and devotion features a catchy yet simple beat and showcases Wonder's silky-smooth vocals. "This is the biggest hit of my lifetime," he says. "I'm grateful, and I feel blessed."

Wonder, who received his nickname in secondary school because of his thoughtfulness and philosophical nature, has been making hit records in his homeland since the late '80s. He first gained notice for his version of Rick Astley's "Never Gonna Give You Up." Wonder's debut album, *No More Chance*, included seven original songs and seven covers.

Covers of American R&B hits are what Jamaican producers prefer to record, but not Wonder. "When I first started out, I got so frustrated because you carry original material to the studio, and they act like they don't even want to hear it," he says. In 1993 Wonder made a change: He decided he would record only original material. His career continued to flourish, and he even created an alter ego, dancehall rapper Surprise. In 2001 Wonder recorded the aptly titled album *Schizophrenic*, with many tracks featuring Surprise.

Wonder's upcoming VP/Atlantic album *No Holding Back* is scheduled to drop in March. All the songs are original and co-written by Wonder. "I just want to do good songs," he says. "I'm keeping the mainstream recognition in mind but adding my creative flow to it, because I want people to know that Wayne Wonder is not limited."

Reporters

<p>KXSS/Albuquerque, NM * PD: Pat Mariquez APD: Dana Cortez MD: Alley Faith No Adds</p>	<p>WJMN/Boston, MA * VP/Prog./PD: Cadillac Jack APD: Dennis D'Heron MD: Chita Tyler BEEBIE MAN F/LADY... "Bossman" FREWAY "Alright"</p>	<p>WBTT/FL Myers, FL * PD: Ron Shepard 4 B2K "Girlfriend" 4 R. KELLY "Ignition" 3 NAS "Can" 2 KELLY ROWLAND "Nobody" 1 MARIAN CAREY/CAM'RON "Boy" CLIPSE F/FAITH EVANS "Ma" SARAI "Bags" STAGGA LEE "Roll"</p>	<p>KPTY/Houston-Galveston, TX * OM/MD: Honie Marco 2 BABY F/CLIPSE "Happened"</p>	<p>KHTN/Modesto, CA * PD: Wookiee APD: Rene Roberts APD: Drew Stone 1 2PAC F/TRICK DADDY "Ballin" CLICK F/E-40 "Bossin" CLIPSE F/FAITH EVANS "Ma" FREWAY "Alright"</p>	<p>KUUU/Palm Springs, CA PD: Wookiee 48 BUSTA RHYMES "Know" KILLER MIKE "A.D.I.D." CLICK F/E-40 "Bossin" BABY F/CLIPSE "Happened" R. KELLY "Ignition"</p>	<p>WCOQ/Salisbury, MD PD: Wookiee MD: Deitke 13 KILLER MIKE "A.D.I.D." AALIYAH "Can" BABY F/CLIPSE "Happened" R. KELLY "Ignition"</p>	<p>KBTT/Shreveport, LA * PD/MD: Queen Eckels 1 NAS "Can" 1 ALLEN ANTHONY "Alright" WAYNE WONDER "Letting"</p>	
<p>KYLZ/Albuquerque, NM * Interim PD/MD: Mr. Clean MD: D. Lopez 2PAC F/TRICK DADDY "Ballin" BABY F/CLIPSE "Happened" BUSTA RHYMES "Know"</p>	<p>WRVW/Charleston, WV PD: Shawn Powers MD: Bill Shehan 6 NAS "Can" 1 MARQUES HOUSTON "That" 1 SEAN PAUL "Busy" STAGGA LEE "Roll"</p>	<p>WJFX/FL Wayne, IN * PD: Steve Derek MD: Wessal 5 SNOOP DOGG "Beautiful" 1 LIL' KIM "Jump"</p>	<p>WXIS/Johnson City, TN * PD: Todd Ambrose 24 B2K "Girlfriend" BABY F/CLIPSE "Happened" 1 "Lundromat" SARAI "Bags"</p>	<p>KBUT/Monterey-Salinas, CA * PD: Kenny Allen SMILEZ AND SOUTHWESTAR "Tell"</p>	<p>WPHI/Philadelphia, PA * PD: Colby Cole MD: Raphael "Raft" George 30 LIL' KIM "Jump" 13 FREWAY "Alright"</p>	<p>KUUU/Salt Lake City, UT * DMPD: Brian Michel No Adds</p>	<p>KBAT/San Antonio, TX * PD: J.D. Gonzalez APD: Danny B MD: Jay Boy 9 MARQUES HOUSTON "That" 2 BABY F/CLIPSE "Happened" BUSTA RHYMES "Know" FAT JOE "Need"</p>	<p>KYWL/Spokane, WA * PD: Steve Kightlinger MD: Chuck Wright 2 2PAC F/TRICK DADDY "Ballin"</p>
<p>KFAT/Anchorage, AK DM: Mark Carlson PD/MD: Marvin Huggert 7 BABY F/CLIPSE "Happened" 7 GINUWINE "Hell"</p>	<p>WWBZ/Charleston, SC * 2PAC F/TRICK DADDY "Ballin" BUSTA RHYMES "Know"</p>	<p>KBOS/Fresno, CA * DMPD: Cat Thomas APD: Mike Spencer MD: J.B. King 4 JAY-Z "Excuse" 1 BABY F/CLIPSE "Happened" 1 FIELD MOB "Lonely"</p>	<p>KLUC/Las Vegas, NV * DMPD: Cat Thomas APD: Mike Spencer MD: J.B. King 4 JAY-Z "Excuse" 1 BABY F/CLIPSE "Happened" 1 FIELD MOB "Lonely"</p>	<p>KDON/Monterey-Salinas, CA * PD: Dennis Martinez MD: Alex Cantello 6 LIL' KIM "Jump" 2 MARQUES HOUSTON "That" 1 JAY-Z "Excuse" BABY F/CLIPSE "Happened"</p>	<p>KKFR/Phoenix, AZ * PD: Pablo Sato APD: Charlie Huero MD: Jay Boy 2 BABY F/CLIPSE "Happened" BUSTA RHYMES "Know" FAT JOE "Need"</p>	<p>KBBT/San Antonio, TX * PD: J.D. Gonzalez APD: Danny B MD: Jay Boy 9 MARQUES HOUSTON "That" 2 KILLER MIKE "A.D.I.D."</p>	<p>XHTZ/San Diego, CA * PD: Diane Laird APD: Sunny Loco MD: Pablo Sato BUSTA RHYMES "Know" 2PAC F/TRICK DADDY "Ballin"</p>	<p>KSPW/Springfield, MO PD/MD: Chris Cannon 1 2PAC F/TRICK DADDY "Ballin" 1 TYRESE "Gonna"</p>
<p>WBTS/Atlanta, GA * PD: Sean Phillips APD/MD: Haverick 1 MARIAN CAREY/CAM'RON "Boy" 1 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" FL "Damaged"</p>	<p>WCHH/Charlotte, NC * PD: Boogie D MD: Baby Boy Stu 27 NAS "Can" 15 TYRESE "Gonna" 4 SEAN PAUL "Busy" 8 B2K "Girlfriend"</p>	<p>KSED/Fresno, CA * PD: Sherita Salsberry MD: Felts The Cat CLICK F/E-40 "Bossin" MARIAN CAREY/CAM'RON "Boy"</p>	<p>KVEG/Las Vegas, NV * PD: Sherita Salsberry 28 2PAC F/TRICK DADDY "Ballin" 4 CLIPSE F/FAITH EVANS "Ma" BABY F/CLIPSE "Happened"</p>	<p>KDON/Monterey-Salinas, CA * PD: Dennis Martinez MD: Alex Cantello 6 LIL' KIM "Jump" 2 MARQUES HOUSTON "That" 1 JAY-Z "Excuse" BABY F/CLIPSE "Happened"</p>	<p>KZZP/Phoenix, AZ * PD: Marc Medina MD: Corina No Adds</p>	<p>KBBT/San Antonio, TX * PD: J.D. Gonzalez APD: Danny B MD: Jay Boy 9 MARQUES HOUSTON "That" 2 KILLER MIKE "A.D.I.D."</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>KDHT/Tucson, AZ * DM: Steve King PD/MD: R. Dub MD: Richard Villalobos 8 LIL' KIM "Jump" BUSTA RHYMES "Know" FABOLOUS F/LIL' MO "Can't"</p>
<p>WZBZ/Atlantic City, NJ * PD: Reb Garcia 1 2PAC F/TRICK DADDY "Ballin" B2K "Girlfriend" BABY F/CLIPSE "Happened" FREWAY "Alright" NAS "Can" STAGGA LEE "Roll"</p>	<p>WBMM-FM/Chicago, IL * PD: Todd Cavannah MD: Erik Bradley 29 NAS "Can" 6 FIELD MOB "Lonely" 5 BUSTA RHYMES "Know" FABOLOUS F/LIL' MO "Can't" JC CHASEZ "Blowin"</p>	<p>KWID/Las Vegas, NV * PD: Tom Naylor MD: Pablo Sato 8 R. KELLY "Ignition" 8 JAY-Z "Excuse"</p>	<p>KWID/Las Vegas, NV * PD: Tom Naylor MD: Pablo Sato 8 R. KELLY "Ignition" 8 JAY-Z "Excuse"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>KBRT/Austin, TX * PD: Scooter B. Stevens MD: Preston Lowe 1 STAGGA LEE "Roll" BEEBIE MAN F/LADY... "Bossman" LIL' KIM "Jump"</p>	<p>KNDA/Corpus Christi, TX * OM/MD: Bill Thorman PD: Richard Leal BABY F/CLIPSE "Happened" CLICK F/E-40 "Bossin" COOLER KIDS "Around" FREWAY "Alright" BACK TO F/LIL' JON "Everyday" NAS "Can"</p>	<p>KWHT/Greenville, SC * PD: Fisher MD: Merph Dawg No Adds</p>	<p>KWHT/Greenville, SC * PD: Fisher MD: Merph Dawg No Adds</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>KXMG/Austin, TX * PD: Jay Michaels MD: Bradley Greig 38 AALIYAH "Miss" 19 50 CENT "Wanksta" DFDUB "Country" FABOLOUS F/LIL' MO "Can't" PINK "Respect"</p>	<p>KZFM/Corpus Christi, TX * PD: Ed Oceana MD: Arlene Madali 3 T.A.T.U. "Things" 2PAC F/TRICK DADDY "Ballin" BABY F/CLIPSE "Happened" CLIPSE F/FAITH EVANS "Ma" MARIAN CAREY/CAM'RON "Boy"</p>	<p>WQSL/Greenville, NC * PD: Jack Spade COMMONMONEY J. BLIGE "Close" LIL' KIM "Jump" NAS "Can"</p>	<p>WQSL/Greenville, NC * PD: Jack Spade COMMONMONEY J. BLIGE "Close" LIL' KIM "Jump" NAS "Can"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>KISV/Bakersfield, CA * OM/MD: Bob Lewis APD/MD: Pico 5 BUSTA RHYMES "Know" FIELD MOB "Lonely"</p>	<p>KBFB/Dallas-Ft. Worth, TX * DMPD: John Candalaria MD: Sam The Man 8 KILLER MIKE "A.D.I.D." 3 FABOLOUS F/LIL' MO "Can't"</p>	<p>WZMX/Hartford, CT * DM: Steve Salihay PD: Victor Starr APD/MD: David Simpson 38 B2K "Girlfriend" 30 NAS "Can" 13 LIL' KIM "Jump" 6 NIVEA "Lundromat"</p>	<p>WZMX/Hartford, CT * DM: Steve Salihay PD: Victor Starr APD/MD: David Simpson 38 B2K "Girlfriend" 30 NAS "Can" 13 LIL' KIM "Jump" 6 NIVEA "Lundromat"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>KKOC/Bakersfield, CA * PD: Nick Elliott APD: Wingo MD: James Michaels 1 BABY F/CLIPSE "Happened" 1 2PAC F/TRICK DADDY "Ballin" NAS "Can" SEAN PAUL "Busy"</p>	<p>WDHT/Dayton, OH * DMPD: J.D. Rums APD/MD: Marcell Thornton 31 J. LOPEZ F/LIL' MO "Can't" FABOLOUS F/LIL' MO "Can't"</p>	<p>KDDB/Honolulu, HI * DMPD: John Candalaria MD: Sam The Man 1 B2K "Girlfriend" BABY F/CLIPSE "Happened" SAITAMA F/ALYSIS "Nothing" BEEBIE MAN F/LADY... "Bossman"</p>	<p>KDDB/Honolulu, HI * DMPD: John Candalaria MD: Sam The Man 1 B2K "Girlfriend" BABY F/CLIPSE "Happened" SAITAMA F/ALYSIS "Nothing" BEEBIE MAN F/LADY... "Bossman"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>WXVY/Baltimore, MD * PD: Thee Mitchem 17 B2K "Girlfriend" 15 NAS "Can" 6 BUSTA RHYMES "Know"</p>	<p>KQKS/Denver-Boulder, CO * PD: Ché Collins MD: John E. Kage 3 BUSTA RHYMES "Know"</p>	<p>KIKI/Honolulu, HI * MD: Ryan Sean 1 MARQUES HOUSTON "That" 1 BABY F/CLIPSE "Happened" 2PAC F/TRICK DADDY "Ballin"</p>	<p>KIKI/Honolulu, HI * MD: Ryan Sean 1 MARQUES HOUSTON "That" 1 BABY F/CLIPSE "Happened" 2PAC F/TRICK DADDY "Ballin"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>WJNH/Baton Rouge, LA * PD: Randy Chase No Adds</p>	<p>KPRR/EI Paso, TX * PD: Bobby Ramos APD: Pam Diaz MD: Gina Lee Fantaz 12 KELLY ROWLAND "Nobody" 6 NIVEA "Lundromat" 1 LIL' KIM "Jump" MARQUES HOUSTON "That"</p>	<p>KXME/Honolulu, HI * PD: K.C. MD: Kevin Akita BABY F/CLIPSE "Happened" MR. CHEEKS "Crush" NAS "Can"</p>	<p>KXME/Honolulu, HI * PD: K.C. MD: Kevin Akita BABY F/CLIPSE "Happened" MR. CHEEKS "Crush" NAS "Can"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	
<p>WBHJ/Birmingham, AL * PD: Mickey Johnson APD/MD: Wavy Key 1 LIL' KIM "Jump"</p>	<p>KPRR/EI Paso, TX * PD: Bobby Ramos APD: Pam Diaz MD: Gina Lee Fantaz 12 KELLY ROWLAND "Nobody" 6 NIVEA "Lundromat" 1 LIL' KIM "Jump" MARQUES HOUSTON "That"</p>	<p>KXME/Honolulu, HI * PD: K.C. MD: Kevin Akita BABY F/CLIPSE "Happened" MR. CHEEKS "Crush" NAS "Can"</p>	<p>KXME/Honolulu, HI * PD: K.C. MD: Kevin Akita BABY F/CLIPSE "Happened" MR. CHEEKS "Crush" NAS "Can"</p>	<p>WQNT/New York, NY * PD/VP/Prog.: Tracy Clorby MD: E-80 52 50 CENT/AUTORIOUS... "Realist" 23 SEAN PAUL "Thugs"</p>	<p>KXJM/Portland, DR * Dh/Prog.: Mark Adams APD: Sunny Loco MD: Ansa 1 CLICK F/E-40 "Bossin"</p>	<p>KWLN/Stockton-Modesto, CA * No Adds</p>	<p>WLLD/Tampa, FL * PD: Orlando APD: Scanlan MD: Bosta 9 LIL' KIM "Jump" FABOLOUS F/LIL' MO "Can't" R. KELLY "Ignition"</p>	

* Monitored Reporters

92 Total Reporters

82 Total Monitored

10 Total Indicator



Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * DM/PO: Sugar Bear APD: Marie Cristal 25 BABY F/CLIPSE "Happened" 24 LIL' KIM "Jump" 13 NAS "Can" 8 BEENIE MAN FLADY... "Bossman" 7 ERICK SERMON "Love" 1 FREEWAY "Alright"</p>	<p>WJZD/Biloxi-Gulfport, MS * DM/PO: Rob Neal MD: Tabari Daniels 12 LIL' KIM "Jump" 12 BABY F/CLIPSE "Happened" 6 BEENIE MAN FLADY... "Bossman" ERICK SERMON "Love" FREEWAY "Alright" NAS "Can" SANTANA FMUSIQ "Nothing"</p>	<p>WENZ/Cleveland, OH * MD: Lexx Ali 2 BABY F/CLIPSE "Happened"</p>	<p>WJMN/Dothan, AL DM/PO: JR Wilson MD: Jamar Wilson 10 BEENIE MAN FLADY... "Bossman" 10 ERICK SERMON "Love" 10 LIL' KIM "Jump"</p>	<p>KIIZ/Killeen-Temple, TX DM/PO: Mychal Maguire 14 RON ISLEY F/R KELLY "What" 10 504 BOYZ "Back" 10 LIL' KIM "Jump" 10 NAS "Can"</p>	<p>WEDR/Miami, FL * DM/PO/MD: Cedric Hollywood 35 LIL' KIM "Jump" 22 BABY F/CLIPSE "Happened" 19 NAS "Can" 3 BEENIE MAN FLADY... "Bossman" 1 ERICK SERMON "Love" FREEWAY "Alright"</p>	<p>WOWI/Norfolk, VA * DM/PO: Daisy Davis APD/MD: Michael Mauzone 36 NAS "Can" 20 LIL' KIM "Jump" 17 BABY F/CLIPSE "Happened" 4 SEAN PAUL "Busy" 1 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 16 BABY F/CLIPSE "Happened" 4 LIL' KIM "Jump"</p>	<p>WTMP/Tampa, FL MD: Big Money Ced 81 TYRESE "Gonna" 74 AALIYAH "Miss" 32 50 CENT "Wanksta" 32 COMMONMARRY J. BLIGE "Close" 29 2PAC F/TRICK DADDY "Ballin" 29 JAY-Z "Excuse" 25 MISSY ELLIOTT "Gossip" 23 BABY F/CLIPSE "Happened" 17 KELLY ROWLAND "Nobody" 17 MARQUES HOUSTON "That" 15 BIG C "Hell" 12 BEENIE MAN FLADY "Bossman"</p>
<p>KBCE/Alexandria, LA APD/MD: Dell Banks 12 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" LIL' KIM "Jump"</p>	<p>WBDT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 10 BABY F/CLIPSE "Happened" 3 LIL' KIM "Jump" NIVEA "Laundromat"</p>	<p>WVOD/Columbia, SC * MD: Mike Love APD: Vernessa Pendergrass 22 BABY F/CLIPSE "Happened" 8 BEENIE MAN FLADY... "Bossman" 8 ERICK SERMON "Love" 6 NAS "Can" 2 FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WZFX/Fayetteville, NC * PD: Jeff Anderson APD: Garrett Davis MD: Taylor Morgan 10 BABY F/CLIPSE "Happened" 10 LIL' KIM "Jump" 10 LIL' KIM "Jump" 5 NAS "Can" 1 SEAN PAUL "Busy"</p>	<p>KRRQ/Lafayette, LA * PD/MD: John Kinnit 23 BABY F/CLIPSE "Happened" 10 LIL' KIM "Jump" 2 ERICK SERMON "Love" 2 BEENIE MAN FLADY... "Bossman" FREEWAY "Alright"</p>	<p>WKWK/Milwaukee, WI * PD: Ronn Scott MD: Doc Love No Adds</p>	<p>WVSP/Oklahoma City, OK * DM/PO: Terry Monday MD: Eddie Brasco 12 ERICK SERMON "Love" 11 BEENIE MAN FLADY... "Bossman" 7 LIL' MO F/ABOLUS "Ever" 2 SANTANA FMUSIQ "Nothing" 1 NAS "Can" B.G. "Hottest" LIL' KIM "Jump"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 26 VIVIAN GREEN "Emotional" 16 BABY F/CLIPSE "Happened" 16 SYLEENA JOHNSON "What" 12 LIL' KIM "Jump" BEENIE MAN FLADY... "Bossman" ERICK SERMON "Love"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Ricki G. 17 LIL' KIM "Jump" 16 NAS "Can" 9 BABY F/CLIPSE "Happened" 6 ERICK SERMON "Love" 3 LIL' MO F/ABOLUS "Ever" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" KILLER MIKE "A.O.I.D." SANTANA FMUSIQ "Nothing"</p>
<p>KEDG/Alexandria, LA DM/PO: Jay Stevens MD: Wade Hampton 26 LIL' KIM "Jump" 5 BEENIE MAN FLADY... "Bossman" 5 ERICK SERMON "Love"</p>	<p>WBLK/Buffalo, NY * PD/MD: Chris Reynolds 11 LIL' KIM "Jump" 6 BABY F/CLIPSE "Happened" 3 NAS "Can" KILLER MIKE "A.O.I.D."</p>	<p>WVWG/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 30 NAS "Can" 30 BABY F/CLIPSE "Happened" 11 LIL' KIM "Jump" 9 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WZLW/Flint, MI * PD/MD: Chris Reynolds No Adds</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 16 BABY F/CLIPSE "Happened" 5 ERICK SERMON "Love" 1 LIL' KIM "Jump" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" GINUWINE "Hell" SANTANA FMUSIQ "Nothing"</p>	<p>WVBL/Mobile, AL * PD/MD: Myronda Reuben 7 BABY F/CLIPSE "Happened" 4 LIL' KIM "Jump" 4 NAS "Can" 1 ERICK SERMON "Love" 1 BEENIE MAN FLADY... "Bossman" SYLEENA JOHNSON "What"</p>	<p>WVUS/Philadelphia, PA * PD: Glenn Cooper MD: Coka Lani APD: Cosmic Kev 40 LIL' KIM "Jump" 37 BABY F/CLIPSE "Happened" 20 FREEWAY "Alright" 9 NAS "Can" BEENIE MAN FLADY... "Bossman"</p>	<p>KOKS/Shreveport, LA * PD/MD: Quenn Echols 27 K-CI & JQJO "Moment" 10 FAT JOE "Need" BABY F/CLIPSE "Happened" BEENIE MAN FLADY... "Bossman" ERICK SERMON "Love" FREEWAY "Alright" LIL' KIM "Jump" NAS "Can" SANTANA FMUSIQ "Nothing"</p>	<p>WJMM/Tulsa, OK * DM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 24 ERICK SERMON "Love" 20 BEENIE MAN FLADY... "Bossman" 18 LIL' MO F/ABOLUS "Ever" 6 SANTANA FMUSIQ "Nothing" 2 LIL' KIM "Jump" 1 B.G. "Hottest" NAS "Can"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 23 T.J. "24s" 11 LIL' KIM "Jump" 4 SEAN PAUL "Busy" 1 FABOLOUS F/LIL' MO "Can't"</p>	<p>WWWZ/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 30 NAS "Can" 30 BABY F/CLIPSE "Happened" 11 LIL' KIM "Jump" 9 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WFXX/Columbus, GA PD: Michael Soul 31 B2K "Girlfriend" 17 LIL' KIM "Jump" 12 BABY F/CLIPSE "Happened" 10 ERICK SERMON "Love" 10 NAS "Can" 7 FREEWAY "Alright"</p>	<p>WTMG/Gainesville-Ocala, FL * PD/MD: Chris Ryan 23 BABY F/CLIPSE "Happened" 7 LIL' KIM "Jump" 5 FREEWAY "Alright" 2 SANTANA FMUSIQ "Nothing" 2 NAS "Can" 1 BEENIE MAN FLADY... "Bossman" ERICK SERMON "Love" BIG C "Hell"</p>	<p>WBTX/Lexington-Fayette, KY * PD/MD: Jay Alexander 27 KILLER MIKE "A.O.I.D." 26 LIL' KIM "Jump" 25 ERICK SERMON "Love" 24 FAT JOE "Need" 15 BABY F/CLIPSE "Happened" NAS "Can" TLC "Hand"</p>	<p>WZMT/Montgomery, AL PD: Darryl Elliott MD: Michael Long 33 MARIO "C'mon" 30 JAY-Z "Excuse" 9 LIL' KIM "Jump" B.G. "Hottest" ERICK SERMON "Love" MUK-TY "Looking" SANTANA FMUSIQ "Nothing" SEAN PAUL "Busy"</p>	<p>WVSL/Philadelphia, PA * PD: Glenn Cooper MD: Coka Lani APD: Cosmic Kev 40 LIL' KIM "Jump" 37 BABY F/CLIPSE "Happened" 20 FREEWAY "Alright" 9 NAS "Can" BEENIE MAN FLADY... "Bossman"</p>	<p>KMJJ/Shreveport, LA * PD: Long John 7 LIL' KIM "Jump" 4 ERICK SERMON "Love" 3 NAS "Can" 2 BABY F/CLIPSE "Happened" VIVIAN GREEN "Emotional"</p>	<p>KJMM/Tulsa, OK * DM: Bryan Robinson PD: Terry Monday APD/MD: Aaron Bernard 24 ERICK SERMON "Love" 20 BEENIE MAN FLADY... "Bossman" 18 LIL' MO F/ABOLUS "Ever" 6 SANTANA FMUSIQ "Nothing" 2 LIL' KIM "Jump" 1 B.G. "Hottest" NAS "Can"</p>
<p>WVEE/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 8 LIL' KIM "Jump"</p>	<p>WPEG/Charlotte, NC * PD: Terri Avery APD/MD: Nate Quick 40 BABY F/CLIPSE "Happened" 28 LIL' KIM "Jump" 7 SNOOP DOGG "Beautiful" 5 FREEWAY "Alright"</p>	<p>WVFX/Augusta, GA * DM/PO: Ron Thomas APD: Mojo 3 KILLER MIKE "A.O.I.D."</p>	<p>WJMG/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTU/Nashville, TN * PD/MD: Kiki Henson 7 KILLER MIKE "A.O.I.D." 1 LIL' KIM "Jump" 1 NAS "Can" FABOLOUS F/LIL' MO "Can't" SNOOP DOGG "Beautiful" SYLEENA JOHNSON "What"</p>	<p>KNDU/New Orleans, LA * PD: Lamonda Williams 67 BABY F/CLIPSE "Happened" 42 LIL' KIM "Jump" 17 NAS "Can" BEENIE MAN FLADY... "Bossman" SEAN PAUL "Busy"</p>	<p>WVAM/Pittsburgh, PA * Interim PD/MD: DJ Boogie 21 NAS "Can" 10 LIL' KIM "Jump" 2 MARIAN CAREY/CAM'RON "Boy" ERICK SERMON "Love" FREEWAY "Alright"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels 11 MARIO "C'mon" 9 FABOLOUS F/LIL' MO "Can't" 7 LIL' KIM "Jump"</p>	<p>WVWR/Washington, DC * PD: Darryl Huckaby MD: P. Stew 11 LIL' KIM "Jump" 7 SEAN PAUL "Busy" FABOLOUS F/LIL' MO "Can't"</p>
<p>WVWA/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 8 LIL' KIM "Jump"</p>	<p>WVWG/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 30 NAS "Can" 30 BABY F/CLIPSE "Happened" 11 LIL' KIM "Jump" 9 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WVFX/Augusta, GA * DM/PO: Ron Thomas APD: Mojo 3 KILLER MIKE "A.O.I.D."</p>	<p>WJMG/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTU/Nashville, TN * PD/MD: Kiki Henson 7 KILLER MIKE "A.O.I.D." 1 LIL' KIM "Jump" 1 NAS "Can" FABOLOUS F/LIL' MO "Can't" SNOOP DOGG "Beautiful" SYLEENA JOHNSON "What"</p>	<p>KNDU/New Orleans, LA * PD: Lamonda Williams 67 BABY F/CLIPSE "Happened" 42 LIL' KIM "Jump" 17 NAS "Can" BEENIE MAN FLADY... "Bossman" SEAN PAUL "Busy"</p>	<p>WVAM/Pittsburgh, PA * Interim PD/MD: DJ Boogie 21 NAS "Can" 10 LIL' KIM "Jump" 2 MARIAN CAREY/CAM'RON "Boy" ERICK SERMON "Love" FREEWAY "Alright"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels 11 MARIO "C'mon" 9 FABOLOUS F/LIL' MO "Can't" 7 LIL' KIM "Jump"</p>	<p>WVWR/Washington, DC * PD: Darryl Huckaby MD: P. Stew 11 LIL' KIM "Jump" 7 SEAN PAUL "Busy" FABOLOUS F/LIL' MO "Can't"</p>
<p>WVWA/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 8 LIL' KIM "Jump"</p>	<p>WVWG/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 30 NAS "Can" 30 BABY F/CLIPSE "Happened" 11 LIL' KIM "Jump" 9 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WVFX/Augusta, GA * DM/PO: Ron Thomas APD: Mojo 3 KILLER MIKE "A.O.I.D."</p>	<p>WJMG/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTU/Nashville, TN * PD/MD: Kiki Henson 7 KILLER MIKE "A.O.I.D." 1 LIL' KIM "Jump" 1 NAS "Can" FABOLOUS F/LIL' MO "Can't" SNOOP DOGG "Beautiful" SYLEENA JOHNSON "What"</p>	<p>KNDU/New Orleans, LA * PD: Lamonda Williams 67 BABY F/CLIPSE "Happened" 42 LIL' KIM "Jump" 17 NAS "Can" BEENIE MAN FLADY... "Bossman" SEAN PAUL "Busy"</p>	<p>WVAM/Pittsburgh, PA * Interim PD/MD: DJ Boogie 21 NAS "Can" 10 LIL' KIM "Jump" 2 MARIAN CAREY/CAM'RON "Boy" ERICK SERMON "Love" FREEWAY "Alright"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels 11 MARIO "C'mon" 9 FABOLOUS F/LIL' MO "Can't" 7 LIL' KIM "Jump"</p>	<p>WVWR/Washington, DC * PD: Darryl Huckaby MD: P. Stew 11 LIL' KIM "Jump" 7 SEAN PAUL "Busy" FABOLOUS F/LIL' MO "Can't"</p>
<p>WVWA/Atlanta, GA * DM/PO: Tony Brown APD/MD: Tosha Love 8 LIL' KIM "Jump"</p>	<p>WVWG/Charleston, SC * DM/PO: Terry Base MD: Yonni O'Donohue 30 NAS "Can" 30 BABY F/CLIPSE "Happened" 11 LIL' KIM "Jump" 9 ERICK SERMON "Love" BEENIE MAN FLADY... "Bossman" FREEWAY "Alright" SANTANA FMUSIQ "Nothing"</p>	<p>WVFX/Augusta, GA * DM/PO: Ron Thomas APD: Mojo 3 KILLER MIKE "A.O.I.D."</p>	<p>WJMG/Greenville, SC * PD/MD: Doug Davis No Adds</p>	<p>WBTU/Nashville, TN * PD/MD: Kiki Henson 7 KILLER MIKE "A.O.I.D." 1 LIL' KIM "Jump" 1 NAS "Can" FABOLOUS F/LIL' MO "Can't" SNOOP DOGG "Beautiful" SYLEENA JOHNSON "What"</p>	<p>KNDU/New Orleans, LA * PD: Lamonda Williams 67 BABY F/CLIPSE "Happened" 42 LIL' KIM "Jump" 17 NAS "Can" BEENIE MAN FLADY... "Bossman" SEAN PAUL "Busy"</p>	<p>WVAM/Pittsburgh, PA * Interim PD/MD: DJ Boogie 21 NAS "Can" 10 LIL' KIM "Jump" 2 MARIAN CAREY/CAM'RON "Boy" ERICK SERMON "Love" FREEWAY "Alright"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels 11 MARIO "C'mon" 9 FABOLOUS F/LIL' MO "Can't" 7 LIL' KIM "Jump"</p>	<p>WVWR/Washington, DC * PD: Darryl Huckaby MD: P. Stew 11 LIL' KIM "Jump" 7 SEAN PAUL "Busy" FABOLOUS F/LIL' MO "Can't"</p>
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Meet The Perrys

A one-on-one interview with Russell Perry

As part of our continuing salute to Black History Month and African Americans who have contributed much to the world of radio and records, I was very privileged to speak with Russell Perry, President of Perry Publishing & Broadcasting.

Perry Publishing & Broadcasting owns a newspaper, *The Black Chronicle*, and 11 Oklahoma radio stations in Oklahoma City, Tulsa and Lawton. Perry says he can't tell the story of Perry Broadcasting without including the publishing side.

"I started *The Black Chronicle* in 1979, but before that I worked for a weekly newspaper, *The Black Dispatch*, in Oklahoma City while in high school and after I returned from college," he says.

"I eventually purchased 50% of the newspaper. After about nine years I decided to go out on my own, and I started *The Black Chronicle* in Oklahoma City. Shortly after that *The Black Dispatch* went out of business."

Taking The Plunge

Perry says that in the early '90s a few employees of the newspaper approached him about buying a radio station. Despite not knowing anything about radio, he decided to take the plunge.



Russell Perry

"I bought my first radio station, KVSP-AM/Oklahoma City," he says. "It was a daytimer, kind of a Business News station that was on the verge of going dark. Knowing this, I convinced the owners, the Nickels, to sell the station to me. The rest is history."

"My intention was to go in very cautiously, because I knew nothing about radio. I felt that if I could gross \$20,000 a month, I could meet my expenses. The radio station was put in the same building with my newspaper, so I had my overhead expenses reasonably covered."

"There was no Urban format in Oklahoma City then, so it was reasonably hard in the beginning. I called Walt Love, because I was told that he knew the Urban format and could be of great help to me with my new radio station."

"I didn't know the procedures, the policies or the programming aspects of a radio station. Walt came to Oklahoma City and met with my staff. He brought his radio knowl-

edge and helped me get started. I owe him a great deal for that."

Success Story

Oklahoma City has the largest African-American community in Oklahoma, and Perry saw the need for an Urban outlet. No other station was playing urban music, so Perry was able to quadruple KVSP's revenue.

Things went so well that Perry went to Tulsa, looking to buy another radio station. There was one available, but when he sought to purchase it, he became aware of a construction permit that was owned by a local family.

Perry says, "For whatever reason, they couldn't get it off the ground to build the station, so I negotiated with them, and within about eight months I had acquired the CP and built a 50,000-watt FM — KJMM/Tulsa. Shortly after that the other Urban in the market was sold and became a Country station, so we had the Tulsa market to ourselves."

"Two years later I decided to buy two stations in Lawton, KJMZ-FM & KKRX-AM. Within the first Arbitron book KJMZ went from a share of less than a point to a 26 share; we were the No. 1 station. For the past seven years we have been either No. 1 or 2 in that market."

Keeping Up

"About two years ago my son told me that the music was changing," Perry continues. "Everyone was playing either Top 40 or hip-hop, and he felt that we needed to acquire a second station in Tulsa to back ourselves up."

"That's when we bought KGTO/Tulsa, an Urban AC station. We've been unsuccessful in acquiring an FM in Oklahoma City. I feel that the industry really kept us out because we've been so successful with our FMs in Tulsa and Lawton."

About six months ago Perry realized that there were five stations available in Southwest Oklahoma and that one of them, a 100,000-watt FM, could be moved to Oklahoma City.

"My desire was to get the FM to give us a duopoly in Oklahoma City, but then I decided to keep all of the stations and diversify," he says. "Our plans now are to move the



BOY, I NEED YOU Mariah Carey popped in at WWPR/New York to promote her new single, "Boy I Need You." Seen here are (l-r) Def Jam VP/R&B Promotion Thomas Lytle, Carey, WWPR PD Michael Saunders and Def Jam VP Michael Kyser.

100,000-watt into Oklahoma City. The other four stations will be News/Talk/Sports, Classic Country, Country and Rock."

Like Father, Like Son

When Perry's son Kevin graduated from college with a banking and finance degree, he decided he liked radio better and went into business with his father. Kevin is now Exec. VP of Perry Publishing & Broadcasting. The elder Perry attributes a great deal of the success and growth of Perry Publishing & Broadcasting to his son.

"These broadcasting units are very expensive, and I'm a one-man operation. I do all of my financing locally, so I can't arbitrarily overpay for units."

Russell Perry

"I have the great honor of selling locally," Kevin Perry says. "I'm Sales Manager at KVSP, *The Black Chronicle* and our cable show. I also wear the hat of National Sales Manager for our overall company."

"I'm a door-to-door salesman, and I have the chance to manage a great staff in Oklahoma City. I'm strictly on the business side. Our great programming is handled by Terry Monday. I just try to increase that bottom line every year."

Russell Perry says, "I brought in another young African American who has spent most of his career in the broadcast industry on the sales side: We've hired Ben Carter, former

NSM for KBXX & KMJQ/Houston, to be our national representative for urban advertising for our 11 stations."

"He's our major consultant in that area. That's another area we hope to grow in and expand our overall operation."

Due Diligence

Perry says that although he has plans to acquire more stations, he is taking it one day at a time. "These broadcasting units are very expensive, and I'm a one-man operation," he says. "I do all of my financing locally, so I can't arbitrarily overpay for units."

"I have to do my due diligence, and these stations have to be priced right so that we can afford them and absorb them within our overall operation. We do look forward to acquiring more stations. As we speak, we have another deal working outside of Oklahoma."

"As we acquire more stations, we continue to grow technically. Technology has enabled us to expand at a rapid pace, as well as to expand with limited resources while controlling our expenses."

"We're still using live talent, but we have centralized our billing and traffic systems. We can do so much of our operations right out of our central office. We have only had Urban stations up to this point, but now that we have diversified, it will be very interesting to see how successful we will be. We think we will be very successful in this new territory."



MOTOR CITY CREW MCA Recording Artist Common recently paid a visit to the WJLB/Detroit morning show. Seen here are (l-r) WJLB's Serch and Foolish, Common and WJLB's DDT and Crystal.

TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

kpowell@

radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	3622	+563	584964	6	66/1
1	2	R. KELLY Ignition (<i>Jive</i>)	3341	-4	520564	16	66/0
2	3	AALIYAH Miss You (<i>BlackGround/Universal</i>)	3058	-18	506469	12	14/0
6	4	JENNIFER LOPEZ F/LL COOL J All I Have (<i>Epic</i>)	2527	+282	327066	7	63/1
5	5	JA RULE F/ASHANTI Mesmerize (<i>Murder Inc./IDJMG</i>)	2477	+29	330899	7	60/0
11	6	MISSY ELLIOTT Gossip Folks (<i>Gold Mind/Elektra/EEG</i>)	2338	+241	356818	7	68/0
12	7	TYRESE How You Gonna Act Like That (<i>J</i>)	2326	+310	405638	13	66/0
4	8	B2K AND P. DIDDY Bump, Bump, Bump (<i>Epic</i>)	2104	-348	283089	12	66/0
8	9	50 CENT Wanksta (<i>Shady/Interscope</i>)	2004	-133	316119	12	56/1
13	10	FIELD MOB Sick Of Being Lonely (<i>MCA</i>)	1891	+13	260495	17	52/4
10	11	DRU HILL I Should Be... (<i>Def Soul/IDJMG</i>)	1881	-218	307596	16	61/0
7	12	NELLY Air Force Ones (<i>Fo' Reel/Universal</i>)	1792	-346	213588	17	59/0
9	13	ERYKAH BADU F/COMMON Love Of My Life (<i>Magic Johnson/MCA</i>)	1757	-366	295350	25	64/0
14	14	JAHEIM Fabulous (<i>Divine Mill/WB</i>)	1480	-166	255049	18	55/0
28	15	JAY-Z Excuse Me Miss (<i>Roc-A-Fella/IDJMG</i>)	1456	+530	243263	3	65/0
20	16	JUSTIN TIMBERLAKE Cry Me A River (<i>Jive</i>)	1456	+125	247775	5	59/1
24	17	NIVEA Laundromat (<i>Jive</i>)	1450	+210	230063	6	60/4
15	18	SMILEZ AND SOUTHSTAR Tell Me (<i>ARTISTdirect</i>)	1413	-84	179418	13	59/1
16	19	MISSY ELLIOTT Work It (<i>Gold Mind/Elektra/EEG</i>)	1256	-234	195524	21	67/0
17	20	BUSTA RHYMES Make It Clap (<i>J</i>)	1234	-189	161641	14	60/0
21	21	COMMON F/MARY J. BLIGE Come Close To Me (<i>MCA</i>)	1225	-64	173795	10	49/0
32	22	MARQUES HOUSTON That Girl (<i>Interscope</i>)	1201	+385	181721	4	53/0
18	23	BABY F/P. DIDDY Do That... (<i>Cash Money/Universal</i>)	1149	-222	141605	13	54/0
19	24	2PAC Thugz Mansion (<i>Amaru/Death Row/Interscope</i>)	1133	-201	147069	11	52/0
22	25	NAS Made You Look (<i>Columbia</i>)	1020	-260	139114	10	51/0
23	26	LL COOL J F/AMERIE Paradise (<i>Def Jam/IDJMG</i>)	1010	-254	169796	9	55/0
26	27	BLACKSTREET Deep (<i>DreamWorks</i>)	967	+24	115559	9	54/0
36	28	SNOOP DOGG Beautiful (<i>Doggy Style/Priority/Capitol</i>)	953	+252	183206	3	58/3
34	29	GINUWINE Hell Yeah (<i>Epic</i>)	939	+128	144042	3	56/2
30	30	VIVIAN GREEN Emotional Rollercoaster (<i>Columbia</i>)	933	+47	136380	11	38/1
31	31	BABY F/CLIPSE What Happened To That Boy? (<i>Cash Money/Universal</i>)	931	+56	147183	6	44/40
25	32	JAY-Z F/BEYONCE '03 Bonnie & Clyde (<i>Roc-A-Fella/IDJMG</i>)	912	-244	103438	16	60/0
42	33	LIL' KIM The Jump Off (<i>Queen Bee/Atlantic</i>)	849	+251	151604	2	60/60
35	34	WAYNE WONDER No Letting Go (<i>VP/Atlantic</i>)	832	+90	91182	8	40/0
27	35	EVE Satisfaction (<i>Ruff Ryders/Interscope</i>)	821	-111	110242	13	43/0
29	36	TRICK DADDY Thug Holiday (<i>Slip 'N Slide/Atlantic</i>)	706	-211	64039	11	36/0
38	37	CLIPSE F/FAITH EVANS Ma, I Don't Love Her (<i>Star Trak/Arista</i>)	697	+21	84440	5	47/0
37	38	K-CI & JOJO This Very Moment (<i>MCA</i>)	667	-19	72963	7	45/2
40	39	LIL' JON & THE EASTSIDE BOYZ I Don't Give A @#\$\$% (<i>TVT</i>)	660	+19	92067	9	23/2
33	40	AMERIE Talkin' To Me (<i>Rise/Columbia</i>)	621	-195	79209	17	50/0
48	41	FLOETRY Say Yes (<i>DreamWorks</i>)	595	+229	86932	2	48/0
46	42	SYLEENA JOHNSON Guess What (<i>Jive</i>)	572	+127	53675	4	38/4
44	43	CHOPPA Choppa Style (<i>No Limit/Universal</i>)	542	+12	51522	4	24/1
45	44	FAT JOE All I Need (<i>Terror Squad/Atlantic</i>)	518	+35	55769	3	33/2
43	45	DMX X Gon Give It To Ya (<i>Ruff Ryders/IDJMG</i>)	517	-68	58482	4	45/0
39	46	WHITNEY HOUSTON One Of Those Days (<i>Arista</i>)	475	-198	50811	12	33/0
Debut	47	MARIO C'mon (<i>J</i>)	463	+114	45084	1	40/4
Debut	48	SEAN PAUL Get Busy (<i>VP</i>)	458	+222	66140	1	33/6
41	49	EMINEM Lose Yourself (<i>Shady/Interscope</i>)	455	-181	56099	15	41/0
Debut	50	NAS I Can (<i>Columbia</i>)	449	+146	58625	1	45/45

Most Added

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ARTIST TITLE LABEL(S)	ADDS
LIL' KIM The Jump Off (<i>Queen Bee/Atlantic</i>)	60
NAS I Can (<i>Columbia</i>)	45
BABY F/CLIPSE What Happened To That Boy? (<i>Cash Money/Universal</i>)	40
ERICK SERMON Love Iz (<i>J</i>)	31
BEENIE MAN F/LADY SAW... Bossman (<i>Virgin</i>)	28
FREEWAY Alright (<i>Roc-A-Fella/IDJMG</i>)	21
SANTANA F/MUSIQ Nothing At All (<i>Arista</i>)	13
FABOLOUS F/LIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	9
KILLER MIKE A.D.I.D.A.S. (<i>Aquemini/Columbia</i>)	6
SEAN PAUL Get Busy (<i>VP</i>)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
50 CENT In Da Club (<i>Shady/Aftermath/Interscope</i>)	+563
JAY-Z Excuse Me Miss (<i>Roc-A-Fella/IDJMG</i>)	+530
MARQUES HOUSTON That Girl (<i>Interscope</i>)	+385
TYRESE How You Gonna Act Like That (<i>J</i>)	+310
JENNIFER LOPEZ F/LL COOL J All I Have (<i>Epic</i>)	+282
SNOOP DOGG Beautiful (<i>Doggy Style/Priority/Capitol</i>)	+252
LIL' KIM The Jump Off (<i>Queen Bee/Atlantic</i>)	+251
MISSY ELLIOTT Gossip Folks (<i>Gold Mind/Elektra/EEG</i>)	+241
FLOETRY Say Yes (<i>DreamWorks</i>)	+229
FABOLOUS F/LIL' MO Can't Let You Go (<i>Elektra/EEG</i>)	+228
SEAN PAUL Get Busy (<i>VP</i>)	+222

New & Active

KILLER MIKE A.D.I.D.A.S. (<i>Aquemini/Columbia</i>) Total Plays: 442, Total Stations: 40, Adds: 6
KELLY ROWLAND Can't Nobody (<i>Columbia</i>) Total Plays: 428, Total Stations: 32, Adds: 0
MR. CHEEKS Crush On You (<i>Universal</i>) Total Plays: 414, Total Stations: 36, Adds: 0
TRINA F/LUDACRIS B R Right (<i>Slip 'N Slide/Atlantic</i>) Total Plays: 366, Total Stations: 21, Adds: 0
NAAM BRIGADE What You Doin' Wit Dat (<i>ARTISTdirect</i>) Total Plays: 353, Total Stations: 38, Adds: 1
TLC Hands Up (<i>Arista</i>) Total Plays: 320, Total Stations: 32, Adds: 1
ROOTS F/MUSIQ Break You Off (<i>MCA</i>) Total Plays: 291, Total Stations: 18, Adds: 0
FABOLOUS F/LIL' MO Can't Let You Go (<i>Elektra/EEG</i>) Total Plays: 288, Total Stations: 38, Adds: 9
MARIAH CAREY F/CAM'RON Boy (I Need You) (<i>MonarC/IDJMG</i>) Total Plays: 267, Total Stations: 26, Adds: 2
ERICK SERMON Love Iz (<i>J</i>) Total Plays: 219, Total Stations: 32, Adds: 31

Songs ranked by total plays

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ON THE RECORD

With
**Lamonda "L-Boogie"
Williams**
PD, KNOU/New Orleans



Let's talk a minute about Nivea's new single, "Laundromat," featuring R. Kelly. To say it's another "He done me wrong" female anthem would be selling the song extremely short. It would be like accidentally putting bleach in your color load — ugly! This song is much more than that. It is melodic, has great vocal arrangements and is very hooky. On first listen one might think "Laundromat" is a young record, but listen again, because it does have upper-demo/18-34 appeal as well.

Kelly's writing is attention-grabbing as usual, which makes the song's lyrical content reach out and demand your attention. What female cannot relate to the story of a woman cleaning out her closet to get rid of the baggage from a cheating man? • Urban radio did not gravitate toward Nivea's "Don't Mess With My Man," although it screamed crossover hit. Some of us remember Nivea on Mystikal's "Danger (Been So Long)," but, then again, that was merely a guest appearance. It's tough to truly capture the essence of an artist when he or she only sings the hook. But in "Laundromat" you can feel her presence. She is an urban artist who has hit potential. Her riffs are tight, and she holds her own. Yes, Kelly duets with Nivea on this one, but this is clearly a Nivea record; you'll notice he does not overpower her. • More PDs should be headed to the "Laundromat" to put this single in rotation. It is destined for the "A" stack. And think of all the creative promotions you can do, like one month's worth of quarters to do your laundry, free laundry service or a brand-new washer and dryer so there are no more trips to the laundromat. A great video to match R. Kelly's captivating storyline with a heartthrob as the male lead will help "Laundromat" make a quantum leap. This is a real record. Head to the "Laundromat" if you're not already there. I got some extra quarters — need any?

50 Cent's "In da Club" (Shady/Aftermath/Interscope) moves 3-1 to become the No. 1 Most Played record this week, picking up 3,622 plays and knocking **R. Kelly** out of the top slot. "In da Club" is also the Most Increased, up 563. Kelly's "Ignition" (Jive) is right behind, at No. 2 with 3,340 plays ... **Jay-Z's** "Excuse Me Miss" (Roc-A-Fella/I/DJMG) makes a huge jump, going 28-15 with 1,456 plays, a gain of 530 ... **Marques Houston's** "That Girl" (Interscope) is moving nicely up the chart, 32-22 and up 385 plays ... Can't forget **Jennifer Lopez's** "All I Have" (Epic), with 2,527 plays; that's +282 ... **Ja Rule** holds steady at No. 5, with 2,477 plays ... **Missy Elliott's** "Gossip Folks" (Elektra/EEG) is looking great, moving 11-6 with 2,338 plays ... Over at Urban AC, **Jaheim's** "Fabulous" (Warner Bros.) is at No. 1 with 1,050 plays ... **Syleena Johnson's** "Guess What" (Jive) comes in at No. 2 with 971 plays ... **Aaliyah's** "Miss You" (Blackground/Universal) makes a nice move this week, 27-22 ... **Floetry's** "Say Yes" (DreamWorks) is rolling, moving 21-18 ... **Joe's** "That Girl" debuts this week at No. 30 with 151 plays.



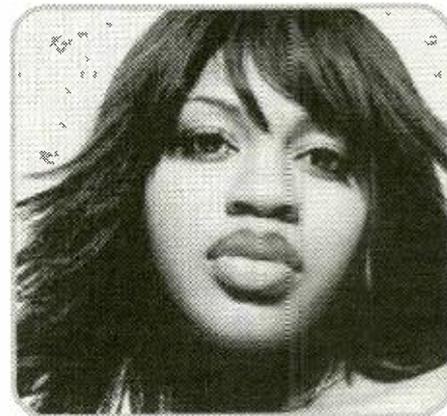
— Kashon Powell, Urban Editor

P H U N D A M E N T A L L Y phat

ARTIST: Lil Mo

LABEL: Gold Mind/Elektra/EEG

By KASHON POWELL / URBAN EDITOR



We first got a glimpse of Lil Mo when she lent her voice to Missy Elliott's smash "Hot Boyz." Then she came back and blew us away on Ja Rule's "Put It on Me" and "I Cry." The music industry eagerly awaited her debut CD, *Based On a True Story*, and it spawned her radio hit "Superwoman Pt. II."

Since that release, Lil Mo has definitely kept herself busy. She did a short stint at WXYV/Baltimore as an air personality, and recently she made another vocal cameo on labelmate Angie Martinez's "If I Could Go." But Lil Mo and her husband, Al Stone, would probably say that the most important recent event was the birth of their daughter, Heaven Stone, in August 2002.

Somehow Lil Mo found time to write, arrange and record her new album, *The*

Girl Next Door. She wrote all but one of the songs, went to the hottest of the hot producers and got amazing tracks from Elliott, Chucky Thompson, Warren Campbell and Bryan Michael Cox.

The first single is "4Ever," featuring Fabolous. It is a combination of Lil Mo's strong vocals, Fabolous' clever lyrics and a blazin' track from Bryan Michael Cox. Another must-listen is "10 Commandments," featuring Lil Kim.



PASS THE PLATINUM Upon hearing the news that Busta Rhymes' smash single "Pass the Courvoisier, Pt. 2" had earned a Grammy nomination, his family at J Records presented him with a platinum plaque for the album that produced the smash single, Genesis. Pictured here are (l-r) J Records A&R executive Trevor Jerideau, Sr. VP/Black Music Ron Gillyard and VP/Urban Promotion Cynthia Johnson; RCA Music Group President/COO Charles Goldstuck; Rhymes; RCA Music Group Chairman Clive Davis, Urban Marketing Director Carolyn Williams, Exec. VP/Promotion Richard Palmese, Dir./Street Promotion-Rap Malcolm Miles, Sr. VP/Urban Promotion Ken Wilson, National Dir./Urban Promotion Stephanie Lopez and Exec. VP/Worldwide Marketing & Sales Tom Corson.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * OM: Tralita Charmont PD: Ron Davis No Adds</p> <p>WVIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher No Adds</p> <p>KOXL/Baton Rouge, LA * OM: Don Gosselin PD/MD: Mya Vernon CHICO DEBARGE "Together" JOE FARR CHEEKS "Gir" KENNY G FANCKNIGHT "AF" KIM WATERS "know"</p> <p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p> <p>WMGL/Charleston, SC * PD: Terry Baze APD/MD: Belinda Parker CHICO DEBARGE "Together"</p> <p>WBAV/Charlotte, NC * PD/MD: Terri Avery 2 SANTANA FAHLESD "Nothing" CHICO DEBARGE "Together"</p>	<p>WLQW/Chattanooga, TN * PD/MD: Sam Terry No Adds</p> <p>WVAZ/Chicago, IL * PD: Ekroy Smith APD: Armando Rivera No Adds</p> <p>WZAK/Cleveland, OH * PD: Kim Johnson No Adds</p> <p>WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor CHICO DEBARGE "Together" JOE FARR CHEEKS "Gir"</p> <p>WAGH/Columbus, GA PD: Rashonda MD: Ed Lewis JOE FARR CHEEKS "Gir"</p> <p>KRNK/Dallas-Ft. Worth, TX * OM/MD: Sam Weaver MD: Rudy V No Adds</p> <p>WMXD/Detroit, MI * PD: Jamillah Muhammad APD: Onell Stevens MD: Sheila Little No Adds</p>	<p>WUKS/Fayetteville, NC * PD/APD: Garrett Davis MD: Calvin Poe 20 BLACKSTREET "Deep" TONY TERRY "Heart"</p> <p>WFLM/Ft. Pierce, FL * PD/MD: Michael James CHICO DEBARGE "Together"</p> <p>WQMG/Greensboro, NC * PD: Alvin Slowe No Adds</p> <p>KMJK/Houston-Galveston, TX * PD: Carl Covner MD: Sam Choia K-CI & JOJO "Moment"</p> <p>WTLC/Indianapolis, IN * OM/MD: Brian Wallace MD: Garth Adams 1 K-CI & JOJO "Moment"</p> <p>WKXJ/Jackson, MS * PD/MD: Stan Branson CHICO DEBARGE "Together"</p> <p>WSOL/Jacksonville, FL * PD: Mike Williams APD/MD: K.J. 3 DRU HILL "Should" 2 TYRESE "Gonna" ALUJAH "Miss" RON SLEY/P.R. KELLY "What"</p>	<p>KMJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels 2 CHICO DEBARGE "Together" 2 QUESTION "Feeling"</p> <p>KNEK/Lafayette, LA * PD/MD: John Kinn 3 KIM WATERS "know" 1 CHICO DEBARGE "Together"</p> <p>KVGS/Las Vegas, NV * PD: Vic Clemens MD: Andrea Wagers KENNY G FANCKNIGHT "AF"</p> <p>KOKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles No Adds</p> <p>KHHT/Los Angeles, CA * PD: Michelle Santomaso 5 MARIO "C'mon"</p> <p>KJLH/Los Angeles, CA * 2 KEM "Cafe" CHICO DEBARGE "Together"</p> <p>WRBV/Macon, GA PD/MD: Lisa Charles No Adds</p>	<p>KJMS/Memphis, TN * OM/MD: Nate Bell APD/MD: Eileen Collier No Adds</p> <p>WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 5 GERALD LEVERT "Closure"</p> <p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones No Adds</p> <p>WMCS/Milwaukee, WI OM: Steve Scott PD/MD: Tyrone Jackson KENNY G FANCKNIGHT "AF" CHICO DEBARGE "Together"</p> <p>WDLT/Mobile, AL * PD: Steve Crumley MD: Kathy Barlow MCCLURKIN FADAMS "Prayer"</p> <p>WQQK/Nashville, TN * PD/MD: D.C. No Adds</p>	<p>WYBC/New Haven, CT * OM: Wayne Schmitt PD: Jean Castillo APD: Steven Richardson MD: Doc-P No Adds</p> <p>WYLD/New Orleans, LA * OM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple No Adds</p> <p>WRKS/New York, NY * PD: Tony Bassey MD: Julie Durstons No Adds</p> <p>WSVY/Norfolk, VA * PD/MD: Michael Mauzone 1 K-CI & JOJO "Moment" CHICO DEBARGE "Together"</p> <p>WVKL/Norfolk, VA * OM: Don London PD/MD: DC 1 K-CI & JOJO "Moment"</p> <p>WCFB/Orlando, FL * OM/MD: Steve Halbrook MD: Joe Davis No Adds</p>	<p>WDAS/Philadelphia, PA * Sb: Mjr./PD: Joe Tambaro MD: Joann Gamble 2 AL JARRAU "Secrets"</p> <p>WFXC/Raleigh-Durham, NC * OM/MD: Cy Young APD/MD: Jodi Berry No Adds</p> <p>WKJS/Richmond, VA * PD/MD: Kevin Gardner 9 GERALD LEVERT "Closure" FLOETRY "Yes"</p> <p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford CHICO DEBARGE "Together"</p> <p>KMJM/St. Louis, MO * OM/MD: Chuck Atkins No Adds</p>	<p>WLWH/Savannah, GA PD: Gary Young No Adds</p> <p>WIMX/Toledo, OH * PD: Paskay Love MD: Denise Brooks CHICO DEBARGE "Together" KENNY G FANCKNIGHT "AF"</p> <p>WHUR/Washington, DC * PD/MD: David A. Dickinson 4 REMY SHAND "Yes" TONY TERRY "Heart"</p> <p>WMMJ/Washington, DC * PD: Mike Chase No Adds</p>
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Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator





February 14, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JAHEIM Fabulous (Divine Mill/WB)	1050	+25	155716	16	40/0
4	2	SYLEENA JOHNSON Guess What (Jive)	971	+35	139405	12	40/0
1	3	MUSIQ Dontchange (Def Soul/IDJMG)	953	-121	159911	23	41/0
3	4	WHITNEY HOUSTON One Of Those Days (Arista)	879	-130	112775	13	41/0
6	5	VIVIAN GREEN Emotional Rollercoaster (Columbia)	863	+55	118009	14	38/0
5	6	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	814	0	126894	20	26/0
8	7	TYRESE How You Gonna Act Like That (J)	775	+62	128830	13	40/1
7	8	HEATHER HEADLEY He Is (RCA)	749	-39	101777	18	41/0
10	9	RUFF ENDZ Someone To Love You (Epic)	608	-16	104318	46	36/0
9	10	GERALD LEVERT Funny (Elektra/EEG)	597	-72	87702	27	39/0
11	11	LUTHER VANDROSS I'd Rather (J)	548	-25	92683	54	34/0
13	12	GERALD LEVERT Closure (Elektra/EEG)	503	+29	69893	4	41/2
14	13	AALIYAH I Care 4 U (BlackGround)	501	+69	86207	20	10/0
12	14	INDIA.ARIE Little Things (Motown)	459	-95	68363	22	38/0
17	15	K-CI & JOJO This Very Moment (MCA)	413	+85	62365	5	25/4
16	16	DRU HILL I Should Be... (Def Soul/IDJMG)	397	+14	54966	14	28/1
15	17	DEBORAH COX The Morning After (J)	389	-36	44794	10	29/0
21	18	FLOETRY Say Yes (DreamWorks)	350	+81	60885	2	30/1
20	19	BLACKSTREET Deep (DreamWorks)	301	+21	28306	8	19/1
18	20	KENNY LATTIMORE/CHANTE' MOORE Loveable (From Your Head...) (Arista)	264	-21	24771	15	20/0
24	21	AL JARREAU Secrets Of Love (GRP/VMG)	252	+23	23966	19	18/1
27	22	AALIYAH Miss You (BlackGround/Universal)	237	+56	48070	4	8/1
25	23	KEM Love Calls (Motown/Universal)	232	+18	38504	3	20/1
23	24	TONI BRAXTON A Better Man (Arista)	230	0	21641	6	17/0
26	25	JEFF MAJORS Somebody Bigger (Music One)	215	+6	25823	5	12/0
19	26	SOUNDS OF BLACKNESS Don't You Ever Give Up (Sounds Of Blackness)	196	-85	14318	11	12/0
22	27	NEXT Imagine That (J)	191	-45	16733	10	15/0
29	28	TONY TERRY In My Heart (Golden Boy)	181	+4	5440	4	14/2
-	29	THEO Get Your Groove On (TWP Productions)	164	+22	9142	16	9/0
Debut	30	JOE F/MR. CHEEKS That Girl (Motown/Universal)	151	+65	30529	1	17/2

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHICO DEBARGE Not Together (In The Paint/Koch)	12
K-CI & JOJO This Very Moment (MCA)	4
KENNY G F/BRIAN MCKNIGHT All The Way (Arista)	3
GERALD LEVERT Closure (Elektra/EEG)	2
JOE F/MR. CHEEKS That Girl (Motown/Universal)	2
KIM WATERS You Know That I Love You (Shanachie)	2
TONY TERRY In My Heart (Golden Boy)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NIVEA Don't Mess With My Man (Jive)	+89
K-CI & JOJO This Very Moment (MCA)	+85
FLOETRY Say Yes (DreamWorks)	+81
AALIYAH I Care 4 U (BlackGround)	+69
DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	+69
RON ISLEY F/R. KELLY What Would You Do? (DreamWorks)	+67
JOE F/MR. CHEEKS That Girl (Motown/Universal)	+65
TYRESE How You Gonna Act Like That (J)	+62
DONELL JONES You Know That I Love You (Untouchables/Arista)	+56
AALIYAH Miss You (BlackGround/Universal)	+56

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DONELL JONES You Know That... (Untouchables/Arista)	382
MAXWELL Lifetime (Columbia)	340
YOLANDA ADAMS The Battle Is The Lords (Verity)	297
LUTHER VANDROSS Take You Out (J)	295
MARY MARY In The Morning (Columbia)	286
JILL SCOTT The Way (Hidden Beach/Epic)	223
ANGIE STONE Wish I Didn't Miss You (J)	217
MUSIQ Halfcrazy (Def Soul/IDJMG)	201
GERALD LEVERT Made To Love Ya (EastWest/EEG)	200
JOE What If A Woman (Jive)	193
ANGIE STONE More Than A Woman (J)	183
YOLANDA ADAMS Open My Heart (Elektra/EEG)	168
JAHEIM Anything (Divine Mill/WB)	155
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	149
ANGIE STONE Brotha (J)	148
GINUWINE Differences (Epic)	146

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

KIM WATERS You Know That I Love You (Shanachie)
Total Plays: 133, Total Stations: 17, Adds: 2

DONNIE MCCLURKIN F.Y. ADAMS The Prayer (Verity)
Total Plays: 127, Total Stations: 15, Adds: 1

UNWRAPPED VOL. 2 Hot In Herre (Hidden Beach)
Total Plays: 102, Total Stations: 9, Adds: 0

MUL-TY Looking For Love (Universal)
Total Plays: 97, Total Stations: 6, Adds: 0

SANTANA F/MUSIQ Nothing At All (Arista)
Total Plays: 94, Total Stations: 14, Adds: 1

MIDNIGHT STAR 15th Avenue (Independent)
Total Plays: 71, Total Stations: 8, Adds: 0

DONNIE Cloud 9 (Independent)
Total Plays: 71, Total Stations: 4, Adds: 0

QUESTION I'm Feeling You (Independent)
Total Plays: 70, Total Stations: 10, Adds: 1

REMY SHAND The Way I Feel (Motown)
Total Plays: 55, Total Stations: 10, Adds: 1

NICCI GILBERT My Side Of The Story (MCA)
Total Plays: 46, Total Stations: 5, Adds: 0

Songs ranked by total plays

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Are You Prepared For War?

Creating an action plan for people and programming

Unfortunately — unless something miraculous happens — it looks like we'll be going to war with Iraq. But unlike natural disasters and tragedies, you actually have a chance to plan what you're going to do with your radio station when the bombs start falling.

If you haven't gotten around to it yet, here are a few ideas from some programmers and a consultant. These include areas you should be thinking about, as well as some of their plans.

News: When, And How Much?

The first question all programmers of music stations have to face

is whether or not to drop all music and go to wall-to-wall news coverage. If the answer is yes, the next question is "For how long?"

Should war erupt, WMIL/Milwaukee PD Kerry Wolfe plans to drop music and go to some sort of long-form

news coverage. "I think it will be a judgment call as to how long we stay with it," he says. "We'll stay with it as long as the information remains fresh and viable. When everyone starts repeating themselves, we'll return to somewhat normal programming."

dates at the top and bottom of each hour for at least the first two days. From there, he says, "I'll decide after the initial strike how often and how long those should continue."

At WMIL, which carries no newscasts after 8am, Wolfe will add hourly updates 24/7. He also said he plans to cross-promote the continuous war coverage on sister station WISN and WMIL's continually updated website information from Clear Channel News.

Putting People And Experts On The Air

Another important programming element is providing listeners with a variety of analyses, perspectives and viewpoints to help them — and even their children — make some sense of what is going on.

Every city has someone from a local military unit or a university who can offer expertise. You should have these folks in place now, or at least very soon. Both Crenshaw and Wolfe have already lined up experts to join them on the air.

Crenshaw has set up commanders of local reserve units as guests on the morning show to lend insight into what is happening. Wolfe says, "We have a political analyst from Marquette University who is very well-spoken on these issues, and we plan to use him. We might have child psychologists on with advice on how parents should talk to their children about what's going on."

Programmers have long seen the value in putting listeners on the air during times of war, crisis, tragedy or natural disaster. It provides folks with an outlet for their feelings while also serving a therapeutic purpose as people realize that their thoughts and fears are shared by others.

Asked if he would be putting listeners on the air in the event of war, Crenshaw says, "Absolutely. It is im-

portant for a radio station to reflect not only the taste of the market, but its mood as well. Nothing conveys that better than the listeners themselves."

Wolfe agrees, adding, "We want to reflect the mood of the audience, and what better way to do that than by letting them sound off on how they're feeling at the time?"

War ... And Music

Once the initial attack is over and stations return to a somewhat normal broadcast day, the issue becomes what music to play — and what not to.

Asked what songs from the current, recurrent or gold libraries he has already earmarked for removal in case of fighting, Crenshaw says that, at this point, he hasn't identified anything that would be pulled. Wolfe hasn't either.

Of course, it's not just what you might drop, it's also what should be added. "I'll add music to the rotation that will reflect our patriotism and mood," Wolfe says. "I'll play 'The Star-Spangled Banner' at least once per hour, increase the rotation on some of the wonderful songs that came out of Sept. 11, like The Dixie Chicks' 'Traveling Soldier' and Aaron Tippin's 'Where the Stars and



Kerry Wolfe

Stripes & the Eagle Fly,' and some standards, such as Lee Greenwood's 'God Bless the U.S.A.'"

For Crenshaw, who adds Billy Ray Cyrus' "Some Gave All" to his patriotic list, music selection during this war will be an ongoing process. "Traditional-sounding songs will probably fit the mood a little better," he says. "Song selection is a process that should reflect the mood, and this war may be very different from our recent operations."

Both Crenshaw and Wolfe say that patriotic remixes will be a large part of their stations' musical plans. Unfortunately, this is probably one area that can't be totally pre-produced, dependent as it is on current-news sound bites.

R&R will assist in stations' music plans through our Country Format Room at www.radioandrecords.com and in the R&R Country Hot-

fax. Please pass along any songs you feel might be inappropriate and are removing from your library. Also, keep us posted on any patriotic songs that resonate with your audience.

If you produce any remixes using songs and sound bites that you are willing to share with other programmers, let us know that too. Send your info to lhelton@radioandrecords.com. I'll also be keeping an eye on Mediabase 24/7 to report which songs are getting the most airplay.

Have A Plan

Audience Development Group consultant Brian Wright has come up with an action plan programmers can have in place if the United States enters into a war with Iraq.

"You need to develop a plan," he says. "You hope for the best but plan for the worst. We need to make sure we align closely with our listeners' needs, and these needs will radically change if there is a war."



Brian Wright

Wright offers these tips and key steps to consider as you prepare a plan:

1. Music radio stations should abandon music programming for at least the first day of the engagement. Your listeners will not be expecting or wanting music from you at this time.

Depending on how things go, you will want to return to music after the first day or two. Having said this, you will want to screen your music very carefully to avoid any insensitive product. You will also want to include music remixed with sound drops. Patriotic themes are very important.

2. If you have an AM Talk station, simulcast network coverage and local coverage in a team effort with your FM station. Always remember to tell people to whom they are listening. They will want to know who to tune to the next time they turn on the radio.

3. If you do not have any network affiliation, contact a local TV station to see if you can simulcast its network coverage.

4. If you can't get clearance from a TV station, CNN and FOX will allow radio stations to run their audio feeds.

5. Your staff should mobilize to inject local coverage of important newsworthy information. This includes air talent, not just official news personnel.

"We need to make sure we align closely with our listeners' needs, and these needs will radically change if there is a war."

Brian Wright

6. Always try to have local information come in the form of a team of two announcers. This is more comforting for your audience and your air talent. Stay calm at all times.

7. Make a strong effort to line up authorities on a local level to talk with you and your listeners — military people, National Guard officials, local and state officials, etc. Have these guests lined up ahead of time.

8. Make room in local segments for listener interaction with you and special guests.

9. Stay calm. Check with your network affiliate for any and all press conference schedules and special update times.

All of these are things to think about and prepare for as the U.S. marches closer to war with Iraq. There's no excuse not to have your people and programming prepared for this event, which will affect all our lives.

"In the event of war, I'll add music to the rotation that will reflect our patriotism and mood."

Kerry Wolfe

Conversely, WCOL/Columbus, OH PD John Crenshaw says that, as it stands right now, he won't totally drop music when the shooting starts. "However," he says, "that will change if a nerve-gas strike or nuclear situation develops."

Both programmers say they will automatically beef up their news presence at the first report of war. Crenshaw plans to add news up-



A LOT OF THINGS DIFFERENT WMIL/Milwaukee gave away front-row tickets to BNA recording artist Kenny Chesney's upcoming show to someone willing to dress up as a señorita and hand out margaritas. Seen here boozing it up are (l-r) WMIL morning personality Karen Dalessandro, contest winner Ron Messina and WMIL morning personality Scott Dolphin.



PART ONE OF A TWO-PART SERIES

CMT's Three R's: Ratings, Revenue, Reality TV

Brian Philips shakes things up

It was easy to scoff less than 18 months ago when Viacom tapped respected Susquehanna Radio PD Brian Philips to run its Country Music Television channel. While Philips was credited with being the creative branding genius behind Alternative WNNX (99X)/Atlanta and Country KPLX (The Wolf)/Dallas, he had never worked as a general manager and had never worked in television.

Philips admits he had a lot to learn. "In my time with Susquehanna I worked with great general managers, so I wasn't worried about that," he says. "And I was very upfront and blunt with [former CMT President] John Sykes. I said, 'I have to tell you, there is much about this I can't begin to know.'

"At some level it's still the music business, but it's got its own jargon, rules and rating system. You have to learn things in a short time that it took you 20 years to learn in radio, things like who the competition is and what will work in overnights."

Since his first day on the job, Sept. 11, 2001, Philips has made numerous programming changes at CMT, and he helped the

cable channel attract its most viewers ever in 2002. Despite the many questions he had, Philips learned quickly, thanks in large part to the resources already in place.

He recalls, "Sykes said to me at the time, 'You're going to go and take over CMT, and any questions you have, any advice in any area of television you need, there is somebody at MTV Networks who can tell you exactly what you need to know. We won't hang you out there to dry.'

"That's the secret at CMT: The blueprint is already there for how to make a great channel with a music emphasis."

Getting Real

Putting together a great channel is first and foremost in Philips' mind. New shows like *CMT Crossroads* are gaining critical success this year, and plans are in place for several more new shows, including a foray into reality programming.

Philips believes that reality television is a must-do, but he's reluctant to copy any of the shows al-

ready out there. "There's a point where everybody jumps on the bandwagon and the formula loses its magic," he says. "That said, reality TV is strong right now, and we are getting into that business. But it won't be just the automatic 'Here's our version of that show.'"

That does not prohibit CMT from picking up reality programs that have been done by other channels, however. If it's successful, Philips says, CMT could begin showing episodes of the USA Networks' upcoming *Nashville Star*.

And while Philips is looking to put an original spin on reality programming, he doesn't rule out a show that follows stars like, say, Naomi, Wynonna and Ashley Judd around Nashville, a la *The Osbournes*.

"My favorite thing about Nashville and the country music business is the pitches we've heard from people for reality shows," he says. "Everybody believes they are the perfect subjects for a show. I won't tell you how many people have said, 'I have the perfect reality show for you.' And some of them might get made."

"CMT is driven right now by smash hits and faces you know — especially people who have been gone for a while."

"Television makes you very conscious of whose face and whose sound is on the channel at every single second."

"Reality television can be mundane and obnoxious if you get it wrong. The art is in the casting, in the editing, and in being able to sift through miles and miles of tape to find the 10 seconds of magic."

Famous Faces

CMT enjoyed its best ratings ever in 2002, driven largely by fourth-quarter success, and Philips is quick to give credit for those ratings to the stars of the format. "CMT had its best month, its most watched month, in November, and that was quickly surpassed by December," he says.

"The fourth quarter was the most-watched quarter in the history of the network. Although we had a lot going on, like Christmas specials, that ratings success is due to the return of the superstars. It was completely star-driven."

During the fourth quarter CMT offered special programming around the return of Shania Twain, Tim McGraw did a making-of-the-video special, The Dixie Chicks paired with James Taylor for an episode of *CMT Crossroads*, and Faith Hill appeared on *Inside Fame*.

"We are a hit-driven culture," Philips says. "We care about what movie breaks big over the weekend. We care how many millions of people see *The Osbournes* or *Joe Millionaire* or whatever. Hits may be hits for only a minute, and then you're gone."

"The way television is, somebody's got a couple of hundred channels to choose from. Television makes you very conscious of whose face and whose sound is on the channel at every single second."

"CMT is driven right now by smash hits and faces you know — especially people who have been gone for a while. We're looking for active, engaging things. Big stars drive big ratings. We're competing against world-class entertainment."

Gut-Level Decisions

Philips' desire to feature smash hits and big stars on CMT has led him to make a few decisions that were unpopular with some people. He drew fire this fall for airing Bruce Springsteen's video for "Lonesome Day," but he makes no apologies. "The only people who really got that were the audience," he says.

"'Lonesome Day' was among the most-played videos in the two highest-rated months on CMT. Even if it hadn't been, it still wouldn't have mattered. We don't consider 'Did this come from Music Row? Was it produced by people we know? Is it on someone's release schedule as a priority?' It's a simple, gut-level decision: 'People we know who like country music like this song.'

"We pay no attention to the artificial, insular business filters that prompt people to make the same decisions over and over again about what kind of music to play. We love it, it looks great, and it's getting great response from viewers. It has made people take notice. They say, 'That's something I didn't expect to see, and I love it.'

"Why do we keep putting fences up around the business? We focus on new blood, new life, new excitement, new ways of hearing songs. Bruce Springsteen's face is iconic. The other litmus test is, other artists are thrilled to be in the company of Bruce Springsteen. We would love to do more with Bruce. He's been great for us so far. Sheryl Crow has also done great things for us."

All About The Opry

With a focus on the megastars of today, it can seem like a bit of a dichotomy exists at CMT when some of its prime weekend programming slots are used to televise the Grand Ole Opry, but Philips doesn't have a problem with that either. "The Opry is a one-of-a-kind institution and an idea that predates television," he says. "It predates television by 50 years."

"It also breaks every kind of rule. But I don't have to justify its existence. Its ratings do that. The Opry lives in a special place outside the confines of what we do in other programming areas. Where else are you going to see Joe Nichols and Porter Wagoner on the same stage? It defies logic, and it works beautifully."

"The Opry lives in a special place outside the confines of what we do in other programming areas."

That doesn't mean Philips takes a hands-off approach to the show. "Are we trying to change it?" he says. "With everything we do, we want to make it as accessible to a large audience as we can. We love it when Alan Jackson, The Dixie Chicks, Tim McGraw and Vince Gill come on the Opry. Gill is a great host who makes it all fit together. Historically, that's what the Opry always was — all kinds of music for all kinds of people."

Philips also isn't afraid to retool things that have proven to be successful. Last year's *CMT Flameworthy Video Music Awards* was the highest-rated commercial telecast ever on the station. This year the show will move from Fan Fair week to April. Philips says the change was made for "a bunch of boring — not sexy — television reasons," but the move paves the way for something new.

"We have a new signature event on the scale of *Flameworthy* or larger that will happen the Wednesday of Fan Fair," Philips says. "It's a big retrospective show with a live concert payoff. It's a new franchise." He couldn't give any more details, but an announcement is expected shortly.

Philips talks about the opportunities radio misses and the biggest challenges he has had since leaving radio for television following our coverage of CRS-34.



STANDING AT THE CROSSROADS CMT Sr. VP/GM Brian Philips (l) meets with Sheryl Crow backstage at the taping of an episode of *CMT Crossroads*.

R&R COUNTRY TOP 50

February 14, 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
3	1	TERRI CLARK I Just Wanna Be Mad (Mercury)	16073	+563	5730	+235	24	148/0
2	2	BLAKE SHELTON The Baby (Warner Bros.)	15769	-107	5737	+24	15	149/0
1	3	MARK WILLS 19 Somethin' (Mercury)	14757	-2726	5155	-985	19	149/0
5	4	AARON LINES You Can't Hide Beautiful (RCA)	13524	+27	5007	+95	25	148/0
6	5	GARY ALLAN Man To Man (MCA)	13509	+530	4919	+203	19	148/0
9	6	DIXIE CHICKS Travelin' Soldier (Monument)	12088	+1740	4291	+642	17	149/1
7	7	JOE NICHOLS Brokenheartsville (Universal South)	11883	+1223	4231	+460	15	143/0
4	8	EMERSON DRIVE Fall Into Me (DreamWorks)	11411	-2849	4075	-988	30	148/0
8	9	BRAD PAISLEY I Wish You'd Stay (Arista)	11130	+586	4104	+165	24	146/0
10	10	ALAN JACKSON That'd Be Alright (Arista)	9551	+1255	3339	+501	7	146/2
12	11	SHANIA TWAIN Up! (Mercury)	8545	+402	3026	+66	9	138/3
11	12	TRACE ADKINS Chrome (Capitol)	8421	+170	3299	+45	19	140/2
16	13	KENNY CHESNEY Big Star (BNA)	7970	+1476	2692	+448	6	145/4
15	14	VINCE GILL Next Big Thing (MCA)	7785	+460	2893	+186	13	143/0
14	15	JENNIFER HANSON Beautiful Goodbye (Capitol)	7437	+85	2783	+57	25	135/3
17	16	KEITH URBAN Raining On Sunday (Capitol)	7361	+992	2708	+324	9	143/4
24	17	TIM MCGRAW She's My Kind Of Rain (Curb)	6748	+1542	2394	+563	6	138/9
19	18	DIAMOND RIO I Believe (Arista)	6652	+810	2494	+253	10	137/5
20	19	MARTINA MCBRIDE Concrete Angel (RCA)	6636	+847	2424	+302	12	143/7
22	20	DEANA CARTER There's No Limit (Arista)	6060	+412	2320	+156	15	138/2
21	21	FAITH HILL When The Lights Go Down (Warner Bros.)	5880	+143	2077	+82	12	128/3
26	22	TOBY KEITH Rock You Baby (DreamWorks)	5699	+968	1953	+271	5	137/9
25	23	CHRIS CAGLE What A Beautiful Day (Capitol)	5574	+821	1880	+242	12	121/5
28	24	PHIL VASSAR This Is God (Arista)	4647	+560	1736	+243	6	118/6
29	25	JEFF BATES The Love Song (RCA)	3970	+567	1491	+213	6	118/6
31	26	RASCAL FLATTS Love You Out Loud (Lyric Street)	3801	+1226	1352	+455	4	120/14
18	27	TRICK PONY On A Mission (H2E/WB)	3656	-2520	1386	-982	22	134/0
32	28	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3119	+582	938	+220	9	67/6
30	29	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	3084	+499	1207	+141	6	112/4
33	30	MONTGOMERY GENTRY Speed (Columbia)	2725	+490	1118	+164	6	110/6
Breaker	31	JO DEE MESSINA Was That My Life (Curb)	2710	+501	911	+192	5	95/7
35	32	CRAIG MORGAN Almost Home (Broken Bow)	2421	+527	1050	+191	15	88/6
27	33	DARRYL WORLEY Family Tree (DreamWorks)	2159	-2142	904	-770	17	116/0
38	34	TRAVIS TRITT Country Ain't Country (Columbia)	2065	+630	740	+190	4	85/7
36	35	PINMONKEY I Drove All Night (BNA)	1918	+261	776	+79	10	88/2
Breaker	36	TAMMY COCHRAN Love Won't Let Me (Epic)	1722	+199	720	+56	5	94/5
43	37	SAMMY KERSHAW I Want My Money Back (Audium)	1281	+436	532	+178	2	65/9
39	38	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	1252	+73	368	+24	17	18/3
41	39	A. TIPPIN F.T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	1239	+218	547	+79	5	69/3
48	40	ANTHONY SMITH Half A Man (Mercury)	1046	+563	414	+224	2	52/4
40	41	TIM MCGRAW F/ELTON JOHN Tiny Dancer (Curb)	1028	-23	190	-38	8	4/0
49	42	STEVE HOLY Rock-A-Bye Heart (Curb)	914	+452	376	+189	1	65/12
Debut	43	JIMMY WAYNE Stay Gone (DreamWorks)	755	+370	260	+126	1	58/51
50	44	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	736	+314	338	+137	1	44/10
44	45	TEBEY We Shook Hands (Man To Man) (BNA)	635	+92	289	+41	5	38/3
42	46	TOBY KEITH Beer For My Horses (DreamWorks)	632	-255	101	-26	9	1/0
46	47	ALISON KRAUSS The Lucky One (Rounder)	631	+122	178	+40	2	16/2
Debut	48	GEORGE STRAIT The Real Thing (MCA)	514	+155	59	+22	1	2/0
47	49	CROSS CANADIAN RAGWEED 17 (Universal South)	466	-22	86	-5	3	8/0
Debut	50	STEVE WARINER Snowfall On The Sand (Selectone)	391	+96	148	+40	1	17/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JIMMY WAYNE Stay Gone (DreamWorks)	51
BRETT JAMES After All (Arista)	36
MARK CHESNUTT I'm In Love With A Married... (Columbia)	19
RASCAL FLATTS Love You Out Loud (Lyric Street)	14
STEVE HOLY Rock-A-Bye Heart (Curb)	12
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	10
TIM MCGRAW She's My Kind Of Rain (Curb)	9
TOBY KEITH Rock You Baby (DreamWorks)	9
SAMMY KERSHAW I Want My Money Back (Audium)	9
MARTINA MCBRIDE Concrete Angel (RCA)	7
JO DEE MESSINA Was That My Life (Curb)	7
TRAVIS TRITT Country Ain't Country (Columbia)	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DIXIE CHICKS Travelin' Soldier (Monument)	+1740
TIM MCGRAW She's My Kind Of Rain (Curb)	+1542
KENNY CHESNEY Big Star (BNA)	+1476
ALAN JACKSON That'd Be Alright (Arista)	+1255
RASCAL FLATTS Love You Out Loud (Lyric Street)	+1226
JOE NICHOLS Brokenheartsville (Universal South)	+1223
KEITH URBAN Raining On Sunday (Capitol)	+992
TOBY KEITH Rock You Baby (DreamWorks)	+968
MARTINA MCBRIDE Concrete Angel (RCA)	+847
CHRIS CAGLE What A Beautiful Day (Capitol)	+821

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Travelin' Soldier (Monument)	+642
TIM MCGRAW She's My Kind Of Rain (Curb)	+563
ALAN JACKSON That'd Be Alright (Arista)	+501
JOE NICHOLS Brokenheartsville (Universal South)	+460
RASCAL FLATTS Love You Out Loud (Lyric Street)	+455
KENNY CHESNEY Big Star (BNA)	+448
KEITH URBAN Raining On Sunday (Capitol)	+324
MARTINA MCBRIDE Concrete Angel (RCA)	+302
TOBY KEITH Rock You Baby (DreamWorks)	+271
DIAMOND RIO I Believe (Arista)	+253

Breakers

JO DEE MESSINA
Was That My Life (Curb)
7 Adds • Moves 34-31

TAMMY COCHRAN
Love Won't Let Me (Epic)
5 Adds • Moves 37-36

Songs ranked by total plays

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149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 2/2-2/8. 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 (© 2C03, The Arbitron Company). © 2003, R&R, Inc.

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February 14, 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
1	1	BLAKE SHELTON The Baby (Warner Bros.)	3508	-23	2773	-5	15	75/0
3	2	GARY ALLAN Man To Man (MCA)	3363	+108	2650	+75	21	73/0
5	3	AARON LINES You Can't Hide Beautiful (RCA)	3209	+128	2536	+67	27	73/1
2	4	MARK WILLS 19 Somethin' (Mercury)	3052	-278	2386	-252	19	71/0
8	5	DIXIE CHICKS Travelin' Soldier (Monument)	3019	+359	2377	+294	8	74/0
4	6	TERRI CLARK I Just Wanna Be Mad (Mercury)	2992	-134	2337	-151	24	65/0
7	7	JOE NICHOLS Brokenheartsville (Universal South)	2973	+131	2375	+104	16	67/0
9	8	TRACE ADKINS Chrome (Capitol)	2737	+141	2199	+108	20	74/0
11	9	ALAN JACKSON That'd Be Alright (Arista)	2630	+360	2087	+291	8	74/1
6	10	BRAD PAISLEY I Wish You'd Stay (Arista)	2611	-234	2078	-156	28	68/0
12	11	VINCE GILL Next Big Thing (MCA)	2238	+59	1758	+34	13	71/1
19	12	KENNY CHESNEY Big Star (BNA)	2198	+481	1731	+386	5	75/2
13	13	SHANIA TWAIN Up! (Mercury)	2196	+63	1753	+36	8	73/2
14	14	JENNIFER HANSON Beautiful Goodbye (Capitol)	2174	+101	1728	+65	25	73/0
16	15	KEITH URBAN Raining On Sunday (Capitol)	2110	+182	1682	+122	10	75/1
17	16	MARTINA MCBRIDE Concrete Angel (RCA)	2081	+185	1642	+147	11	74/2
18	17	DIAMOND RIO I Believe (Arista)	1988	+94	1593	+69	12	74/2
22	18	TOBY KEITH Rock You Baby (DreamWorks)	1879	+313	1503	+225	5	73/1
23	19	TIM MCGRAW She's My Kind Of Rain (Curb)	1854	+342	1428	+243	3	75/0
10	20	EMERSON DRIVE Fall Into Me (DreamWorks)	1824	-617	1459	-481	33	55/0
21	21	DEANA CARTER There's No Limit (Arista)	1712	+56	1383	+46	16	71/1
25	22	PHIL VASSAR This Is God (Arista)	1577	+177	1255	+153	5	73/3
24	23	CHRIS CAGLE What A Beautiful Day (Capitol)	1539	+80	1245	+74	11	69/1
29	24	RASCAL FLATTS Love You Out Loud (Lyric Street)	1290	+323	1037	+250	3	72/7
27	25	FAITH HILL When The Lights Go Down (Warner Bros.)	1283	+78	1016	+45	11	57/2
31	26	JEFF BATES The Love Song (RCA)	1186	+234	930	+170	4	63/5
30	27	JESSICA ANDREWS There's More To Me Than You (DreamWorks)	1103	+136	896	+105	7	64/1
33	28	MONTGOMERY GENTRY Speed (Columbia)	1056	+360	824	+251	5	62/12
32	29	RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	953	+164	765	+112	9	49/5
20	30	TRICK PONY On A Mission (H2E/WB)	890	-827	720	-614	25	36/0
37	31	JO DEE MESSINA Was That My Life (Curb)	785	+160	625	+133	4	54/10
36	32	TRAVIS TRITT Country Ain't Country (Columbia)	785	+149	588	+119	4	44/8
35	33	TAMMY COCHRAN Love Won't Let Me (Epic)	744	+101	611	+90	5	44/3
34	34	A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	733	+66	603	+66	5	44/3
28	35	DARRYL WORLEY Family Tree (DreamWorks)	641	-505	569	-373	19	29/0
38	36	PINMONKEY I Drove All Night (BNA)	494	+77	405	+49	12	26/2
40	37	JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	484	+204	385	+149	2	34/7
41	38	SAMMY KERSHAW I Want My Money Back (Audium)	353	+103	293	+91	2	30/8
39	39	DARON NORWOOD In God We Trust (H2E/Lofton Creek)	277	-13	239	-15	11	15/0
44	40	ANTHONY SMITH Half A Man (Mercury)	262	+84	238	+68	2	21/5
42	41	CHARLIE DANIELS/TRAVIS TRITT Southern Boy (Blue Hat/Audium)	238	-1	213	-1	2	16/0
46	42	CRAIG MORGAN Almost Home (Broken Bow)	233	+64	202	+41	6	14/3
43	43	CROSS CANADIAN RAGWEED 17 (Universal South)	232	+20	217	+17	4	15/1
Debut	44	JIMMY WAYNE Stay Gone (DreamWorks)	179	+130	162	+115	1	23/16
Debut	45	STEVE HOLY Rock-A-Bye Heart (Curb)	178	+125	155	+97	1	16/10
45	46	KID ROCK F/ALLISON MOORER Picture (Lava/Universal South)	164	-14	133	-15	9	7/0
47	47	JAMIE LEE THURSTON It Can All Be Gone (View2/H2E)	160	-8	146	-4	2	13/0
48	48	HOLLY LAMAR Unkissed (Universal South)	140	+22	129	+18	2	15/3
Debut	49	RADNEY FOSTER Scary Old World (Dualtone)	137	+29	133	+23	1	10/1
49	50	TEBEY We Shook Hands (Man To Man) (BNA)	115	+1	108	+1	2	10/0

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JIMMY WAYNE Stay Gone (DreamWorks)	16
MONTGOMERY GENTRY Speed (Columbia)	12
JO DEE MESSINA Was That My Life (Curb)	10
STEVE HOLY Rock-A-Bye Heart (Curb)	10
TRAVIS TRITT Country Ain't Country (Columbia)	8
SAMMY KERSHAW I Want My Money Back (Audium)	8
RASCAL FLATTS Love You Out Loud (Lyric Street)	7
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	7
MARK CHESNUTT I'm In Love With A Married... (Columbia)	6
JEFF BATES The Love Song (RCA)	5
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	5
ANTHONY SMITH Half A Man (Mercury)	5
STEVE WARINER Snowfall On The Sand (Selectone)	4
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	4
TANYA TUCKER Old Weakness (Coming On...) (Tuckertime/Capitol)	4
PHIL VASSAR This Is God (Arista)	3
A. TIPPIN F/T. TIPPIN Love Like There's No Tomorrow (Lyric Street)	3
TAMMY COCHRAN Love Won't Let Me (Epic)	3
HOLLY LAMAR Unkissed (Universal South)	3
CRAIG MORGAN Almost Home (Broken Bow)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY Big Star (BNA)	+481
ALAN JACKSON That'd Be Alright (Arista)	+360
MONTGOMERY GENTRY Speed (Columbia)	+360
DIXIE CHICKS Travelin' Soldier (Monument)	+359
TIM MCGRAW She's My Kind Of Rain (Curb)	+342
RASCAL FLATTS Love You Out Loud (Lyric Street)	+323
TOBY KEITH Rock You Baby (DreamWorks)	+313
JEFF BATES The Love Song (RCA)	+234
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	+204
MARTINA MCBRIDE Concrete Angel (RCA)	+185

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Big Star (BNA)	+386
DIXIE CHICKS Travelin' Soldier (Monument)	+294
ALAN JACKSON That'd Be Alright (Arista)	+291
MONTGOMERY GENTRY Speed (Columbia)	+251
RASCAL FLATTS Love You Out Loud (Lyric Street)	+250
TIM MCGRAW She's My Kind Of Rain (Curb)	+243
TOBY KEITH Rock You Baby (DreamWorks)	+225
JEFF BATES The Love Song (RCA)	+170
PHIL VASSAR This Is God (Arista)	+153
JOHN MICHAEL MONTGOMERY Country Thang (Warner Bros.)	+149
MARTINA MCBRIDE Concrete Angel (RCA)	+147
JO DEE MESSINA Was That My Life (Curb)	+133
KEITH URBAN Raining On Sunday (Capitol)	+122
TRAVIS TRITT Country Ain't Country (Columbia)	+119
JIMMY WAYNE Stay Gone (DreamWorks)	+115
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	+112
TRACE ADKINS Chrome (Capitol)	+108
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	+105
JOE NICHOLS Brokenheartsville (Universal South)	+104
STEVE HOLY Rock-A-Bye Heart (Curb)	+97
SAMMY KERSHAW I Want My Money Back (Audium)	+91
TAMMY COCHRAN Love Won't Let Me (Epic)	+90
GARY ALLAN Man To Man (MCA)	+75
CHRIS CAGLE What A Beautiful Day (Capitol)	+74



Country Radio's #1 Overnight Program

PREMIERE



COUNTRY AND URBAN...Keith Urban & Blair Garner mix it up on After MidNite.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 14, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 20-26.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
EMERSON DRIVE Fall Into Me (DreamWorks)	45.4%	77.1%	14.6%	98.9%	6.3%	0.9%
DIXIE CHICKS Travelin' Soldier (Monument)	44.6%	71.1%	14.3%	94.9%	7.4%	2.0%
MARK WILLS Nineteen Something (Mercury)	39.7%	70.0%	19.1%	98.3%	6.9%	2.3%
JOE NICHOLS Brokenheartsville (Universal South)	36.3%	69.7%	21.7%	98.3%	5.7%	1.1%
TERRI CLARK I Just Want To Be Mad (Mercury)	33.7%	66.6%	23.4%	96.0%	3.7%	2.3%
TRICK PONY On A Mission (H2E/WB)	34.9%	65.4%	17.1%	96.6%	9.1%	4.9%
BRAD PAISLEY I Wish You'd Stay (Arista)	29.4%	64.0%	24.6%	96.3%	5.4%	2.3%
BLAKE SHELTON The Baby (Warner Bros.)	29.1%	62.0%	23.1%	98.0%	10.3%	2.6%
KELLIE COFFEY At The End Of The Day (BNA)	25.7%	62.0%	25.4%	96.3%	7.4%	1.4%
LONESTAR Unusually Unusual (BNA)	31.7%	61.7%	25.1%	94.9%	5.7%	2.3%
GARY ALLAN Man To Man (MCA)	34.3%	59.1%	23.4%	93.7%	9.1%	2.0%
KEITH URBAN Raining On Sunday (Capitol)	22.3%	58.0%	27.1%	94.6%	6.6%	2.9%
KENNY CHESNEY Big Star (BNA)	24.9%	57.7%	25.7%	93.1%	8.3%	1.4%
JENNIFER HANSON Beautiful Goodbye (Capitol)	24.3%	57.4%	28.3%	97.1%	8.3%	3.1%
ALAN JACKSON That'd Be Alright (Arista)	25.4%	56.0%	27.1%	91.7%	6.9%	1.7%
TRACE ADKINS Chrome (Capitol)	31.1%	55.1%	17.4%	90.0%	10.3%	7.1%
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	24.6%	54.0%	25.1%	92.0%	9.7%	3.1%
DEANA CARTER There's No Limit (Arista)	16.9%	52.9%	33.1%	95.7%	6.9%	2.9%
TOBY KEITH Rock You Baby (DreamWorks)	23.1%	52.3%	28.9%	93.4%	10.0%	2.3%
SHANIA TWAIN Up (Mercury)	28.0%	52.0%	27.1%	93.4%	9.1%	5.1%
MARTINA MCBRIDE Concrete Angel (RCA)	26.0%	51.7%	29.4%	96.0%	12.0%	2.9%
DARRYL WORLEY Family Tree (DreamWorks)	25.1%	51.7%	24.9%	95.7%	15.4%	3.7%
AARON LINES You Cant Hide Beautiful (RCA)	23.1%	51.4%	30.3%	94.6%	11.1%	1.7%
CRAIG MORGAN Almost Home (Broken Bow)	18.6%	50.0%	36.0%	93.4%	6.0%	1.4%
TIM MCGRAW She's My Kind Of Rain (Curb)	22.9%	47.4%	31.4%	91.4%	10.9%	1.7%
FAITH HILL When The Lights Go Down (Warner Bros.)	16.6%	47.4%	32.0%	93.7%	10.3%	4.0%
VINCE GILL Next Big Thing (MCA)	24.3%	45.4%	30.9%	94.0%	12.9%	4.9%
MONTGOMERY GENTRY Speed (Columbia)	12.6%	45.4%	37.1%	91.7%	8.0%	1.1%
JEFF BATES The Love Song (RCA)	14.6%	38.9%	39.4%	88.6%	9.4%	0.9%
PHIL VASSAR This is God (Arista)	15.1%	38.6%	33.7%	85.7%	11.4%	2.0%
JO DEE MESSINA Was That My Life (Curb)	11.4%	38.0%	34.0%	86.6%	12.9%	1.7%
JESSICA ANDREWS There's More To Me Than You (DreamWorks)	11.7%	37.7%	33.7%	88.3%	13.7%	3.1%
CHRIS CAGLE What A Beautiful Day (Capitol)	9.1%	36.3%	36.6%	89.7%	14.0%	2.9%
DIAMOND RIO I Believe (Arista)	15.7%	33.7%	35.7%	84.3%	11.4%	3.4%
RASCAL FLATTS Love You Out Loud (Unspecified)	9.1%	26.9%	34.9%	80.0%	17.1%	1.1%

CalloUT AMERICA® HOT SCORES

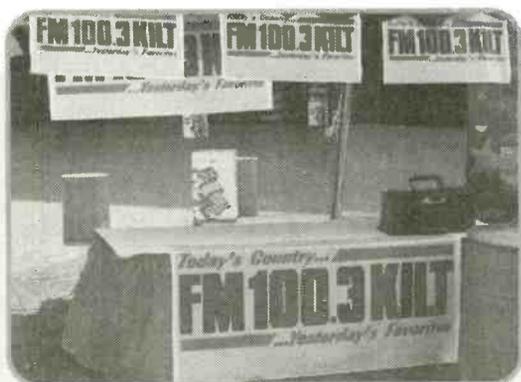
Password of the Week: McKay
Question of the Week: Do you have daily access to the Internet from your home or at work? If so, aside from work-related activities, what is the primary reason you log onto the Internet? (This is phase two, bringing the total sample to 350 listeners.)

- Total**
 Yes, have daily Internet access: 61%
 Check e-mail/use instant chat: 41%
 Get news, sports, other info: 8%
 Visit a specific website: 7%
 Listen to or purchase music: 5%
P1
 Yes, have daily Internet access: 65%
 Check e-mail/use instant chat: 42%
 Get news, sports, other info: 8%
 Visit a specific website: 9%
 Listen to or purchase music: 6%
P2
 Yes, have daily Internet access: 58%
 Check e-mail/use instant chat: 42%
 Get news, sports, other info: 6%
 Visit a specific website: 6%
 Listen to or purchase music: 4%
Male
 Yes, have daily Internet access: 61%
 Check e-mail/use instant chat: 40%
 Get news, sports, other info: 5%
 Visit a specific website: 8%
 Listen to or purchase music: 5%
Female
 Yes, have daily Internet access: 63%
 Check e-mail/use instant chat: 42%
 Get news, sports, other info: 7%
 Visit a specific website: 8%
 Listen to or purchase music: 4%
25-34
 Yes, have daily Internet access: 63%
 Check e-mail/use instant chat: 44%
 Get news, sports, other info: 7%
 Visit a specific website: 8%
 Listen to or purchase music: 4%

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 2/14/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MARK WILLS 19 Somethin' (Mercury)	4.49	4.38	99%	21%	4.39	99%	25%
JOE NICHOLS Brokenheartsville (Universal South)	4.30	4.23	95%	12%	4.21	93%	14%
GARY ALLAN Man To Man (MCA)	4.28	4.19	96%	15%	4.20	93%	16%
DIXIE CHICKS Travelin' Soldier (Monument)	4.25	4.16	98%	18%	4.11	97%	22%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	4.21	4.18	99%	31%	4.04	99%	35%
TERRI CLARK I Just Wanna Be Mad (Mercury)	4.19	4.18	99%	25%	4.11	99%	28%
BRAD PAISLEY I Wish You'd Stay (Arista)	4.19	4.17	95%	20%	4.12	95%	21%
DIAMOND RIO I Believe (Arista)	4.19	4.18	84%	9%	4.12	82%	10%
KEITH URBAN Raining On Sunday (Capitol)	4.15	4.01	85%	8%	4.10	86%	11%
AARON LINES You Can't Hide Beautiful (RCA)	4.14	4.08	98%	22%	4.13	97%	23%
ALAN JACKSON That'd Be Alright (Arista)	4.13	4.17	91%	13%	3.87	89%	17%
EMERSON DRIVE Fall Into Me (DreamWorks)	4.12	4.04	97%	24%	4.15	97%	24%
MARTINA MCBRIDE Concrete Angel (RCA)	4.09	4.10	94%	13%	4.13	92%	13%
TOBY KEITH Rock You Baby (DreamWorks)	4.07	4.02	77%	6%	3.97	70%	8%
CHRIS CAGLE What A Beautiful Day (Capitol)	4.06	4.01	77%	11%	4.10	78%	10%
BLAKE SHELTON The Baby (Warner Bros.)	4.03	4.03	98%	34%	3.90	97%	33%
KENNY CHESNEY Big Star (BNA)	4.01	3.98	89%	11%	4.02	87%	13%
TRICK PONY On A Mission (H2E/WB)	3.96	3.86	96%	24%	3.82	95%	29%
KELLIE COFFEY At The End Of The Day (BNA)	3.93	3.86	91%	21%	3.80	91%	26%
JENNIFER HANSON Beautiful Goodbye (Capitol)	3.91	3.79	90%	17%	3.72	88%	25%
TRACE ADKINS Chrome (Capitol)	3.89	3.74	97%	22%	3.70	96%	28%
DARRYL WORLEY Family Tree (DreamWorks)	3.89	3.80	91%	17%	3.79	90%	20%
TIM MCGRAW She's My Kind Of Rain (Curb)	3.88	3.89	90%	18%	3.91	91%	18%
JEFF BATES The Love Song (RCA)	3.86	3.81	53%	4%	3.75	52%	6%
LONESTAR Unusually Unusual (BNA)	3.85	3.80	96%	30%	3.84	96%	31%
DEANA CARTER There's No Limit (Arista)	3.78	3.72	75%	11%	3.70	79%	16%
PHIL VASSAR This Is God (Arista)	3.78	3.88	71%	14%	3.78	68%	13%
VINCE GILL Next Big Thing (MCA)	3.74	3.72	91%	18%	3.55	89%	22%
FAITH HILL When The Lights Go Down (Warner Bros.)	3.47	3.51	93%	33%	3.53	92%	30%
SHANIA TWAIN Up! (Mercury)	3.28	3.23	98%	40%	3.29	97%	40%

Total sample size is 619 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

RADNEY FOSTER Scary Old World (Dualtone)
Total Plays: 154, Total Stations: 23, Adds: 6

HOLLY LAMAR Unkissed (Universal South)
Total Plays: 127, Total Stations: 15, Adds: 0

MARK CHESNUTT I'm In Love With A Married... (Columbia)
Total Plays: 70, Total Stations: 21, Adds: 19

BRETT JAMES After All (Arista)
Total Plays: 62, Total Stations: 37, Adds: 36

Songs ranked by total plays

Please Send Your Photos

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(color or black & white).

Please include the names and titles of
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R&R, c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "Good Morning Beautiful" — Steve Holy (fourth week)

5 YEARS AGO

- No. 1: "What If I Said I Loved You" — Anita Cochran & Steve Wariner

10 YEARS AGO

- No. 1: "My Strongest Weakness" — Wynonna

15 YEARS AGO

- No. 1: "Too Gone Too Long" — Randy Travis

20 YEARS AGO

- No. 1: "Faking Love" — T.G. Shepard & Karen Brooks

25 YEARS AGO

- No. 1: "Don't Break The Heart That Loves You" — Margo Smith

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GEORGE STRAIT She'll Leave You With A Smile (MCA)	3592
RASCAL FLATTS These Days (Lyric Street)	3217
KEITH URBAN Somebody Like You (Capitol)	3051
TOBY KEITH Who's Your Daddy? (DreamWorks)	3000
DIAMOND RIO Beautiful Mess (Arista)	2485
KENNY CHESNEY The Good Stuff (BNA)	2036
DIXIE CHICKS Landslide (Monument)	1924
LONESTAR Unusually Unusual (BNA)	1773
KENNY CHESNEY A Lot Of Things Different (BNA)	1712
JOE NICHOLS The Impossible (Universal South)	1685
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1628
TIM MCGRAW Red Ragtop (Curb)	1573
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1352
GEORGE STRAIT Living And Living Well (MCA)	1343
DARRYL WORLEY I Miss My Friend (DreamWorks)	1250
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1208
TOBY KEITH My List (DreamWorks)	1191
MONTGOMERY GENTRY My Town (Columbia)	1167
MARTINA MCBRIDE Where Would You Be (RCA)	1155
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1149



America's Best Testing AC Songs 12+ For The Week Ending 2/14/03

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Phil Collins, Santana, Josh Groban, etc.

Total sample size is 276 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

Table listing 'Most Added' songs including Hootie & The Blowfish, James Taylor, Dixie Chicks, etc.

Recurrents

Table listing 'Recurrents' songs including Enrique Iglesias, Celine Dion, Lee Ann Womack, etc.

Songs ranked by total plays

Reporters

Large grid of reporter information including station names, locations, and contact details for various markets across the US.

* Monitored Reporters

136 Total Reporters

119 Total Monitored

17 Total Indicator 13 Current Indicator Playlists

Did Not Report, Playlist Frozen (4): KEZA/Fayetteville, AR WPEZ/Macon, GA WSWT/Peoria, IL WGFB/Rockford, IL



Forecast: Humid, 90% Chance Of Estrogen

Miami's Lite FM rewrites radio's rules

It wasn't very long ago in radio's life cycle that conventional wisdom dictated that women didn't like to listen to other women on the radio. You never heard two women on the air back to back; hell, you weren't even supposed to play two female artists back to back. You certainly never heard a woman doing a solo drivetime shift.

The litany of Cold War-era fears continues: Women feel threatened by other women on the radio; they think female jocks sound overtly sexy. In a nod to progressive thinking, however, some stations eventually had a female personality in middays, sometimes in overnights and almost always one on the morning show, mostly to laugh at the morning guy's lame jokes.



Ellen Jaffe

Now, Jefferson-Pilot's gold-based AC WLYF (101.5 Lite FM)/Miami is exploding those tired stereotypes by putting air personalities who possess an extra X chromosome in the station's prime shifts (5:30am-midnight). And the concept is working: In the latest fall numbers, WLYF is up 4.1-4.5 12+, tied for fourth in the market and impressively large with upper-demo women.

"I never intentionally set out to cast an all-female play; I set out to cast a play that happened to speak to women," says Rob Sidney, WLYF's Director/Programming & Operations. "The performers are gender-neutral."

The concept "all-girl radio" conjures up some conflicting mental images: "I picture something out of *Austin Powers*, with fembots wearing go-go boots and miniskirts — that's definitely not what we're doing here," says Sidney.

Not Written In Stone

Sidney blames radio's antiquated thinking on a herd mentality that long ago blindly adopted certain radio "rules." No one has ever seen a notarized copy of these rules, however, and if they are carved in stone tablets somewhere, no one has yet carried them down from the mountaintop.

"I have yet to see the supposed research that would indicate that a woman doesn't belong on the air in the daylight hours," Sidney says. "Remember, radio was a very chauvinis-

tic business, largely developed in bars by a bunch of guys drawing format clocks on soggy napkins."

Sidney also notes that the earliest forms of rudimentary research consisted of this same bunch of guys observing waitresses slipping coins into the jukebox to see what kind of music the waitresses liked. "It's not surprising that these early rules developed," he says.

Fast-forward to radio's Pleistocene era. Lite FM's idealized living, breathing target is a 42-year-old working woman. "Everything we do supports that target, even in non-working hours," Sidney says. "Right or wrong, we figured, 'Who better to relate to that woman than another woman of similar tastes?' That's not to say that a man couldn't be as relatable. It's all about a point of view."

Which is not to say that Lite's airstaff was some cute pre-planned promotional gimmick; it's not. It evolved organically. Morning diva Susan Wise anchors wakeups, followed by MD Gayle Garton, Ellen Jaffe in afternoons and recently acquired market vet Kimba doing nights.

Moving Right Along

Sidney admits that he's knowingly violated several supposedly inviolable radio precepts while hurrying along the usually glacial process of moving women through the system and into prime shifts. "It used to be done with baby steps," he says. "A woman might break in by doing overnights, then maybe move to nights eventually, then to morning news, then middays and maybe MD. And all the while we were all thinking, 'My, aren't we progressive?'"

Lite MD/midday talent Garton

worked her way up the airshift ladder while paying her dues: overnights, then the *Love Songs* show. Sidney says that, when he was looking to fill prime shifts, the finalists for the positions just happened to be female. "I was looking for whoever fit the needs of the listener the best," he says. "I was looking for a great professional communicator, irrespective of gender."

In 1997 the station made a change on the morning show — the largest, most intimidating airshift for any station to fill. "A tape happened to cross my desk from a woman doing afternoons for Westwood One's Bright AC format," says Sidney. "Susan Wise was compelling and relatable, a person who made interesting comments from a decidedly female point of view without being heavy-handed or sounding like an activist. She sounded like a friend."

Soon the deal was done, and the die was cast. "She was genuinely thought-provoking," Sidney says. "She was talking about lifestyle issues that real women talked about — she talked about men, and that really marked the beginning of a shift in the tenor of the station." All that lip service in the conference room about a station that was truly serving women was beginning to become reality.

Breaking Rules

Jaffe's career got off to a glamorous start in 1979, in the accounting department at crosstown WAXY-FM. "When she finally got up the nerve to cut her first tape, her GM told her, 'You have a terrible voice — you'll never make it in this business,'" Sidney says.

Jaffe was determined to prove him wrong and went on to work in London radio for a few years. "When the afternoon opening came up in 1999, I offered it to her," Sidney says. "She's since told me it's the best choice she ever made." In January of this year Jaffe was promoted to Asst. PD.

In September of 2002, after 30 years with WLYF that included terms on every airshift, the legendary Ron King announced his retirement at age 65. Another prime shift



Rob Sidney



opened up; this time, it was nights. Sidney was bombarded by more than 100 applicants of both genders.

"Again, I was looking for the best qualified person; the most creative, engaging personality; and someone who knew South Florida and could talk to women," he says. Was he worried about breaking yet another mythical rule? "Not really. I'd already violated all the previous conventions anyway. I was waiting for the gender police to come and lock me up."

One of the finalists was market vet Kimba, who had spent her entire 16-year career in Miami, doing Rock, Classic Rock and Alternative. "Kimba had done every shift, including mornings for two years at WZTA, so she was really a pioneer in that regard," says Sidney.



Susan Wise

"She had all the qualifications we were looking for, including marquee value and brand equity. The longer we deliberated, the clearer it became that we were about to hire another woman."

Kimba started in January. "Oh, yeah, I also blew yet another rule," Sidney adds. "I hired someone from outside the format."

A Woman's Perspective

Lest you think Lite FM has declared itself a sovereign, man-free zone, may we introduce you to a couple of dudes? First, there's morning news wit Greg Budell. "Greg's role is the wiseass," says Sidney. "His nickname is 'The Human Smirk.' Susan tends to play it straighter."

"This is not your typical hackneyed morning show setup, with the buffoon guy telling lame jokes and the bimbo giggling to the side. Women respond to what Greg has to say and, more importantly, to how he says it."

Overnighter Ron Phillips also serves as morning show wrangler. "Ron Phillips is one of the best late-night talents in this or any market," says Sidney. "There are so few live and local overnight

shows anymore, especially in this format."

Bottom line: This ain't the Lifetime Network on the radio, with anything remotely male-oriented screened out for your protection. "We found that we can talk about anything," says Sidney. "It's OK to talk about the Super Bowl — or auto repair — as long as it's filtered through a woman's perspective. They do talk about that stuff in real life."



Kimba

Now that Lite-FM's airstaff is complete and the vibe appears to be working, Sidney is grateful that the lopsided estrogen-to-testosterone ratio is where it is, because in that ratio lies the truth. "The women keep me honest," he says. "Having them here serves as a litmus test — a benchmark for what will work and won't work."

"Right now I feel that we're doing great radio. We're here to provide a product that provides companionship while serving the needs of our clients and listeners — and if we can also make a few bucks for the parent company, great. We deliver a sizable audience, and the fact that the delivery system happens to be women is secondary."

Why Is This News?

While the station certainly seems to appreciate the attention it is getting (a Lite-FM profile appeared in the Jan. 28 *Miami Herald*), Sidney appears conflicted. "I'm grateful that you're interested, but I'm also sorry that this is a news story," he says. "One hundred years of radio, and we're still talking about this."

"It's indicative of the current state of radio, despite all the efforts made by women, and by men on behalf of women. It demonstrates that."

Asked if his actions could possibly trigger similar moves elsewhere, Sidney smiles and says, "Hopefully, not in my market."

If nothing else, Sidney is happy that he's had a hand in pulling back the curtain to reveal that some of the rules conceived so long ago in that dimly lit bar never really existed. "Maybe we can finally throw that soggy napkin away," he says.



Gayle Garton



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DIXIE CHICKS Landslide (<i>Monument/Columbia</i>)	2543	+11	349742	13	117/1
3	2	FAITH HILL Cry (<i>Warner Bros.</i>)	2436	+3	340342	22	112/1
2	3	PHIL COLLINS Can't Stop Loving You (<i>Atlantic</i>)	2373	-102	315300	19	113/0
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (<i>Arista</i>)	2348	+38	323201	18	106/0
5	5	VANESSA CARLTON A Thousand Miles (<i>A&M/Interscope</i>)	2096	-164	261990	40	110/0
6	6	KELLY CLARKSON A Moment Like This (<i>RCA</i>)	1640	-115	187646	21	94/0
7	7	DARYL HALL & JOHN OATES Forever For You (<i>U-Watch</i>)	1550	-49	157579	14	102/2
9	8	SHERYL CROW Soak Up The Sun (<i>A&M/Interscope</i>)	1530	+18	202585	38	99/0
8	9	FIVE FOR FIGHTING Superman (It's Not Easy) (<i>Aware/Columbia</i>)	1517	-82	184447	63	111/0
11	10	CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	1435	+136	229033	8	87/4
10	11	SHANIA TWAIN I'm Gonna Getcha Good! (<i>Mercury/IDJMG</i>)	1320	-34	175171	13	97/0
13	12	ROD STEWART These Foolish Things (<i>J</i>)	1187	+108	151485	11	88/2
16	13	CELINE DION I Drove All Night (<i>Epic</i>)	975	+247	168100	4	85/2
17	14	JOSH GROBAN You're Still You (<i>143/Reprise</i>)	880	+205	88520	3	90/2
14	15	JOHN MAYER No Such Thing (<i>Aware/Columbia</i>)	811	-27	117629	35	66/0
18	16	REGIE HAMM Babies (<i>Refugee/Universal South</i>)	667	+21	69765	5	58/7
15	17	CELINE DION At Last (<i>Epic</i>)	620	-143	88172	10	49/1
22	18	DANA GLOVER Thinking Over (<i>DreamWorks</i>)	514	+119	42201	3	71/10
19	19	PAUL SIMON Father And Daughter (<i>Nick/Jive</i>)	426	-47	43119	11	56/1
21	20	JOHN MAYER Your Body Is A Wonderland (<i>Aware/Columbia</i>)	421	+15	85191	10	31/2
20	21	TAMARA WALKER If Only (<i>Curb</i>)	401	-34	33141	12	62/0
23	22	DJ SAMMY & YANOU Heaven (Candlelight) (<i>Robbins</i>)	273	-24	64072	15	28/1
25	23	GEORGE HARRISON Stuck Inside A Cloud (<i>Capitol</i>)	262	-5	24368	3	46/1
28	24	AVRIL LAVIGNE I'm With You (<i>Arista</i>)	236	+43	67943	2	20/9
26	25	GARFUNKEL/SHARP/MONDOLOCK Bounce (<i>Manhattan</i>)	233	+6	21510	8	45/3
29	26	KID ROCK W/SHERYL CROW Picture (<i>Lava/Atlantic</i>)	225	+58	53774	3	18/3
27	27	UNCLE KRACKER In A Little While (<i>Lava</i>)	216	-1	55056	8	15/0
24	28	MARIAH CAREY Through The Rain (<i>Monarc/IDJMG</i>)	194	-82	22227	17	33/0
Debut	29	VONDA SHEPARD Rainy Days (<i>Jacket</i>)	126	+69	8524	1	28/5
Debut	30	ASELIN DEBISON To Say Goodbye To You (<i>Independent</i>)	122	+122	11818	1	0/0

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. 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

GLORIA GAYNOR I Never Knew (*Logic*)

Total Plays: 117, Total Stations: 21, Adds: 1

KEITH URBAN Somebody Like You (*Virgin*)

Total Plays: 98, Total Stations: 16, Adds: 3

WHITNEY HOUSTON Try It On My Own (*Arista*)

Total Plays: 80, Total Stations: 42, Adds: 38

HOOTIE & THE BLOWFISH Innocence (*Atlantic*)

Total Plays: 22, Total Stations: 18, Adds: 17

BEN GREEN Without You (*ASRC*)

Total Plays: 22, Total Stations: 12, Adds: 6

JAMES TAYLOR September Grass (*Columbia*)

Total Plays: 7, Total Stations: 17, Adds: 17

CHRIS EMERSON Broken Heart (*Monomoy*)

Total Plays: 0, Total Stations: 15, Adds: 15

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
WHITNEY HOUSTON Try It On My Own (<i>Arista</i>)	38
HOOTIE & THE BLOWFISH Innocence (<i>Atlantic</i>)	17
JAMES TAYLOR September Grass (<i>Columbia</i>)	17
CHRIS EMERSON Broken Heart (<i>Monomoy</i>)	15
DANA GLOVER Thinking Over (<i>DreamWorks</i>)	10
AVRIL LAVIGNE I'm With You (<i>Arista</i>)	9
REGIE HAMM Babies (<i>Refugee/Universal South</i>)	7
BEN GREEN Without You (<i>ASRC</i>)	6
VONDA SHEPARD Rainy Days (<i>Jacket</i>)	5
CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	4
RIC SANDLER I'll Let Ya Know (<i>Rich ID</i>)	4

DANIEL BEDINGFIELD
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION I Drove All Night (<i>Epic</i>)	+247
JOSH GROBAN You're Still You (<i>143/Reprise</i>)	+205
CHRISTINA AGUILERA Beautiful (<i>RCA</i>)	+136
ASELIN DEBISON To Say Goodbye To You (<i>Independent</i>)	+122
DANA GLOVER Thinking Over (<i>DreamWorks</i>)	+119
ROD STEWART These Foolish Things (<i>J</i>)	+108
HUEY LEWIS & GWYNETH PALTROW Cruisin' (<i>Hollywood</i>)	+101
JO DEE MESSINA Bring On The Rain (<i>Curb</i>)	+91
BRYAN ADAMS Here I Am (<i>A&M/Interscope</i>)	+83
J. BRICKMAN/REBECCA L. HOWARD Simple... (<i>Windham Hill</i>)	+78

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Classic **WHITNEY**
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On over 40 stations

<< **TRY IT ON MY OWN** >>

The spine tingling new single that's sure to preserve her legendary eminence.

"Whitney has delivered another power ballad that sounds like it could have come straight out of 1985...the women here said they love 'Try It On My Own' for its message and the inspiration it gives them. AC Radio is going to once again be the leader in breaking a smash from a superstar artist...nobody does it like WHITNEY!" — *Rob Miller, PD-WALK/Long Island*

"This is the Whitney performance that will win listeners' hearts over again!"

— *Jhani Kaye, PD-KOST/LA*

Taken from her chart-topping new album *Just Whitney...*
In Stores Now

ARISTA

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Management: Nony, Inc. & James Luster

ON THE RECORD

With
Dawn McCollough
Asst. PD/MD, KEZA (Magic
107.9)/Fayetteville, AR



At the Ozark Mountains' southern gate, Fayetteville is an eclectic, expanding town in Northwest Arkansas, minutes from Wal-Mart's home offices and the state's economic engine. At Magic 107.9 we position the station as "Your heritage 100,000-watt home of the Arkansas Razorbacks." • Our listeners expect a clean, family-friendly environment. The focus is on parents traveling with children or a professional

office setting, and the key is variety. We feature localized information sandwiched between the best varieties of music from the 1960s through today. • AC is quickly evolving. It's not just three decades of music. You must keep your listeners interested by playing old favorites like James Taylor or Elton John and touch on today with Sheryl Crow or The Spin Doctors. Next, provide a taste of fantasy with Chris Isaak or The Pretenders. Give them the unexpected, like Avril Lavigne's

"Complicated," The Dixie Chicks' "Landslide" or Norah Jones' "Don't Know Why." Then go back to The Kingsmen, The Temptations or Fontella Bass. • Every 20 minutes you've covered it all — memories, emotions and a gift from today. Isn't that why they call it the "present"? Balancing the musical budget and continuous musical variety is part of the magic of Northwest Arkansas.

Country crossovers continue to succeed at AC, with **The Dixie Chicks** (Monument/Columbia) and **Faith Hill** (Warner Bros.) in the top two spots this week ... The top 10 is stagnant overall, but **Christina Aguilera** moves in, as "Beautiful" (RCA) goes 11-10* ... **Celine Dion's** "A New Day Has Come" (Epic) moves to recurrent this week after a year on the chart — but take a look at the 16-13* move for Dion's newest hit, "I Drove All Night" ... **Josh Groban** climbs 17-14* with "You're Still You" (143/Reprise) ... **Vonda Shepard** is back with "Rainy Days" (Jacket), debuting at No. 29 ... Most Added honors go to **Etoile Zisselman** and **Arista** for **Whitney Houston's** "Try It on My Own." If you haven't checked it out, this is vintage Whitney ... **Avril Lavigne** moves to No. 1 at Hot AC with "I'm With You" (Arista) as the label continues its roll atop the chart; Lavigne follows labelmates **Santana** into the top slot ... **Kid Rock** climbs into the top five with "Picture" (Atlantic) ... In a tight top 15, **3 Doors Down** leap three with "When I'm Gone" (Republic/Universal), going 15-12* ... A huge debut for **Matchbox Twenty**: "Unwell" (Atlantic) enters at No. 24 ... **Sister Hazel** return to the chart with "Your Mistake" (Sixth Man) at No. 39.

— **Anthony Acampora**, Director/Charts



artist activity

ARTIST: **Everclear**

LABEL: **Capitol**

By **MIKE TRIAS**/ASSISTANT EDITOR



It's been a crazy life for Everclear frontman and Culver City, CA native Art Alexakis. His father abandoned the family, both his brother and an early girlfriend died of drug overdoses, and he even attempted suicide.

"I don't know why I didn't die," he says. "People can disappear in a matter of a second; that light is extinguished. But I came back from death from an overdose when I was 21. It was 5 in the morning outside of this house, and there was an EMT truck next door. Why? Because the driver had come home to use his bathroom. If he hadn't been there, I'd be dead."

Deciding to make a change, in 1991 Alexakis moved to his then-girlfriend's hometown, Portland, OR, and things started to turn around. A year later two significant events occurred in Art's life. The first was the birth of his daughter; the second was the formation of Everclear, with Alexakis as lead vocalist and guitarist, Craig Montoya as bassist and Scott Cuthbert as drummer.

The band created a buzz on the local scene, and in 1994, after replacing Cuthbert with Greg Eklund, they signed to Capitol Records. In 1995 they released their major-label debut, *Sparkle and Fade*, which went platinum. Alexakis also gained fame covering the 1996 political conventions for MTV. Everclear released the double-platinum CD *So Much for the Afterglow* in 1997, and in 2000 they unveiled *Songs From an American Movie, Vols. 1 & 2*.

Everclear's latest brainchild, called *Slow Motion Daydream* and produced by Alexakis and Lars Fox, will arrive in

stores March 11. The album's theme is looking for hope in dark times. Alexakis says, "This album goes to a different place. I had always toned down the politics in my lyrics, but not on this one; I let it come out as I felt it, saying what I wanted to say. It's an opinionated record because we're at a time in our history where we all need to stand up and be heard."

"American life probably concerns me now more than anything else. Times are getting tougher for everybody. The rich are getting richer, the poor are getting poorer; there's no middle class anymore. We're seeing more and more people out of work. There are people with master's degrees making hamburgers. How could I write and not be cognizant of these things? That's why the songs on this record deal with the past two years."

On the album's lead single, "Volvo Driving Soccer Mom," Alexakis sings much of the song about a former teenage wild child from the perspective of the soccer mom herself. Of the song's message, he says, "Maybe the soccer mom is actually more real than the wild child. In every porn star and tattooed freak you see, there's a normal, middle-class person waiting to get out. In reality, I'm a soccer dad. I was this drug-addict, punk rock guy from the projects, and last week I was cheering when my daughter got a goal at her soccer game. I'm just saying that despite the uniforms we all wear, people can still connect with each other as their lives change and grow."

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America's Best Testing Hot AC Songs 12+
For The Week Ending 2/14/03.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN When I'm Gone (Republic/Universal)	4.07	4.04	85%	15%	4.18	85%	15%
STEREO FUSE Everything (EQ/Wind-up)	4.02	3.84	47%	7%	4.12	46%	8%
STONE SOUR Bother (Roadrunner/IDJMG)	4.00	3.98	58%	11%	4.02	59%	10%
COLDPLAY Clocks (Capitol)	3.95	3.86	58%	10%	4.07	59%	9%
LIFEHOUSE Spin (DreamWorks)	3.94	3.97	81%	18%	3.95	83%	20%
AVRIL LAVIGNE I'm With You (Arista)	3.93	3.97	93%	28%	4.12	93%	25%
JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	3.88	3.88	71%	17%	3.93	73%	15%
MATCHBOX TWENTY Disease (Atlantic)	3.87	3.86	91%	23%	3.99	94%	20%
PAY THE GIRL Freeze (TVT)	3.79	3.40	24%	3%	3.73	24%	3%
SANTANA FMICHELLE BRANCH The Game Of Love (Arista)	3.74	3.80	94%	39%	3.82	98%	42%
COUNTING CROWS FVANESSA CARLTON Big Yellow Taxi (Geffen/Interscope)	3.74	3.60	58%	10%	3.81	61%	10%
DAVE MATTHEWS BAND Grey Street (RCA)	3.72	3.74	66%	16%	3.93	67%	15%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.68	3.50	86%	32%	3.71	89%	31%
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.67	3.56	95%	41%	3.72	98%	40%
TORI AMOS A Sorta Fairytale (Epic)	3.65	3.55	65%	19%	3.65	71%	20%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.61	3.64	88%	40%	3.71	91%	38%
DIXIE CHICKS F/SHERYL CROW Landslide (Monument/Columbia)	3.61	3.56	87%	31%	3.66	91%	32%
AVRIL LAVIGNE Complicated (Arista)	3.60	3.60	97%	62%	3.73	98%	64%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.60	3.57	95%	56%	3.52	97%	59%
SIXPENCE NONE THE RICHER Don't Dream It's Over (Curb/Reprise)	3.58	3.49	53%	9%	3.42	55%	11%
CREED One Last Breath (Wind-up)	3.56	3.59	92%	45%	3.48	92%	49%
KID ROCK F/SHERYL CROW Picture (Atlantic)	3.55	3.39	82%	26%	3.76	86%	22%
BON JOVI Misunderstood (Island/IDJMG)	3.53	3.56	64%	14%	3.62	65%	13%
CREED Don't Stop Dancing (Wind-up)	3.52	3.52	68%	21%	3.43	69%	26%
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	3.49	3.55	82%	32%	3.35	84%	38%
UNCLE KRACKER Drift Away (Lava/Atlantic)	3.49	-	48%	11%	3.69	50%	10%
CHRISTINA AGUILERA Beautiful (RCA)	3.45	3.49	91%	37%	3.50	92%	39%
NO DOUBT Underneath It All (Interscope)	3.41	3.46	96%	56%	3.54	99%	59%
FAITH HILL Cry (Warner Bros.)	3.41	3.37	87%	35%	3.41	92%	38%
UNCLE KRACKER In A Little While (Lava)	3.40	3.32	82%	34%	3.52	86%	35%

Total sample size is 534 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Indicator

Most Added*

SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)

NO DOUBT Running (Interscope)

MACY GRAY When I See You (Epic)

DAVE MATTHEWS BAND Where Are You Going (RCA)

MATCHBOX TWENTY Unwell (Melisma/Atlantic)

JOHN MAYER Why Georgia (Aware/Columbia)

SISTER HAZEL Your Mistake (Sixth Man)

B2K AND P. DIDDY Bump, Bump, Bump (Epic)

New & Active

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)

Total Plays: 301, Total Stations: 8, Adds: 1

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

Total Plays: 286, Total Stations: 16, Adds: 1

NO DOUBT Running (Interscope)

Total Plays: 276, Total Stations: 29, Adds: 19

JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)

Total Plays: 224, Total Stations: 17, Adds: 6

DAVID GRAY Be Mine (ATO/RCA)

Total Plays: 222, Total Stations: 23, Adds: 3

PETER STUART With My Heart In Your Hands (Vanguard)

Total Plays: 179, Total Stations: 20, Adds: 1

LUCE Good Day (Nettwerk)

Total Plays: 160, Total Stations: 10, Adds: 1

CHANTAL KREVIKZUK In This Life (Columbia)

Total Plays: 142, Total Stations: 13, Adds: 5

SUSAN TEDESCHI Alone (Tone-Cool/Artemis)

Total Plays: 126, Total Stations: 15, Adds: 0

SANTANA FMUSIQ Nothing At All (Arista)

Total Plays: 124, Total Stations: 11, Adds: 1

Songs ranked by total plays

Reporters

WKDD/Akron, OH * PD: Keith Kennedy MD: Lynn Kelly 1 LISA MARIE PRESLEY "Lights" 1 COLDPLAY "Clocks" 1 DEUCE PROJECT "Stone"	WMT/Cedar Rapids, IA PD/MD: Mike Blakemore MATCHBOX TWENTY "Unwell" NO DOUBT "Running" SIXPENCE "Dream"	KKPN/Corpus Christi, TX * PD: Jason Hillery MD: Derek Lee DAVID GRAY "Mine" FEEL "Name" GOD CHARLOTTE "Famous" JOHN MAYER "Georgia" LISA MARIE PRESLEY "Lights" ROBBIE WILLIAMS "Feel"	WINK/Fl. Myers, FL * OM/MD: Bob Graessinger DEUCE PROJECT "Stone" FEEL "Name" GOD CHARLOTTE "Famous" JOHN MAYER "Georgia" LISA MARIE PRESLEY "Lights" ROBBIE WILLIAMS "Feel"	WZPL/Indianapolis, IN * PD: Scott Sands MD: Dave Decker 4 J. LOPEZ FALLOU "I Have" MATCHBOX TWENTY "Unwell"	KOSO/Modesto, CA * PD: Max Miller MD: Donna Miller 6 JACK JOHNSON "Bubble" 1 HOOTIE "Innocence" 1 DEUCE PROJECT "Stone" CALLING "For" FEEL "Name"	KMXP/Phoenix, AZ * PD: Ron Price No Adds	KZZO/Sacramento, CA * Dir./Prog.: Mark Evans PD: Ed Lambert APD/MD: Jim Matthews 1 JOHN MAYER "Georgia" HOOTIE "Innocence" LISA MARIE PRESLEY "Lights" LUCY WOODWARD "Girls"	KPLZ/Seattle-Tacoma, WA * PD: Kent Phillips MD: Alisa Haselmoto JASON MRAZ "Remedy"	WRXQ/Washington, DC * Dir./Ops: Steve Koebau OM/MD: Kenny King MD: Carol Parker No Adds
WRVE/Albany, NY * PD: Randy McCarty MD: Tred Hulse 600 G00 D0LLS "Sympathy" HOOTIE "Innocence"	WALC/Charleston, SC * PD: Brent McKay 11 3 DOORS DOWN "Gone" MD: Brian Douglas 9 NORAH JONES "Tow" BON JOVI "Misunder"	KDMX/Dallas-Ft. Worth, TX * PD: Pat McMahon MD: Lisa Thomas 2 LISA MARIE PRESLEY "Lights" COLDPLAY "Clocks" PAY THE GIRL "Freeze"	WMEE/Fl. Wayne, IN * MD: Chris Cage 32 DIXIE CHICKS "Landslide" 11 MATCHBOX TWENTY "Disease" 9 NORAH JONES "Tow" 2 AVRIL LAVIGNE "Win"	KMNB/Las Vegas, NV * OM/MD: Cat Thomas APD/MD: Charese Fruge No Adds	WJLK/Monmouth-Ocean, NJ * OM/MD: Lou Russo MD: Debbie Mazella DEUCE PROJECT "Stone" UNCLE KRACKER "Drift"	WMGX/Portland, ME PD: Randi Kirschbaum APD/MD: Eshan Milton NO DOUBT "Running"	KYKY/St. Louis, MO * PD: Smokey Rivers APD/MD: Greg Hewitt 1 HOOTIE "Innocence" JOHN MAYER "Georgia" MATCHBOX TWENTY "Unwell"	WSSR/Tampa, FL * OM: Jeff Kasugi PD: Rick Schmidt APD: Kurt Schreiner MD: Kristy Knight HOOTIE "Innocence"	WWZZ/Washington, DC * PD: Mike Edwards OM/MD: Kenny King MD: Carol Parker No Adds
KPEK/Albuquerque, NM * OM: Bill May PD: Mike Parsons MD: Debra APD: Jeffrey Evarras 29 UNWRITTEN LAW "Life" 25 CALLING "For" 3 FEEL "Name" 3 NO DOUBT "Running"	WLNK/Charlotte, NC * OM: Tom Jackson PD: Neil Sharpe APD: Chris Allen MD: Derek James MATCHBOX TWENTY "Unwell" UNCLE KRACKER "Drift"	WDAQ/Danbury, CT PD: Bill Trotta MD: Sharon Kelly 8 B2K AND P. DIDDY "Bump"	KALZ/Fresno, CA * OM/MD: E. Curtis Johnson APD: Laurie West MD: Chris Blood 14 DEUCE PROJECT "Stone" 2 HOOTIE "Innocence"	KCDL/Monterey-Salinas, CA * PD: Mike Skott HOOTIE "Innocence" NO DOUBT "Running"	KRSK/Portland, OR * PD: Dan Parsigahi MD: Sheryl Stewart 10 DEUCE PROJECT "Stone" LISA MARIE PRESLEY "Lights"	WRV/Sl. Louis, MO * PD: Marty Linc MD: David J CHANTAL KREVIKZUK "Life" NO DOUBT "Running"	WVWF/Miami Beach, FL * PD: Russ Morley APD/MD: Amy Navarro LISA MARIE PRESLEY "Lights"	WWWV/Toledo, OH * OM: Tim Roberts PD: Steve Marshall APD/MD: Jeff Wickar 8 MATCHBOX TWENTY "Unwell" LISA MARIE PRESLEY "Lights"	KFBZ/Wichita, KS * PD: Berry McKay MD: Sunny Wyde FEEL "Name" LISA MARIE PRESLEY "Lights"
KMXS/Anchorage, AK PD: Rocky Lennox MD: Morika Thomas No Adds	WTKM/Chicago, IL * PD: Mary Ellen Kachinski Station Mgr.: Barry James No Adds	WMMX/Davton, OH * PD: Jeff Steyn MD: Shaun Vincent CHRISTINA AGUILERA "Beautiful"	WVTV/Grand Rapids, MI * PD/MD: Jeff Andrews APD: Ken Evans 15 3 DOORS DOWN "Gone" SIXPENCE "Dream"	KYSA/Los Angeles, CA * APD/MD: Chris Patey 6 LISA MARIE PRESLEY "Lights" 3 G00 G00 D0LLS "Sympathy"	WRFY/Reading, PA * PD/MD: Al Burke G00 G00 D0LLS "Sympathy" LISA MARIE PRESLEY "Lights" NO DOUBT "Running"	WVWF/Reading, PA * PD/MD: Al Burke G00 G00 D0LLS "Sympathy" LISA MARIE PRESLEY "Lights" NO DOUBT "Running"	WVWF/Reading, PA * PD/MD: Al Burke G00 G00 D0LLS "Sympathy" LISA MARIE PRESLEY "Lights" NO DOUBT "Running"	WVWF/Reading, PA * PD/MD: Al Burke G00 G00 D0LLS "Sympathy" LISA MARIE PRESLEY "Lights" NO DOUBT "Running"	WVWF/Reading, PA * PD/MD: Al Burke G00 G00 D0LLS "Sympathy" LISA MARIE PRESLEY "Lights" NO DOUBT "Running"
KAMX/Austin, TX * PD: Scooter B Stevens MD: Clay Cutler NO DOUBT "Running" SISTER HAZEL "Mistake"	WVWX/Cincinnati, OH * OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas 18 MATCHBOX TWENTY "Unwell" 2 LUCE "Good" JASON MRAZ "Remedy" DEUCE PROJECT "Stone"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"	WVWX/Cincinnati, OH * PD: Steve Bender MD: Storm Bennett 1 CHRISTINA AGUILERA "Beautiful"
KLLY/Bakersfield, CA * PD/MD: E.J. Tyler APD: Erik Fox 1 FEEL "Name" 1 CHANTAL KREVIKZUK "Life" DEUCE PROJECT "Stone" LISA MARIE PRESLEY "Lights"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	WVWX/Cleveland, OH * PD: Dave Popovich MD: Jay Hudson CHRISTINA AGUILERA "Beautiful" MATCHBOX TWENTY "Unwell"	
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February 14, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	AVRIL LAVIGNE I'm With You (Arista)	3338	+237	336682	11	88/2
2	2	DIXIE CHICKS Landslide (Monument/Columbia)	3311	+32	297532	14	77/1
1	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	3168	-206	323063	19	86/0
5	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	2907	-43	288855	25	82/1
6	5	KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	2904	+268	278025	12	83/1
4	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2883	-170	294680	19	83/0
7	7	MATCHBOX TWENTY Disease (Atlantic)	2440	-38	225568	18	76/1
8	8	UNCLE KRACKER In A Little While (Lava)	2338	-43	197996	24	71/0
9	9	NORAH JONES Don't Know Why (Blue Note/Virgin)	2108	-85	230949	32	63/1
10	10	CREED One Last Breath (Wind-up)	1858	-90	148164	36	73/0
12	11	CHRISTINA AGUILERA Beautiful (RCA)	1822	+127	172814	8	58/3
15	12	3 DOORS DOWN When I'm Gone (Republic/Universal)	1709	+61	132709	10	66/4
11	13	TORI AMOS A Sorta Fairytale (Epic)	1672	-28	178858	17	64/0
14	14	AVRIL LAVIGNE Complicated (Arista)	1650	-37	153763	42	87/0
13	15	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1562	-132	150604	48	73/0
16	16	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1526	+222	147799	10	67/1
20	17	SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	1339	+332	134566	3	81/9
17	18	FAITH HILL Cry (Warner Bros.)	1147	-44	101009	18	50/0
22	19	COLDPLAY Clocks (Capitol)	1064	+218	152213	5	61/7
21	20	BON JOVI Misunderstood (Island/IDJMG)	987	+115	113172	7	58/4
25	21	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	982	+278	90363	4	58/9
19	22	DAVE MATTHEWS BAND Grey Street (RCA)	976	-99	110147	11	45/0
18	23	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)	880	-268	84672	16	49/0
Debut	24	MATCHBOX TWENTY Unwell (Melisma/Atlantic)	800	+541	105489	1	70/20
29	25	JOHN MAYER Why Georgia (Aware/Columbia)	752	+172	98801	3	45/6
23	26	STEREO FUSE Everything (EO/Wind-up)	749	-45	73212	15	45/1
27	27	PAY THE GIRL Freeze (TVT)	700	+37	54160	6	39/1
24	28	CREED Don't Stop Dancing (Wind-up)	618	-163	52913	9	40/0
28	29	STONE SOUR Bother (Roadrunner/IDJMG)	595	-7	52804	7	31/0
30	30	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	561	+7	41378	5	13/0
34	31	CELINE DION I Drove All Night (Epic)	554	+109	43556	2	27/0
26	32	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	552	-121	61054	15	30/0
32	33	LUCY WOODWARD Dumb Girls (Atlantic)	541	+41	56397	4	40/1
31	34	VONRAY Inside Out (Elektra/EEG)	522	-21	37196	6	32/0
33	35	FROU FROU Breathe In (MCA)	422	-65	35407	8	26/0
36	36	PHIL COLLINS Can't Stop Loving You (Atlantic)	401	+17	34989	8	15/0
Debut	37	MACY GRAY When I See You (Epic)	358	+97	48712	1	29/3
37	38	JACK JOHNSON Bubble Toes (Enjoy/Universal)	349	-34	67933	12	17/1
Debut	39	SISTER HAZEL Your Mistake (Sixth Man)	317	+41	37594	1	17/1
39	40	PINK Family Portrait (Arista)	317	-15	14350	6	8/0

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LISA MARIE PRESLEY Lights Out (Capitol)	24
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	20
NO DOUBT Running (Interscope)	19
DEUCE PROJECT Stone Cold (Maverick/Reprise)	13
HOOTIE & THE BLOWFISH Innocence (Atlantic)	12
FEEL Got Your Name On It (Curb)	11
SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)	9
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	9
CALLING For You (Wind-up)	8
COLDPLAY Clocks (Capitol)	7
GOO GOO DOLLS Sympathy (Warner Bros.)	7

Bon Jovi "MISUNDERSTOOD"
2003 Grammy Nominee
 21 - 20 at R&R Hot AC
 26* - 24* at Monitor Modern Adult
 22* - 19* AIRPOWER at Monitor Top 40 Adult
New at: WALC, KVUU, WMXY & WMAD!
SOLD OUT ARENA TOUR
with GOO GOO DOLLS
 THE ISLAND DEF JAM MUSIC GROUP
 A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+541
SIXPENCE NONE THE RICHER Don't Dream... (Reprise/Curb)	+332
UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)	+278
KID ROCK W/SHERYL CROW Picture (Lava/Atlantic)	+268
AVRIL LAVIGNE I'm With You (Arista)	+237
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+222
COLDPLAY Clocks (Capitol)	+218
JOHN MAYER Why Georgia (Aware/Columbia)	+172
CHRISTINA AGUILERA Beautiful (RCA)	+127
BON JOVI Misunderstood (Island/IDJMG)	+115

R&R Station Playlists have moved to the web.
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 — Ed Schumacher, WTUZ/New Philadelphia, OH

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Escapology

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Impacting Hot AC Now



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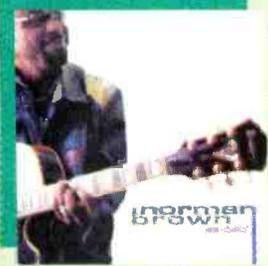
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NORMAN BROWN

"Just Chillin'"

GRAMMY NOMINATED!



"The Feeling I Get"

Ships 2/25

BWB

"Groovin'"

#2



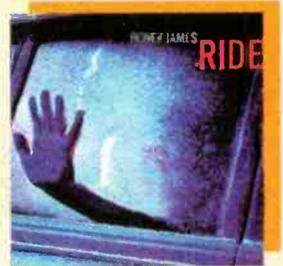
BONEY JAMES

"Ride"

GRAMMY NOMINATED!

"Grand Central"

3



GOLDEN SLUMBERS

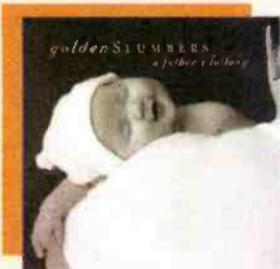
"A Father's Lullaby"

GRAMMY NOMINATED!

"Blackbird"

Dave Koz
and Jeff Koz

7



EUGE GROOVE

"Play Date"



"Rewind" GFA
Tuesday - 2/18

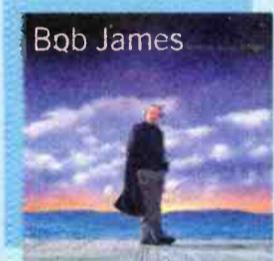
This Is



J A Z Z

BOB JAMES

"Morning, Noon & Night"

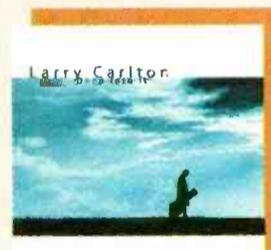


#1

LARRY CARLTON

"Deep Into It"

GRAMMY NOMINATED!

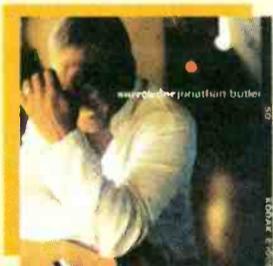


"Put It Where
You Want It"

Ships 2/18

JONATHAN BUTLER

"Surrender"



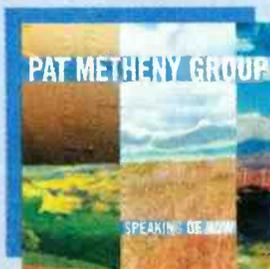
"Pata Pata"

29

PAT METHENY GROUP

"Speaking Of Now"

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"Unconditional"

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Congratulations to all our great artists and good luck to our Grammy Nominees. Thanks SMJZ radio and R&R for your support!



Carol Archer

SWEET SIXTEEN

Smooth Jazz was born as a full-time format 16 years ago this week, when KTWV (The Wave)/Los Angeles launched on Valentine's Day 1987. Since then numerous visionaries have contributed their DNA to the dramatic success Smooth Jazz enjoys today. Eight such luminaries contribute

far-ranging, deeply informed insights to this format special, *Sweet 16*. • Rendezvous Entertainment partner Frank Cody kicks things off with a passionate discussion about the disconnect between ratings and CD sales, an important emerging musical trend and powerful suggestions to ensure Smooth Jazz's future viability. Sincerest thanks to all who supported this special, especially the advertisers.

A Chill Falls Over Smooth Jazz

Continued from Page 1

Homogenized Sound

Veteran smooth jazz music executive and industry consultant Mark Wexler believes the format is suffering from complacency. "Creativity is lacking as artists have fallen into the trap of making music to fit radio rather than making creative statements that find their way onto a station's playlist," he says.

"Smooth Jazz radio, though financially successful, has fallen prey to utilizing a formulaic approach resulting in a homogenized sound that lacks the creativity that was the very foundation of the format.

"The end result is a passive format that lacks the necessary excitement to encourage consumers to go out and purchase the music they are hearing on these stations."

Allen Kepler, Exec. VP/GM of Broadcast Architecture and Clear Channel VP/Smooth Jazz Programming, agrees that 2002 was Smooth Jazz radio's most remarkable year. "More people are enjoying smooth jazz music than at any time in history. This is perhaps the only radio format that was built and has grown by listening specifically to radio consumers.

"Three stations hitting No. 1 last spring was a milestone for smooth jazz. What this tells us is that the listeners are deepening their connection with the music, the artists and the radio stations. We are now at a crossroads.

"It is a crucial time for us to promote our music, artists and stations. New artists will come, but artists who have established themselves now have an opportunity to become household names. We are finally beginning to have 'stars' in this instrumental genre of music.

"Our listeners are very active, as anyone who has attended a smooth jazz concert can attest. As our core artists become more connected to the listeners, listeners become active consumers, and sales are more likely to follow."

The Emerging Model

I agree that established artists are poised to rise to a higher level of mass-appeal awareness; however, major labels have never been more impatient about developing new artists.

There once was a time when record companies would be satisfied with sales of 50,000-75,000 copies of the first release from a new signing, recognizing that

building an artist's career takes time. Now, labels have little patience for the building process.

A number of artists who have consistently sold well have been dropped and smooth jazz promotion department staffs have been reduced, consolidated or eliminated.

Why is this bad news for radio, as well as the recording industry? If record companies reduce their support of smooth jazz artists or abandon them altogether, the format will suffer from lack of fresh, compelling content.

After all, radio doesn't make music; it plays music. Nor do record companies create the music; that is the job of artists. Record companies distribute and promote the music. It's an important distinction.

I predict that the emerging model will resemble the film industry — at least I hope so. Independent film production companies are funded by major studios, which, in turn, reap profits from their investment by promoting and distributing the films.

In the film industry it is common for the promotion and marketing budget of a movie to run two, three, even four times the cost of production. The music industry would be wise to adopt such a model.

Out Of The Ordinary

Like farmers who renew the fertility of the soil, we must rotate the crops and replace essential nutrients to have a healthy yield year after year. Essential nutrients for radio and records are new artists, as well as established artists. Smooth Jazz must remain open to new sounds, new music and new trends.

It's interesting to note that the biggest breakthrough of 2002 was Norah Jones, an artist who defies categorization. Most programmers I talked to when Jones' debut album was released were reluctant to embrace someone who sounded so different from what had been traditionally played on Smooth Jazz radio. Jones helped to change the equation.

Keyboardist-composer David Benoit observes, "If you look at what breaks through, it's something out of the ordinary. Blue Note's Bruce Lundvall took a risk, and just look at Norah Jones' huge success.

"I've been fortunate to have a long, successful career that began before the advent of smooth jazz. These days you have to fight for any creativity or risk-taking. It's dangerous when we artists all try to sound alike.

"So much of what you hear now is in the same medium tempo and riff-oriented. You rarely hear traditional A-B-A song form; instead, you'll hear a track built on a drum loop that shifts from F minor 7 to B flat minor 7. Maybe there'll be a brief 8-bar solo, and you can almost always count on a wah-wah pedal. I believe the time is ripe to get back to melody."

Younger Listeners

Mark Wexler believes that radio's lack of creativity is making it difficult to draw in new, younger listeners to be part of the smooth jazz community. "As a result, our demographics are getting older," he says.

"From a business point of view, record companies have seen sales in the jazz format decline steadily, which ultimately makes it harder for labels to justify signing new artists. A lack of new artists results in a lower output of new music. If we are not careful and creative, Smooth Jazz radio will evolve into 'Smooth Oldies.'

"It is incumbent upon all of us to find new ways to attract younger listeners to Smooth Jazz. Excitement has been a key ingredient, and we need to recapture it. The end result will be a more vibrant musical format attracting a younger audience, which will create additional sales and a healthier business model for all."

Nights are the perfect time for Smooth Jazz to stretch and embrace new music with the least risk.

Most Smooth Jazz general managers and sales managers that I polled would be pleased to see a modest shift toward younger demos. The current median age for most SJ stations lies somewhere between 44 and 47. To remain competitive, stations in our format need to continue delivering audience in the demos sponsors value most.

Destination Programming

How, then, can we attract younger listeners while retaining our strong core audience? With additional forms of media vying for attention, let's take a page from HBO: Destination programming works. Witness *The Sopranos*. This does not mean breaking a promise to the listener by being inconsistent; it means making a date.

No less an authority than programming legend Steve Rivers, now President

of Bellevue, WA-based Power Media, says, "Smooth Jazz continues to be one of the most desirable products from both a consumer point of view for radio stations and as a great way to capture market share. It is usually uncontested and has the ability to dominate 25-54 ratings.

"Fresh, new music is essential to all contemporary formats, including Smooth Jazz. Without breaking new music and new artists, Smooth Jazz could head down the same road as some other formats: heavily listened to, but less profitable due to the demo skew. Look at what happened to Beautiful Music, traditional AC, AOR and Oldies.

"I agree with the need for identifying and embracing new trends, new artists and new music. With the fact that there is almost always only one SJ station in a market, it would seem to me that it's fairly safe to expose new music — if it's done smartly. And targeting under 40 can also be done."

Other formats have employed this tried-and-true technique; why not Smooth Jazz? Observing Smooth Jazz from the vantage point of a successful CHR-Rock-AC consultant, Guy Zapoleon says "Smooth Jazz has so much to offer as a source of discovery, as well as relaxation. I am surprised that Smooth Jazz stations don't sell new music more. Other formats are far more aggressive at getting their audiences excited about new product."

Other radio formats have always introduced new music more extensively at night, when their most zealous fans are listening attentively. They do this by dayparting. If a track takes off, generating requests and positive callout scores, it is moved into 24/7 rotation.

Nights are the perfect time for Smooth Jazz radio to stretch and embrace new music with the least risk. *Quiet Storm* programs on Urban stations are a prime example of programming a specific, romantic mood that attracts a loyal audience night after night.

Broca's Area

There is a scientific reason to avoid excessive repetition. As many of us first learned from Roy Williams' radio seminars (Williams is most famous for his Wizard of Ads Academy), the mind works in mysterious ways.

Place your thumb on your imaginary third eye. There, behind your forehead, is your prefrontal cortex, the brain center for planning, emotion and evaluation. Music enters our minds through our ears via the auditory cortex, then is processed and stored in the auditory associations area.

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A Chill Falls Over Smooth Jazz

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In 1861 Paul Broca identified the section of the brain that assesses syntax, now known as "Broca's Area." Success in music depends on the ability to provoke Broca.

Bryan Eisenberg, a well-known authority on advertising and marketing (check out his columns at www.clickz.com) explains, "According to cognitive neuroscience, our thoughts are composed of neither words nor pictures.

"Human thought is a speed-of-light progression of mental images, each one a complex composite of sound, shape, texture, color, smell, taste and mood."

Once a series of notes moves to Broca's Area, it is aligned with a mental pattern. Eisenberg explains further, "When Broca arranges information in the usual order, the result can be painfully predictable and, therefore, eminently forgettable. Only when you break the pattern of predictability do you achieve impact and memorability."

That explains why some songs that fit the formula so perfectly fail to elicit lasting emotional impact. Predictable is boring, reliable is comforting, and discovery is satisfying.

The Thrill Of Chill

This leads me to a fresh new sound rapidly rising in popularity across the U.S. Originating on the beaches of Ibiza and that Spanish island's Café Del Mar, the musical genre "chill" has been a European phenomenon in the adult club scene. Chill has its roots in smooth jazz, dance, world music, electronica and pop. Unlike dance club music, chill appeals to a wide spectrum of ages and musical tastes.

In cities like London, Paris, Amsterdam and across the Continent, the hypnotic pulse of chill has inspired such successful collections as *Buddha Bar*, *Café del Mar* and *Ultra Chill*. Virgin Megastores, Tower Records and other major retailers carry extensive inventories of chill compilations.

These albums are frequently the work of club mixers and studio producers who combine the most popular tracks into a seamless musical experience. Hotel Costes in Paris created one of the most successful series of chill anthologies, which are exported throughout the world.

On this side of the Atlantic hip hotels such as the W, the Standard and Ian Schrager's hotels offer their own customized chill CDs for their guests. The ambient sound of chill is heard in more and more restaurants.

Sometimes referred to as "lounge," chill is occasionally heard on U.S. college radio and at dance clubs that cater to a slightly older audience. Sade, Paul Hardcastle, Chris Botti, Avenue Blue, Ronnie Jordan, Count Basic and, especially, Down To The Bone's smash "Brooklyn Heights" all have elements of

the chill vibe: cool, sexy, hypnotic and less formulaic.

I believe that chill has the power to revitalize smooth jazz and attract younger demos without endangering the top end.

One Day Deep

Facing the same challenges as all record labels, our company, Rendezvous Entertainment, puts a face on this musical genre by presenting the charismatic chill star Praful on his critically acclaimed album *One Day Deep*.

Composed and produced by Praful, *One Day Deep* is sensual and relaxing music that employs sax and flutes, down-tempo smooth jazz, chilled grooves, Western dance vibes and Brazilian rhythms.

Born and raised in Germany, Praful became attracted to the international music scene in Amsterdam in 1987, where he studied jazz, sax and flute at the School of Arts. He won the Dutch Heineken Cross-Over Award in 1999.

Praful is eager to hit the smooth jazz circuit in America. He says, "Like many of you, I have been to quite a few places on this planet, meeting people of different skin color, language and energy.

"Curiosity, circumstances or a spiritual quest has brought me to these people, and I've learned to play their music either before or after I've been there. Western, Eastern, Southern, Northern — I love it all. It's different expressions of the same joy, pain, silence and life."

In addition to *One Day Deep*, Rendezvous will issue a series of chill CDs titled *Rendezvous Lounge*. They

*Chill has the power to
revitalize Smooth Jazz and
attract younger demos
without endangering
the top end.*

will be co-produced with Mark Gorbulew, a renowned mixer, producer and musical director of New York's famous nightclub Au Bar. Gorbulew is also in residence at Buddha Bar in Manhattan. His musical career spans three decades, beginning in progressive radio in Washington, DC.

Rendezvous is by no means the only record company to recognize the commercial appeal and smooth jazz compatibility of chill. Expect releases from other labels, as well as chill-flavored tracks by established smooth jazz stars.

This is where the importance of dayparting comes in again. Chill is a natural addition to Smooth Jazz nighttime programming. Incorporating chill at night with a sensual blend of top-testing tracks

packaged as a sexy destination can give Smooth Jazz listeners a new reason to turn off the TV and turn on the radio.

New Ideas

Here are a few more ideas to help stimulate record sales and generate revenue for radio.

- **New Music Monday:** Every hour Smooth Jazz can feature a "New Music Spotlight." Pre-announce as well as back-announce the track, providing information about the new artist and how and where to buy the CD. This could be a feature the sales department can sell to a music retailer or electronic equipment store.

- **Adopt an Artist:** As a programmer, if you believe in a new artist, help arrange bookings for several appearances in your city. Have the new artist play at your Sunday Brunch and open the bill for an established artist. Record labels can partner with stations on a long-term commitment to a rising star.

- **Smooth Jazz Music Section:** Find a music retailer who fits the station's image and feature "New Discoveries" on sale beside the top-selling smooth jazz CDs. Think outside traditional boundaries. Identify a store that could benefit from additional traffic by having a smooth jazz music section. Publish a monthly list of top CDs and display it at the store, in print and on the station's website.

- **New Music Profile:** Need interesting content on your website? Introduce new music, new artists and additional tracks in a special area on the station website. Sell it to a sponsor.

- **Support the Fourth Annual National Smooth Jazz Awards Show:** Begin now to work on promotions to send listeners to this milestone event, which is slated for June 18 in Los Angeles. The event and national telecast will raise awareness of smooth jazz immeasurably. Treat the Smooth Jazz Awards like smooth jazz's Oscars — because they are!

- **Smooth Jazz TV:** If the syndicated program *Smooth Jazz TV* is not yet carried in your market, make it happen. Cameron Smith hosts the half-hour program, which is distributed by Centerstage TV of Dallas. The show elevates smooth jazz by putting faces to the music.

Smooth Jazz TV has been the top-rated program in its time slot, including on KNBC/Los Angeles, which airs it late on Saturday night and again on Sunday afternoon, whenever a sporting event doesn't conflict. Arrange a meeting with a local television partner. Identify sponsors who will provide revenue to both TV and radio.

- **Support BET Jazz:** No other cable channel has embraced smooth jazz like BET. Contact the station and develop a partnership. Be aware of upcoming BET smooth jazz specials and concerts, then promote them on the air and on your website. This is another way to elevate the status of smooth jazz and raise awareness of our artists.

SWEET SIXTEEN



- **Radio Time Buys:** No one ever looked at a mini of an unknown CD and decided to buy the album. Statistically, more than 70% of all music is sold because the purchaser heard the music *on the radio*. If you are a record company, reallocate your resources to include time buys where they count most — on radio.

- **Smooth Jazz Night:** Present a Smooth Jazz Night at a local nightclub. This idea has been hugely successful for KTWW (The Wave)/Los Angeles. By delivering a co-sponsor (in The Wave's

*Only when you break the
pattern of predictability do
you achieve impact and
memorability.*

case, Lincoln Navigator), The Wave has been able to present Smooth Jazz nights at the popular Garden of Eden in Hollywood.

The promos sound great on the air because, for listeners who haven't attended past events, they paint a mental image of the station as an active participant in the community and the local music scene. There's also ongoing anticipation among fans about the identities of the surprise musical guests who frequently appear at Smooth Jazz Night.

Dave Koz, Jeff Lorber, Peter White, Rick Braun, Brian Culbertson, Boney James, Jimmy Reid, Greg Karukas and David Benoit are just a few of the artists who have stopped by to jam in L.A. Stations in smaller markets can identify local musicians and then arrange for bigger artists to drop by when they come through town.

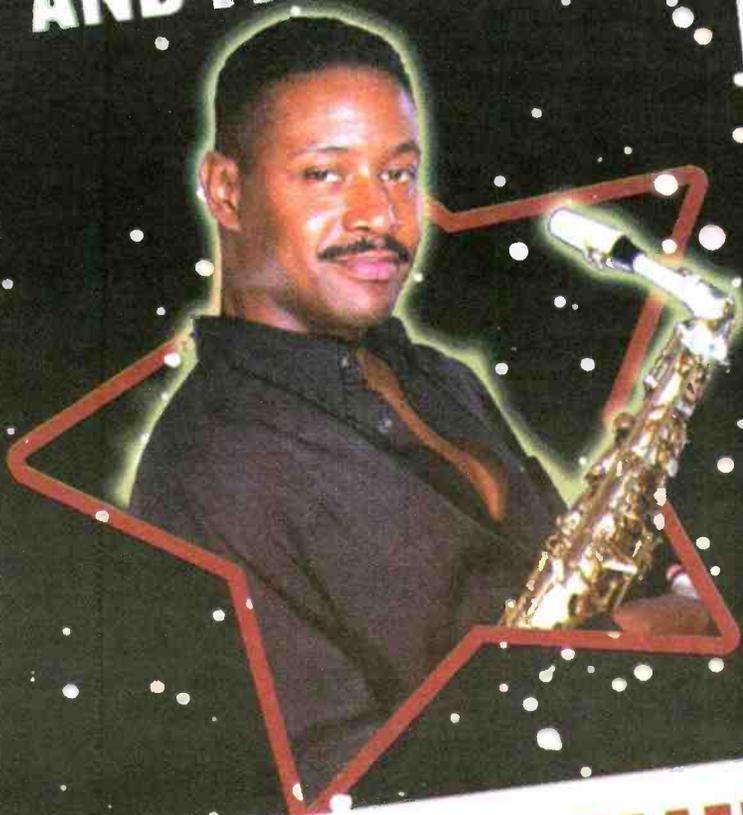
Working Together

Smooth Jazz radio has never been more successful. As Allen Kepler says, "Our success or failure will be derived from how much we put into this genre of music — that means radio, the artists and the labels.

"Certainly, we have accomplished a great deal with Smooth Jazz, establishing it as a mainstream radio format in many cities across the U.S. and now moving into Canada, but we can't rest on the past, nor can we attempt to live in the future.

"Today is the only time that we are in control of, and the ball is in our collective hands. We've done a great job so far in building radio's biggest success story of our generation. We can do better if we work together."

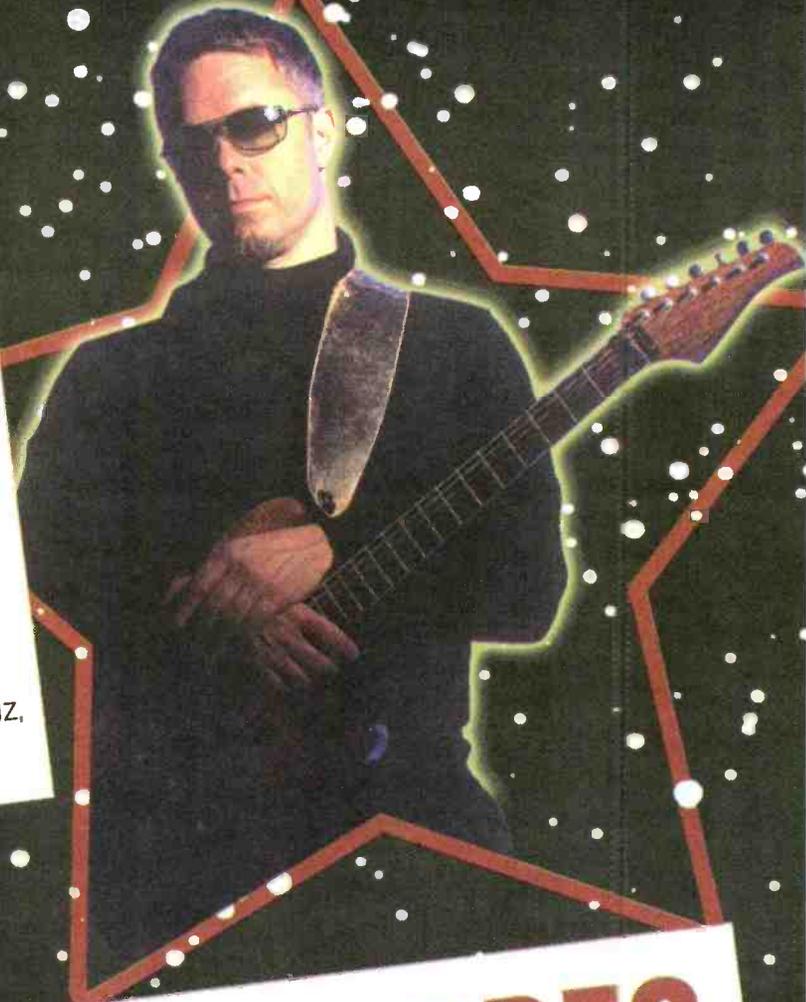
THE SKY WAS MADE FOR THE STARS,
AND IT'S LOOKIN' LIKE A *Shanachie* NIGHT....



KIM WATERS

WATERFALL

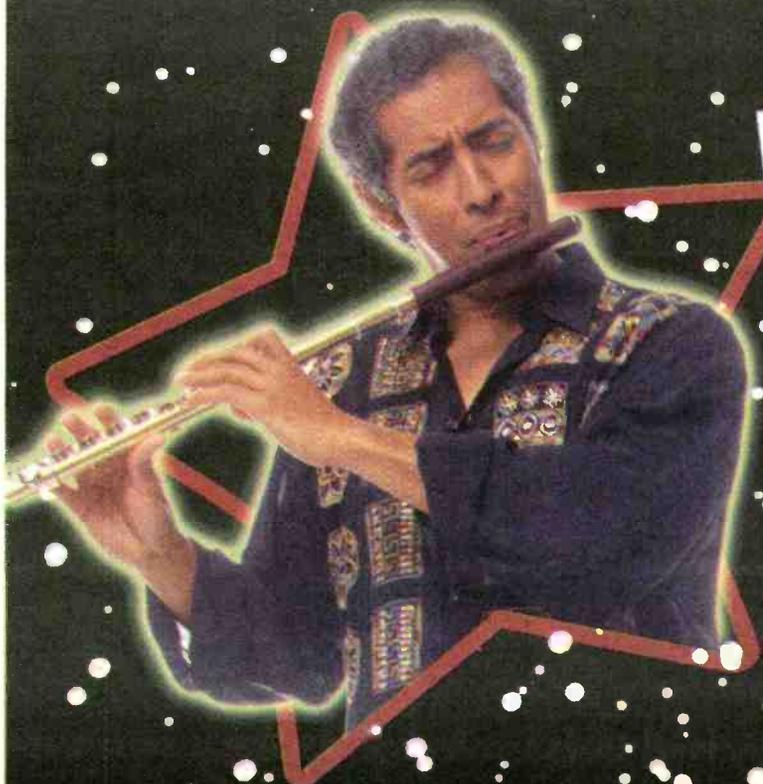
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WYJZ/Indianapolis KEZL/Fresno
Already On: WQCD, WNUA, KOAI, WJZZ, WJZW, WJZV, WJZN, WJZV, KAJZ, WEIB, KSMJ, KVJZ, KJZY,
 KSSJ, WJZI, WJZA, WLOQ, KOAS, WJZN, WJZV, KAJZ, WEIB, KSMJ, KVJZ, KJZY,
 KRVR, KJZS, KUJZ, KSBR, JRN



CHIELI MINUCCI

KICKIN' IT HARD

R&R 23! 194 plays +44
New Adds: WSJT/Tampa KJCD/Denver
Already On: WQCD, WJZZ, KIFM, WNWV, KCIY, WJCD, WLOQ, KOAS, WJZN, WJZV, WZMR, KAJZ,
 WEIB, KSMJ, KRVR, KJZS, KUJZ, KSBR, JRN



NESTOR TORRES

WATERMELON MAN

R&R 26! 226 plays +34
WQCD, WJZZ, WLVE, KJCD, WNWV, KCIY, WJZI, WJZA, WJCD,
WLOQ, WJZN, WZMR, KEZL, WEIB, KRVR, KUJZ, KMGQ, JRN

The Seeds Of Smooth Jazz

The early days, as seen by those who were there

By Nick Francis

PD, WJZZ/Atlanta; creator/host Quiet Music

The creation of KTWV (*The Wave*)/Los Angeles in February 1987 was a breakthrough moment, the obvious watershed for what was to follow, and it is absolutely right to state that the Smooth Jazz format is now 16 years old. But the format was not created out of the blue like a magician's rabbit. No, there was a germination going on before that, a prenatal period, if you will, of about five years.

It was a time when a few stations around the country were experimenting. There were weekly Sunday jazz programs in many markets. Several stations were playing contemporary jazz every night, and a handful were even going full-time. The baby boom generation was moving out of adolescence into adulthood. More sophisticated tastes were emerging in the mainstream.

Blame It On Miles

Musically, you could blame it all on Miles Davis. When he went electric in the late '60s, merging jazz with the sounds of rock and funk, a whole group of musicians took his cue and began to blaze some very interesting musical paths in the '70s.

Some jazz musicians merged more with rock, like Chick Corea's band, Return To Forever; The Mahavishnu Orchestra; Jean-Luc Ponty; and a young guitarist from Lee's Summit, MO named Pat Metheny.

Others went in the soul, funk and R&B direction, like Herbie Hancock, The Crusaders and Grover Washington Jr. In the '80s vocalists with strong jazz sensibilities hit the scene, George Benson, Al Jarreau, Sade, Steely Dan and Anita Baker among them.

And then there were the relaxing ambient acoustic sounds of the Windham Hill label, with George Winston and Will Ackerman, and international exotic sensations like Vangelis and Andreas Vollenweider. These were the musical influences that all came together in 1987 when the NAC format began.

I would like to share some of my recollections of that time, along with those of other programmers who contributed to the evolution of the format we know today as Smooth Jazz.

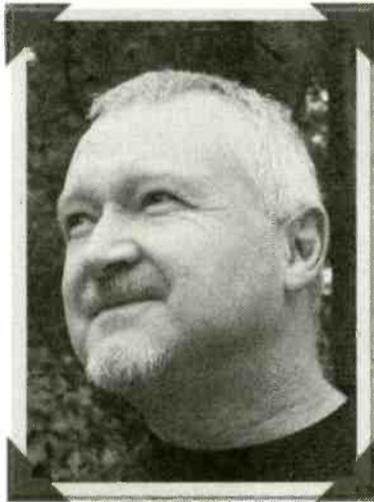
Pure Radio Enchantment

I was hired at KLSK/Santa Fe-Albuquerque in 1984. The station was 100,000 watts of pure radio enchantment, one of the coolest stations ever — sophisticated, eclectic and really hooked up with the community. The music mix was diverse, but there was consistency through its focus on melody, smooth textures and mood service.

We played primarily jazz and AC soft rock, but we threw in New Age, world music, folk and a little classical too. Soon

after I was hired I became Music Director and did an airshift at night.

Bill Sims was the owner of the station and also its PD. And did I mention that he hosted morning drive too? He had a real



Nick Francis

vision for this radio station and surrounded himself with some very talented people to help him pull it off.

We had to be one of the first stations in the state to play CDs. I thought they sounded amazing. And you could hear the difference on the radio. At the time there were no CD manufacturing plants in the U.S., so all of them were coming from Europe and Japan — mostly jazz and classical. Only Windham Hill and GRP were ahead of the game; most of their releases were on CD.

KLSK was so unique and so different that, for a long time, I thought I would never have a chance to make anything out of my musical knowledge and grow beyond the boundaries of the station. Hope was kindled, however, when I first heard an aircheck of the new KTWV/Los Angeles.

I could hear that they were tighter and more focused than we were at KLSK, but I also knew every song that they played, which gave me hope that I might someday be able to use my musical chops in a bigger market and perhaps even make a career out of this knowledge.

My wish was granted when I hooked up with the late Steve Feinstein, who was PD at KKSF/San Francisco. He hired me to be the station's first Music Director in the fall of 1987.

More Memories

And now, here are the memories of a few other who were there in the beginning.

From 1984 to 1987 Lawrence Tanter programmed KUTE/Los Angeles. He remembers, "KUTE was one of the best broadcast experiences I ever had. Our philosophy was 'soft and warm' in presentation, musical content, production and other elements.

"I programmed the station with style and grace. Tempo and texture were really important. It was about 40% instrumental and 60% vocal. We were very aggressive with new music; in fact, I remember receiving an import from England by this lady named Sade that we busted. We also played a nice smattering of Brazilian music, such as Djavan and Gal Costa, to reflect the cultural diversity of L.A."

Steve Huntington programmed WLOQ/Orlando for many years before he became PD of Jimmy Buffet's Internet station, Radio Margaritaville. When Huntington arrived at WLVE (Love 94) Miami in 1980, that station already programmed a weekly jazz show. "As a matter of fact, all over Florida you could find weekly jazz shows on ACs, as well as Rock stations," he recalls.

"In November 1982 I moved back to the Sarasota-Tampa area and programmed a signal at 102.5. Its original call letters were WSRZ but later changed to WAVE-FM. We called the station 'The Wave.' The company that owned the station had the rights to those call letters because it had owned a WAVE-TV/Louisville and was able to transfer the calls to the Florida frequency.

"We took the plunge in 1984 or '85, doing a regular nightly jazz program, which was hosted by Al Santana [who is still in Tampa, at Smooth Jazz WSJT]. During the day our station was an AC with a definite eclectic bent. If Billy Joel had a handful of good tracks from his new album, we'd play them.

"It was a great time musically, with lots of exciting new sounds appealing to folks who were getting tired of Rock radio. There was a continual sense of discovery in putting the music together. There was no shortage of material either. Great music was being released by Pat Metheny, Lee Ritenour, Bob James, Earl Klugh, The Yellowjackets and others.

"I felt that it was a format that was ready to happen. Salespeople at the station enjoyed selling it too. It was truly unique and highly appealing to an upscale audience. We got to be the first ones to play CDs too. The early classics were released by GRP and a small label called DMP, whose main band was Flim & The BBs.

"I then followed Bob Linden to KIFM/San Diego in October 1987. That station had just gone full-time in the new format.

Previously, KIFM had launched a nightly show similar to mine at The Wave. It was Art Good's *Lites Out*. By then the format had a name, NAC, and some major markets were signing on. What an exciting time!"

Jazz Flavors

In the summer of 1978 WQXI-FM/Atlanta instituted a Sunday-night program called *Jazz Flavors*. Current XM Satellite Radio Beyond Jazz and Audio Impressions channels PD Russ Davis remembers that *Jazz Flavors*' first host was Fleetwood Gruver III, who later became PD of WQCD/New York, as well as a programming executive for Cox Broadcasting.

"Fleet didn't want to continue hosting the show, and I was approached by my PD, Don Benson, to take over those duties," Davis says. "It seemed a strange request, considering the fact that I was anything but a jazz expert, but it turned out to be the most remarkable turn my career has ever taken.

"When Don asked me to take over, there really was no standard to go by, and he basically told me as much. He simply said something along the lines of, 'Just do a jazz show.'

"*Jazz Flavors* began with a mix of some slightly straight-ahead jazz from Stan Getz, Ahmad Jamal and Ramsey Lewis; fusion stars like Weather Report, Mahavishnu Orchestra and Return To Forever; jazzy vocal work by Al Jarreau, Joni Mitchell, Manhattan Transfer and George Benson; and the music of emerging instrumentalists like Pat Metheny, Earl Klugh, Dave Grusin and Grover Washington Jr.

"The Atlanta audience immediately embraced the show; it was rated No. 1 or No. 2 for the entire life of the program, well over a decade. In 1981 it became a nightly show, airing 7pm to midnight, and dominated that time period almost as much as it had Sunday nights.

"Those early days were bright and shining moments to me, and I was so pleased to see the success of similar formats that sprung up in almost every major city as the NAC format exploded. I was sad to see it morph in later years into Smooth Jazz, which became something altogether different, a blend of pop instrumentals and vocals.

"The format seemed to lose its edge — obviously by design. The closest thing I can direct you to is my channel on XM Satellite Radio, Beyond Jazz. There, I think you'll hear some of that fire and creativity from the early days of *Jazz Flavors*."



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What A Long, Smooth Trip It's Been

A comprehensive look at Smooth Jazz

By Lee Hansen
PD, KSSJ/Sacramento

The celebration of the Smooth Jazz format's 16th birthday is especially sweet to me, because it enjoys more success now than at any time in its past. And with all the talented people currently involved in Smooth Jazz, its future is certainly bright.

Having worked in Smooth Jazz myself for 15 of those 16 years, I've had the opportunity to make just about every possible mistake along the way; however, rather than sharing those fascinating learning experiences, I'd like to explore other topics, such as priorities, the importance of new music, marketing and promotions, announcers, spotload and competitive forces.

In all music formats the top three priorities are product, presentation and promotions. Nothing is as important as making sure there is power and balance in every set, every hour, every book. Next, we need to coach our announcers to identify the station and to present the music with passion, always "selling" the new songs, and to remind jocks that music is the star.

Finally, we should do promotions only when they clearly enhance the relationship between the listeners and the station. Plus, we need to make each promotion memorable, with great writing, production and execution.

Everyone on the staff should know your priorities. Try to let nothing interfere with your focus on them.

Survival Of The Smoothest

The importance of new music has been the subject of some of the liveliest sessions at R&R conventions and a recurring theme in R&R's Smooth Jazz editorials. Many programmers have accurately observed that new music is the lifeblood of the format.

Label and independent promotion people have echoed this observation, prompted, of course, by the fact that most successful Smooth Jazz stations have steadily reduced the number of current titles on their playlists over time. There is no doubt that without new music and new artists, Smooth Jazz would be in trouble. However, there are two aspects of this topic that have been missing from the discussion.

First, many of the smooth jazz artists assumed to be well established in listeners' minds actually receive low familiarity scores in music tests. The truth is that we are still in the process of breaking great but new-to-our-listeners artists such as Steve Cole and Euge Groove.

Our listeners can absorb only so much. With each new artist we add, we subtract some of the attention given to those artists we're still trying to establish. So, in practice, tighter playlists benefit the most talented performers; only marginal artists

suffer from shorter lists. It's survival of the smoothest.

Call To Action

Contributing to this slow familiarization process is the second point: the absence of advertising. This is the primary reason for the modest sales of smooth jazz projects.

Our artists deserve better treatment. For products to sell to their fullest potential, they must be advertised, which



Lee Hansen

includes exposure and call to action. While radio stations do their part by exposing the music through back-sells, the call to action is a component sadly lacking in the world of Smooth Jazz.

Perhaps at some point in the future there will be fewer new releases, but with advertising there will be improved sales and faster familiarization. Until that time it's in our interest to do whatever we can to help. Here are a couple of call-to-action plans I've experimented with.

During the mid-'90s, when I was PD at WNUA/Chicago, one of the format's leading salespeople, Steve Parker, and I put together a package in which we sold back-sells as 10-second spots. Whenever we played a new track, we invited listeners to buy it at a special price in stores that displayed the featured product in a designated WNUA section.

Currently, at KSSJ/Sacramento, we have a relationship with Borders that includes a KSSJ Smooth Jazz section in each of its outlets in return for our putting a call-to-action message in some of our back-sells. For example, we'll say, "That's 'Chopsticks' from Jeff Lorber's great new Best of CD. Buy it at any Sacramento-area

Borders store." We should all be brainstorming to come up with more ways to ask for the order.

The best way to demonstrate our commitment to new music is to continue to be very selective in choosing which new projects to support. As a result, each song will stand a better chance of becoming familiar to our listeners.

Familiarity breeds sales. In the absence of advertising support, there is no reason to criticize this sound strategy. It takes years of exposure, not weeks of chart action, to break an artist.

Less Is More

The less-is-more approach to new music in this format is a wise, healthy choice, as the playlists printed on R&R's Smooth Jazz Playlists page illustrate. Some smaller-market stations may believe that stations in larger markets are successful simply because they have the resources for large promotions and advertising campaigns. What they don't appreciate is that tight playlists and small music libraries are an integral factor of success, not a larger pot of money.

If you have fewer resources for marketing and promotions, it is especially critical to tighten your playlist. Without the luxury of marketing to entice new listeners or the promotions that reward existing listeners that big stations enjoy, you have a smaller margin for error with your music.

Moreover, if the music isn't on-target in the first place, no promotion or marketing campaign will produce healthy, consistent ratings.

A small untested library can be more treacherous than a large untested library, but if resources are so limited that you can't do music research, how can you identify the best songs?

There is an easy, affordable way: Simply monitor successful, well-researched stations in your region and build a playlist from this intelligence. This approach is far more likely to produce consistent ratings than winging it.

Relationship Marketing

Relationship marketing will continue to be the focus of successful Smooth Jazz stations. This includes, most importantly, the use of loyal-listener databases for frequent e-mail contact. Communication with those already listening helps form a solid foundation upon which to build better ratings.

Some of the most effective ways to do this are to offer exclusive entry into major on-air promotions, including information about when to listen to win; to offer

advance concert ticket sales with discounts; and to give away CDs and other premiums randomly "just because you are a loyal listener."

Cause marketing is the most powerful form of relationship marketing and should be part of every station's plans for the future. Show listeners that your station is concerned about their quality of life and the market's. Sell charity CDs and promote

Nothing is as important as making sure there is power and balance in every set, every hour, every book.

large events that benefit the less fortunate in your community.

The station that shows it cares will be the station that is remembered, and effective relationship marketing will ensure more stable ratings over time.

If a promotion doesn't have a clear benefit to the listener, don't do it (otherwise, put it in sales inventory). All station promotions should be easy to enter and easy to win. Done properly, major promotions also become benchmarks that aid in the recall process.

The most successful of these is the Trip-a-Day giveaway pioneered five years ago at WNUA by Paul Goldstein and Suzy LeClair. The launch and execution of this promotion set the standard for how to make a promotion exciting, important and memorable, as opposed to just doing a promotion. A promotion is a terrible thing to waste.

Give 'Em What They Want

At KSSJ we switched from Trip-a-Day to Thousand Dollar Thursdays after the 9/11 tragedies. We give away \$1,000 every Thursday and \$500 on the other weekdays. As with the big trip giveaways, loyal listeners are automatically entered and notified by e-mail of the times to listen for their names, and all names are chosen from our database.

Listeners tell us that they prefer cash to travel by a four-to-one margin. But while giving away cash is unquestionably more popular, it's also more difficult to own as a major promotion. For us, though, it's so far, so good. (Budget? What budget? We offset the cost by selling sponsorships.)

To maintain or grow our audience in

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Quality & Lifestyle: Marketing Constants

Times change, but some things stay the same

By Suzy LeClair

OK, let's be honest. One change that should be noted on the 16th birthday celebration of Smooth Jazz is the fact that we all have a lot less hair. Perms are gone from women's heads and quite a few men's hairlines have moved back. But, of course, we all like to think we still are hip, fashionable and in the groove of the music industry. Let's take a closer look at Smooth Jazz marketing through the years to see whether things have moved around as much as our hairstyles.

Whether back in the mid-'80s or in 2003, there are two words that are always a constant when marketing Smooth Jazz (if you've heard this speech from me before, skip to next paragraph): *quality* and *lifestyle*.

Quite simply, that's it. That's what it has taken, does take and will always take to keep Smooth Jazz's creative marketing flow on a consistent track. To continue to grow the Smooth Jazz audience, everything we create, implement and put our name on — whether from our programming, marketing or sales departments — must sustain quality and keep the lifestyle of the audience in mind. Only then will Smooth Jazz remain in the minds and passionate hearts of our listeners and advertisers.

Everyone Appreciates Quality

In the beginning we considered our format a "niche" or "boutique." This was when Smooth Jazz radio consistently lost McDonald's, 7-Eleven and Chevrolet buys or was barely considered for that type of client. We marketed ourselves so upscale that we excluded ourselves from the general-market ballpark.

We forgot the fact that people from all income levels appreciate quality. Just because a person earns \$30,000 a year does not mean he or she does not expect quality. We slowly realized that a listener did not have to be a blueblood to enjoy good music or aspire to the finer things in life.

We had to refocus our marketing message to a broader target audience and create a more mass-appeal product. During this evolution Smooth Jazz became more mass-appeal in its music and more diverse in its marketing.

As programmers replaced Strunz & Farah with Phil Collins and Special EFX with Bonnie Raitt, Smooth Jazz marketers had to go outside of our "upscale exclusive" box and reach the middle-American lifestyle. Sports, comedy, food and travel became part of the wide range of interests we could use to meet our audience.

Touching The Audience

Even though the audience had diversified and broadened, however, the

message remained the same: Smooth Jazz is a quality product that appeals to the lifestyle of the audience. And in our 16 years together, successful stations have maintained that consistency well.

Whether we were vying for the top 10 ranking 25-54 or trying to get our cume over 200,000, quality and lifestyle were there with us in the battle. As Smooth Jazz evolved toward the more-mass appeal product that it is today and started competing for the top five 12+, quality and lifestyle were still there.

How we chose to market our product during these 16 years has remained pretty consistent as well. Advances in technology have simplified our promotion mechanics. Contest entries overflowing our fax machines are a long-gone memory, replaced by e-mail entries on our market-savvy websites. Still, the basic objectives of holding our core audience, prospecting and cultivating a new audience and sustaining an image in the marketplace remain the same.

Stations across the country still sponsor grass-roots community events and support local causes. Databasing a loyal listener, whether through direct mail

We slowly realized that a listener did not have to be a blueblood to enjoy good music or aspire to the finer things in life.

or, now, the e-mail database and website is still the No. 1 mechanism to directly touch the audience.

For those who can afford the dollars to do television (admittedly few and far between), using budgets in a more mass-appeal outlet certainly reflects the "bigness" of Smooth Jazz. Such strategies — supported by billboards, buses and outdoor that keep the station image in the eyes and minds of commuters — take our marketing to the proverbial next level.

Sleeping With The Enemy

When I worked as Dir./Marketing for WNUA/Chicago, our GM, world-renowned broadcaster John Gehron, would always say, "The workplace is the battlefield."

Little did any of us know that we would soon be on the same team as our enemy. That changing circumstance leads us to the marketing challenges, advan-



Suzy LeClair

tages and disadvantages that resulted from the industry's consolidation.

As marketers, we know that healthy competition keeps us on the cutting edge and raises our creative bar. However, now a station's firsthand competitors are in the family and, in some cases, marketed and programmed by the same people.

An open mind, creative thinking and — guess what? — quality and lifestyle assist marketers today in reaching each station's goals and objectives independently.

Consolidating resources, such as outdoor media, printing materials, contest prizes, database tools and other outside vendors, helps to lower marketing departments' annual spending.

This advantage may also open up other opportunities in spending. Perhaps an extra concert a year can be put on the docket because dollars in direct-mail campaigns have been consolidated.

Power In Numbers

There is power in numbers. As a broadcast market group offering a client or event an opportunity to reach five stations' adult audiences vs. one station's cume, the advantage is obvious. Multistation programs are now receiving greater percentages of advertisers' dollars due to the overwhelmingly large audiences they deliver.

SWEET SIXTEEN



This is also true of multimedia programs that can now be offered in a radio station's group marketing programs. Instead of exclusively offering radio, stations can now offer billboard, concert promotion, lifestyle events, retail partners, print and other media incentives within the same program.

By utilizing these internal resources and negotiating strong outside partnerships, broadcast companies can leverage this power to gain access to or ownership of the market's major events. These are all advantages enjoyed by a marketing director working in radio today.

However, while these are all positive opportunities, there are challenges as well. Trying to establish and sustain a brand or image for a product without crossing over on the next brand takes a lot of time and creativity, which may not be available, given today's budgets.

And while there is power in numbers, organizing and producing programs with multiple stations or multiple media clearly is not accomplished effortlessly, but only with great focus, manpower and organization.

Generating Revenue

In today's competitive economy sales budgets are higher, marketing budgets may be stable or lower, and staffs have definitely been cut. These factors add to the downside of marketing in today's radio environment.

The factor with the most potential to change the Smooth Jazz marketing arena is revenue. We can't speak about today's marketing environment without touching on it. Because revenue has become such a priority in marketing radio today, generating it remains one of the top challenges facing marketing directors.

We've gone from sponsoring concerts to being sole promoters and producers. Instead of putting our logo on events, we now own events. We produce them, we market them, and we generate revenue from them.

The criteria for a program to be included in an annual marketing plan today are quite simple: It must increase revenue and increase listening or awareness of the product. When the synergy sounds and feels right on the air, a program is far more likely to succeed, and revenue will pour into the station.

The New Marketing Director

The role of marketing director has evolved over the years. The marketing director has gone from being perceived as a "banner hanger" to being a concert

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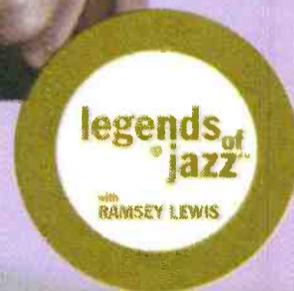
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A Fork In The Road

Sweet 16 means many choices

By Steve Williams
PD, KKSJ/San Francisco

As I recollect, 16 wasn't all sweet. For most who make it to, and then beyond, this pivotal milestone, it is perhaps the most stressful and confusing yet most exhilarating, promising and, ultimately, definitive time in our short term on this planet.

Not only is it a time to bask in the freedom of youth, it's also when our minds and bodies are transformed and we begin to seriously ponder our potential and impending adulthood. There's very little time to celebrate the temporal accomplishment because there are many big decisions to be made about the next phase of the expedition.

This is a fitting parallel to the context in which we consider the implications of Smooth Jazz in the last decade and a half and what direction to take moving forward. The fact that Smooth Jazz, as a concept, has grown considerably is as clear as Waterford crystal that rings with the format's remarkable success. Our becoming a commercially viable entity in a relatively short time verifies a certain aspect of our maturity.

Remember the naysayers who doubted, and in some cases campaigned against, the adoption of Smooth Jazz as an alternative to dead or dying format positions across the country? They were probably the same people who said hip-hop was a passing fad, to be ignored and disrespected.

Two Animals

In the mid-'80s what we now know as Smooth Jazz was a different animal — or shall we say two: the more accessible, AC-influenced version that could be heard on stations like KUTE/Los Angeles, which was deftly programmed by Lawrence Tanter, and the conspicuously esoteric, mostly instrumental New Age variety that existed on stations like the one John Sebastian led, WBMW/Washington.

It was the latter station that left the biggest initial impression on many observers. As a result, the format was largely written off by many influential operators and programming executives.

The two derivations were clearly headed along divergent tracks, and it became quite apparent, even then, to a few individuals — like Frank Cody, Dave Kendrick, John Gehron and Ray Guardella — which road was paved with gold or platinum.

Needless to say, those gentlemen, who were behind the sign-ons of KTWV (The Wave)/Los Angeles, KKSJ/San Francisco, WNUA/Chicago and WQCD/New York, respectively, chose correctly. Their decision to follow the AC-hybrid route flew right in the face of the pundits and those who said New Age music was the next big thing.

So, here we are, 16 years older (and, hopefully, wiser) as an institution and once

again standing, as all 16-year-olds do, at the proverbial fork in the road toward further maturation, with the format's status quo suggesting another timeless adage: "There are at least two sides to every story." But before uncovering the prospective, let's review what we know thus far.

The Early Years

Like most artistic and technological advances, the Smooth Jazz radio format, known for its combination of contemporary jazz or jazz-influenced instrumentals,



Steve Williams

pop, rock and R&B vocals, happened almost simultaneously at a number of stations.

It began in Atlanta, Cincinnati, Detroit, Denver, New York City, Omaha, Orlando and San Diego during the late '70s, partially as an extension of the "Quiet Storm" variety of Urban radio programming on stations such as WHUR/Washington; WBLS/New York and its sister station, WLBS/Detroit; and KBLX/San Francisco.

Jazz, as an extension of pop culture, was also seeing renewed interest at this time, as evidenced by hit records like Herbie Hancock's *Headhunters*, Ramsey Lewis' *Sun Goddess* and Grover Washington Jr.'s *Mr. Magic*.

That led established record labels like Columbia, Blue Note, Fantasy and Warner Bros. and a new label, GRP, to sign, record and release albums by an extraordinary number of contemporary artists. These albums fueled the revolution by providing plenty of new music for radio programmers.

All of the stations playing contemporary jazz full-time were FMs, with the exception of Cincinnati's WNOP-AM,

dubbed the "Jazz Ark," because its studios were inside a houseboat floating on the Kentucky side of the Ohio River. When 'NOP and Detroit's WJZZ signed off in the mid-'90s, both had been playing jazz exclusively since 1960.

Oscar Tredwell, Dorian Paster, Russ Davis, Skip Finley, Steve Huntington, Bob Linden, Melvin Lindsey and Vaughn Harper were among the programming mavericks who fired the first Smooth Jazz shots in their respective cities. Ironically, none of the aforementioned figures from this early period are involved in the format today, and some current smooth jazz family members' claims to have "invented" Smooth Jazz radio are, at best, inaccurate.

Smooth Jazz as a format description didn't exist until the mid-'90s, when a listener participating in a Chicago focus group described the music played on WNUA as "smooth jazz." Before that, "New Age," "New Adult Contemporary (NAC)," "Adult Alternative" and "Cool Jazz" were the primary monikers. In fact, NAC is still being used by some organizations.

What Now?

There are now approximately 100 stations programming Smooth Jazz on four continents — Africa, South America, North America and Europe — in seven countries (Brazil, Canada, England, Germany, Italy, South Africa and the U.S.) and in 29 states. There are also four stations heard exclusively on the Internet and two on satellite radio.

California has more Smooth Jazz radio markets than any other state, with nine: Santa Rosa, Sacramento, San Francisco, Fresno, Bakersfield, Palm Springs, Santa Barbara, Los Angeles and San Diego. Nationwide, there are Smooth Jazz stations in all but eight of the top 30 markets.

Smooth Jazz stations, collectively, have a 3% share of the 12+ radio audience nationwide; 10 stations are top five in their markets; 50% of the stations are operating in the black.

Slice it any way, and you have an impressive tally. But where does it lead? As they did 15 years ago — and perhaps even five years ago — the possibilities exist in multiple lanes. The difference now is that Smooth Jazz stations that travel on divergent paths are achieving equal success, which exhibits a depth of experience and understanding that only comes with age.

Different Approaches

For instance, in Santa Rosa, CA, heritage signal KJZY is enjoying another in a series of outstanding books: 5.0 12+,

making it No. 3 in the market. This is even more impressive when you consider that the station doesn't research, has limited resources, doesn't mass market regularly and plays a fairly eclectic music mix in prime hours.

Here's a look at sample hours from KJZY's afternoon drive shift and its nighttime programming.

3PM

STEELY DAN Babylon Sisters
GATO BARBIERI The Shadow Of The Cat
KENNY BURRELL K Twist
RAY OBIEDO & PEABO BRYSON
Sweet Summer Days
CHRIS BOTTI Why Not
JEFF LORBER Chopsticks
SADE Paradise
MILES DAVIS Summertime
BARRY WHITE Can't Get Enough
BOB MAMET Greenstreet
EARL KLUGH The Traveller
FOURPLAY Magic Carpet Ride
GERALD ALBRIGHT Ain't No Stoppin'

9PM

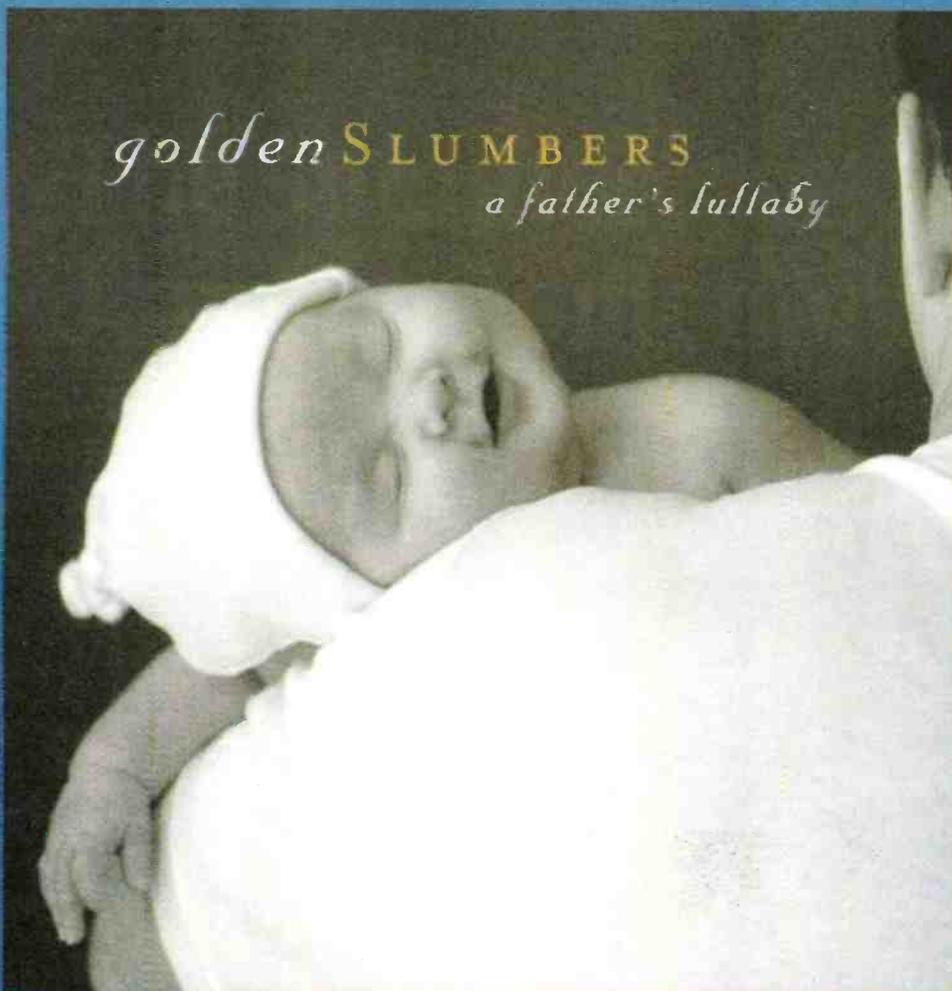
ARTURD SANDOVAL Come Back To Me
ZAPPACOSTA Show Me
BOB BALDWIN
The Way She Looked (At Me)
DAVE KOZ Surrender
TUCK & PATTI As Time Goes By
ROGER SMITH Off The Hook
HERBIE MANN Comin' Home Baby
MARC ANTOINE Unity
LUTHER VANDROSS Always And Forever
PHILIPPE SAISSE Moanin'
BRIAN TARQUIN One Arabian Knight
MARION MEADOWS Tales Of A Gypsy
RIPPINGTONS A Place For Lovers
RONNY JORDON London Lowdown

These lists look a little different than what listeners hear on WVMV (V98.7)/Detroit, which is also riding high on the results of its fall survey — 5.0 12+, putting it in sixth — the most recent in a string of outstanding ratings performances for the Motor City's Smooth Jazz outlet, which benefits from being one of four in the sizable chain of properties run by Infinity Broadcasting. That company's other Smooth Jazz stations are KOAI (The Oasis)/Dallas, KHJZ/Houston and KTWV (The Wave)/Los Angeles.

That V98.7 has access to considerable marketing dollars and other useful resources comes as no surprise; you expect that from a station in a No. 10

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SLEEPER OF THE YEAR



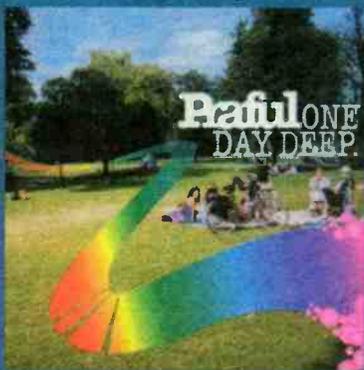
Congratulations Grammy Nominees Dave Koz & Jeff Koz
"Blackbird" from "Golden Slumbers: A Father's Lullaby"
Best Pop Instrumental Performance

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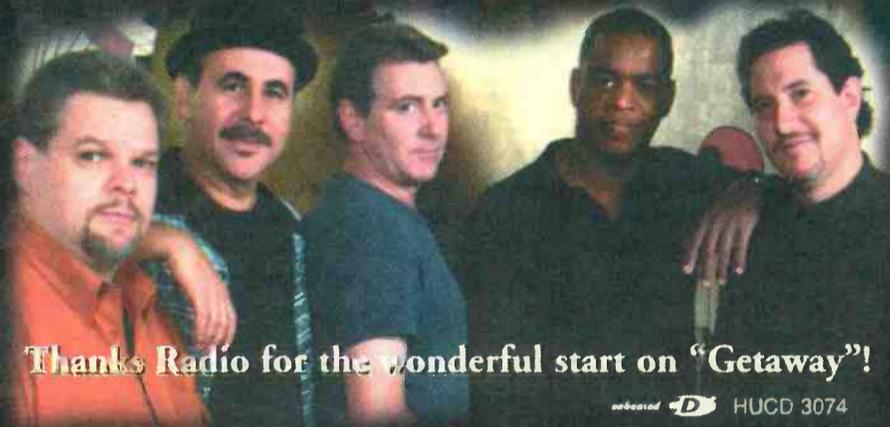


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Thanks Radio for the wonderful start on "Getaway"!

HUCD 3074

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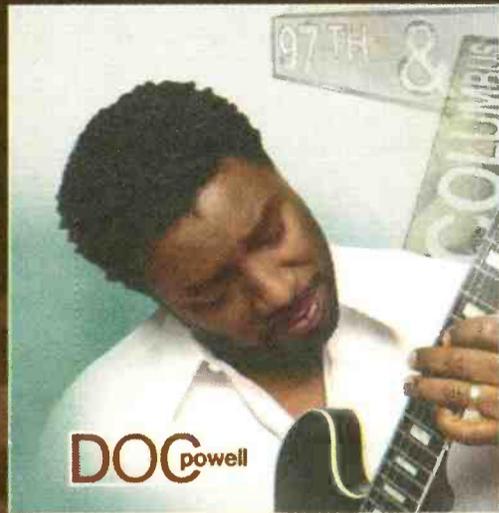
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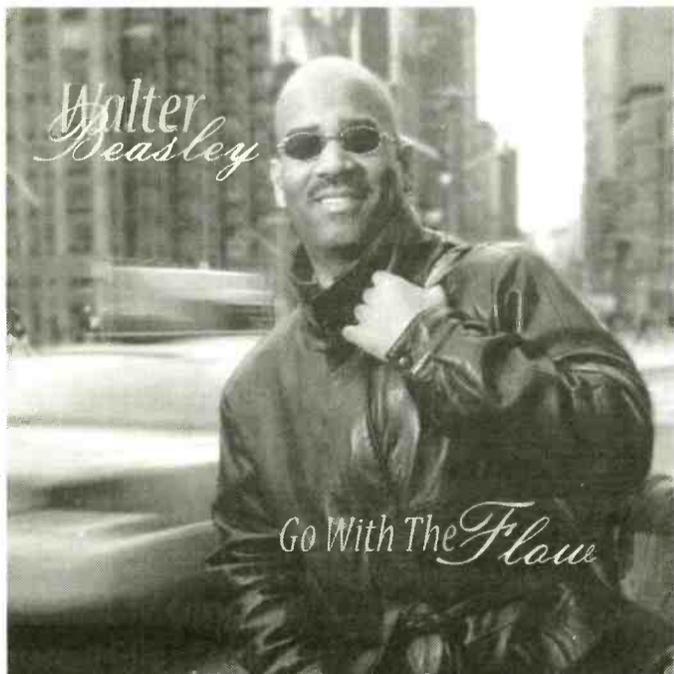
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When The Going Gets Tough

Understanding economies of scale

By Michael Fischer
PD, KJCD/Denver

This is the first time many programmers are living through a recession as adults, and they are not the only ones. As a consequence, they now confront a listening audience that is "re-cocooning" after experiencing two decades of prosperity and decadence. Essentially, this means that at-home entertainment, including radio, is becoming fashionable once again — a factor we can turn to Smooth Jazz's advantage.

Consider the history of radio. There is no doubt that during trying economic times — and certainly in times of military turmoil, such as this country is experiencing right now — Americans have become more dependent on radio as a communication medium.

And despite the advent of new technologies such as satellite radio, Internet streaming and targeted cable channels, terrestrial radio remains a cultural beacon for most people (especially adults), and terrestrial broadcasters are still fortunate to work in one of the most powerful communication and entertainment mediums of all time.

New Incentives

A headline in the Jan. 27, 2003 Weekend section of the *Wall Street Journal* heralded "A Year to Be Choosy," which suggests that a soft economy will lead us into a time of re-cocooning at home. Futurist Faith Popcorn also predicts the concept of "family first" will emerge during a soft economy.

"There will be a new focus on need-reduction strategies in order to increase time people spend with family, rather than time spent working and making money," she says. "Instead of living to work, people will once again just be working to live."

In response to the changing economy, some Fortune 500 companies are already starting to rethink their marketing strategies. I recently received an e-mail from American Express that was a dramatic example of this.

The company is best known for making members pay their balances in full, but now even American Express' most basic cardholders, who might be tight on cash, are being offered the option of stretching out their payments with no interest.

It's a practice that actually seems counterintuitive to the company's core philosophy, but no doubt American Express is witnessing a drop in usage due to the current economy and is responding by creating new incentives to keep its members' usage up.

A Safe Haven

Taking a page from AMEX's playbook, we, too, should start to rethink our promotional strategies to address our listeners' current reality. One hopes that as people start to buckle down and spend less on luxury items, Smooth Jazz radio will offer them an even greater respite from the

day-to-day economic grind.

Research shows that Smooth Jazz fans come to our stations as a daily refuge. Promotionally, Smooth Jazz stations have always been about "the good life," and our listeners' high aspirations are a perfect fit with luxury promotions, such as trips to glamorous international destinations. That's why a programmer's mission should be to reinforce Smooth Jazz's image as a "safe haven" from the distress of the times we live in.

While our current playbook revolves around free vacations and stress-reduction packages, we must continue to educate our air talent about this paradigm shift among listeners. And, most important, we need to augment announcers' sensitivity toward the audience to make sure that we don't take conditions, such as listeners' economic status, for granted.

Other tactics that Smooth Jazz employs to connect with our listeners' sense of community include CD samplers and charity events, which play right into America's current mind-set. We should

A programmer's mission should be to reinforce Smooth Jazz's image as a 'safe haven' from the distress of the times we live in.

strive to find even more ways to give listeners things they can't get on their own, things money can't buy, such as time for relaxation and a sense of community.

Don't Demand Too Much

One programming strategy for times like these is to continue to brand and re-brand our stations as an escape from everyday life, to get back to basics and to remember that we shouldn't demand too much from our audience.

Certainly, any time we ask them to spend their money for concerts and festivals, we should consciously assess whether it's an event worth supporting and

an event that will drive ratings or revenue. I'm inclined to pass on events that don't drive ratings or revenue or guarantee large attendance for additional station exposure.

Many radio stations can't afford to present free events, as they once did, because of budgetary constraints and demands, so we should redouble our efforts and concentrate on finding more imaginative ways to promote ourselves by



Michael Fischer

forging creative partnerships with key civic organizations and NTR sponsors to finance big local promotions.

I recently finished an NTR project with a large youth-marketing company in New York and the Consumer Electronics Association; I sold over \$100,000 in content sponsorships for a promotional DVD. Not only did we turn a profit, we were able to offer 50,000 free DVDs as a premium for the CEA on the top 50 college campuses across the country.

A Good Deal

The Smooth Jazz audience isn't the only segment challenged by America's soft economy; our own businesses are affected as well. There is no doubt that readjusted budgets will continue to affect our ability to compete, which is why, especially during an uncertain economy, we must remember the fact a station with a solid promotional foundation will stand apart from the pack.

What's more, we must make certain that our marketing message is straightforward, honest and simple. Whenever people feel they have less to spend, they want to make better decisions, the kind that will make them feel good about themselves. They want to get a good deal.

And when programmers have fewer resources due to budget constraints (which can tax our imaginations when we try to create meaningful events), we are particularly challenged to uncover new, creative approaches to solving old dilemmas, such as conveying the right marketing message.

Programmers also face the continuing

challenge of keeping our radio stations sounding fresh. Smooth Jazz is a mature format today, and it is easier for us now than ever to quantify the hits. In a real sense the music has become the easiest part of Smooth Jazz programming.

Programmers struggle less today with finding the right titles and perfect mix for our audience; today our efforts should revolve around re-branding a mature product and finding ways to keep it contemporary between the records

Hard Questions

What about the music that Smooth Jazz plays today? Is it moving forward? Remember the days when we were getting music from unknown artists like Honey James, Brian Culbertson, Rick Braun and Peter White? Where have those days gone?

Where are we cultivating new talent from within our own format today? Have supergroups pre-empted breaking new artists? How is it that Norah Jones is the only new vocalist to get us excited? Are we too insulated to acknowledge hit records from AC and Urban, such as Phil Collins and Jill Scott, or even artists from the Triple A world, like Zero 7 and Chris Isaak?

These are questions we must be courageous enough to ask ourselves and honest enough to answer. Record labels, from the majors to small independents, are also feeling the shift in the economy, and niche formats are usually the first to experience the slowdown of releases.

One of the shining stars of Smooth Jazz right now is syndicated specialty shows. They provide a forum for breaking new music that our stations might not play during regular programming. Just as in the days of *Rock Line*, *King Biscuit* and *Inner View*, Smooth Jazz syndicated programming offers listeners a breath of fresh air.

Isn't it amazing that shows like *Musical Starstreams* and Art Good's *JazzTax* are still attracting wide audiences after 15 years? Their continued success proves once again that musical variety counts.

Inherent Assets

Music consistency allowed Smooth Jazz to grow and flourish. We should strive to remain open in our thinking about music, because it is a crucial element in keeping atrophy at bay and extending this format's lifespan, at least for the time being.

The immediate future will continue to be a very trying time for everyone in and out of broadcasting because the pressures placed on us by any economic shift run so deep. We have to think smarter and simpler as deep pockets become shallower. But Smooth Jazz has inherent assets, and we need to recognize them and put them to use.

SWEET SIXTEEN



What Will It Take To Reach The Promised Land?

Making Smooth Jazz the best that it can be

By Marcus Johnson
President, Marimel/Three Keys; keyboardist

The day we turned 16 was a wonderful day for most of us. We were experiencing the fun of driving for the first time. Many of us were having the first feelings of what we thought was true love. But age 16 is also a time of impending change.

Our 16th birthdays marked the point in life when we wondered where we were going and how we were going to get there. This college? That college? This major? That major? No college? It was a milestone moment in our lives, when many questions involved deep thought, a time when answers always seemed just beyond our grasp.

However, each and every one of us did what was necessary to succeed. If you are reading this magazine, it means you have succeeded in one form or another. Does this mean that the journey is over? No. Does it mean that we are exactly where we want to be? I certainly hope not.

Universal Appeal

As I ponder the development of Smooth Jazz and its evolution over the past 16 years, all I can think about are the opportunities that the future presents for it. This format has gone from obscurity to become the foundation of instrumental music as we know it today.

I can travel to Tokyo, Ghana or Johannesburg and hear smooth jazz. I have heard it blasted from stages in aesthetically perfect Bermuda and at the Huntington Beach Jazz Festival and in the poorest neighborhoods of my hometown, Washington, DC.

What always strikes me as smooth jazz's greatest attribute is its evolution into variations and subgenres that touch the

Can our artists continue to survive in a format where the No. 5 top-selling record during the week of Christmas scans less than 5,000 units?

souls of myriad people everywhere in the melting pot that is this planet. Smooth jazz is for everyone. Smooth jazz has universal appeal, even for people who can only listen to it on the radio or via a borrowed CD or downloaded sample of their favorite star.

I believe the only barrier to smooth jazz exists among the narrow-minded who label some subgenres either too urban (black) or too mainstream (white). I'm convinced that such attitudes limit the music's potential.

I have looked out from the stage at the Capital Jazz Festival to see 30,000 people smiling back at me. They were of all shades, sizes, backgrounds, classes and lifestyles. The one thing they had in common was the only thing that they needed to bring the smiles to their faces, the thing that gets their hands clapping, voices yelling and necks moving: the music.

The Music

The music is what allows Norman Brown to share a stage with Rick Braun to create undeniable electricity that reverberates throughout a venue and brings people to tears of excitement and joy. It's what brings Karen Briggs, Roy Ayres, Jeff Lorber and Mike Phillips together to unwrap another side of the music.

And, contrary to popular belief, it's that thing that allows numerous 18-to-22-year-olds to visit my website to share the experiences that they have had being touched by the music. Smooth jazz is a format and a musical genre that can help to establish the career of Norah Jones as a multiplatinum artist and make a worldwide superstar out of a subdued yet extremely talented man named Kenny.

However, I must ask whether we are taking advantage of all that we have created, or are we merely being satisfied with the status quo? Can our artists continue to survive in a format where the No. 5 top-selling record during the week of Christmas scans less than 5,000 units? Can we survive in a format that does not break new artists? Can we survive in a format that doesn't invest in the very thing that creates its existence, the music?

I realize that the idea of risk in these times is extremely disturbing to some, but risk is not always a losing proposition. Isn't it great to know that as sales are dropping, the opportunity exists to work with others to bring old supporters back while we create new ones?

Isn't it great to know that as more people turn away from the radio and experience their music through cable and the Internet, we are given an opportunity

to demonstrate the strength of this medium by bringing them back?

A Smooth Jazz Idealist

Call me a smooth jazz idealist, but I think that Smooth Jazz radio and its evolutionary manifestations deserve to achieve No. 1 Arbitron ratings in the top



Marcus Johnson

15 markets and beyond, especially with our target audience.

Am I saying that someone is doing something wrong? No. I am simply asking when we are going to recognize that it is time to take smooth jazz and its subgenres to the promised land. When are we going to work together to generate 10 platinum albums in a year? Because, my friends, when we began this format in the late '80s, Spyro Gyra, Quincy Jones and the like were generating platinum sales.

It is true that industry dynamics have changed, but they have always been changing. When are we going to generate such penetration that Smooth Jazz stations generate the most advertising dollars for a large segment of the market?

Trust me, I understand that I am only a small player in the game and that it takes cooperation among people at radio, retail and live-performance venues; promoters; and my fellow label executives to achieve this goal, but to sit back and hope for consumers to come looking for us is a sure way to end this wonderful game.

Here is my challenge to all of us in Smooth Jazz: Let's make this genre the best it can be. Let's take the risks necessary to make it the format, one anyone can experience. Let's make smooth jazz inclusive of all styles and leave terms like "too urban" out of our equation, because that only limits the potential of our sales (record revenue and radio advertising dollars too).

Command Respect

Am I scared of being part of a format that makes Mrs. Jones turn up her radio while driving on East River Drive? Am I afraid of being part of a format that makes Mr. Lee pour a glass of wine to enjoy a segment of *Lights Out Washington* with his significant other? Am I scared of the risk associated with introducing a new edge into the format that might bring an additional 10,000 listeners a week? No. I want to be part of a format that dares someone to listen to anything else, a format that commands the respect of the entire industry.

Life is much more than a format; it is a journey that shapes you with every new stimulus it presents. How many of us have had the experience of going into a store, a dealership or a relationship with a certain preconceived idea in mind, only to find that it limited our enjoyment? Such limitations are a self-imposed cap on our true potential. For a 16-year-old to find fulfillment at 21, 25 or 50, he or she must explore as many opportunities as possible.

In these crazy times conservatism is not the answer. In Smooth Jazz radio we can go to work and make someone smile with the press of a button. Where else can you

I want to be part of a format that dares someone to listen to anything else, a format that commands the respect of the entire industry.

make a rainy day sunny again? Where else do you have the potential to make a difference in someone's life every second of the day? Nowhere. That is why I am challenging you to put it all out there, to proceed uninhibited.

That is how each and every one of us got where we are. Why not maximize smooth jazz and help it grow further with each day? I think that is our responsibility. If we advance that agenda with passion, profits will find their way to us on their own. I can guarantee that.

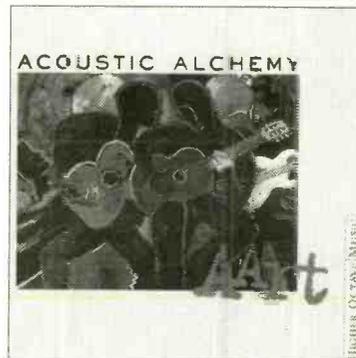
Congratulations to Smooth Jazz on its past 16 years; I look forward to seeing passion take us to a 25-year celebration and beyond.



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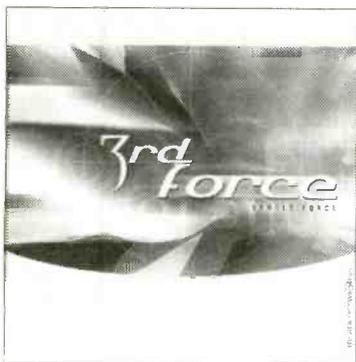
Jimmy Sommers "360 Urban Groove."
Featured on The Today Show, Regis and Kelly, Extra,
E! Entertainment and in People Magazine

New album coming in July!

Acoustic Alchemy "Aart"
New album "Radio Silence" coming June 24th.
U.S. Tour commences June 20th

3rd Force "Gentle Force"
Appearing Live: 3/12 KTWV The Wave
L.A. Jazz Nights at Garden
of Eden/Hollywood, CA

4/5 JazzTrax Winter Into Spring Festival
Vail, CO



Craig Chaquico "Shadow and Light"
New Single "Afterglow" **17** 351 spins
Featuring the #1 Smooth Jazz Track "Luminosa"

Appearing Live:

- 2/21 Cerritos Center
Cerritos, CA
- 4/25 Carriage House Theater
Saratoga, CA
- 5/17 Hyatt Newporter
Newport Beach, CA



Tom Scott "New Found Freedom"
Tom's smokin', sexy version of the
classic "Holding Back The Years"
Impacts March 17th

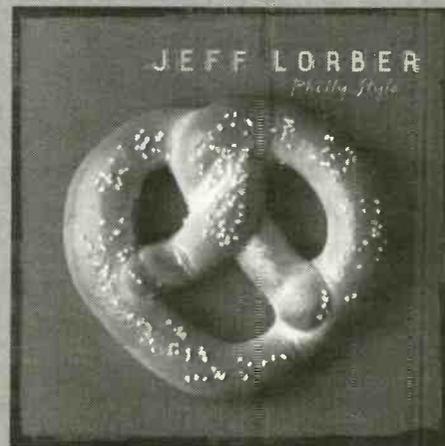


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A Fork In The Road

Continued from Page 74

market. Here's a look at the music mix its listeners have come to expect.

3PM

WHITNEY HOUSTON You Give Good Love
LARRY CARLTON Morning Magic
R. FLACK & D. HATHAWAY
 Where Is The Love
DAVID SANBORN Rikki
 BWB Groovin'
GEDRGE BENSON Breezin'
TONI BRAXTON Another Sad Love Song
RICHARD ELLIOT Chill Factor
MARK ANTOINE Mas Que Nada

9PM

ISLEY BROS. Between The Sheets
FATBURGER Oye Como Va
MARIAH CAREY Hero
PETER WHITE The Closer I Get to You
NORMAN BROWN Just Chillin'
BRIAN MCKNIGHT Back At One
RIPPINGTONS Caribbean Breeze
ERIC MARIENTHAL Lefty's Lounge

What A Long Smooth Trip It's Been

Continued from Page 71

these very competitive times, we need to determine what is most attractive to our listeners and find a way to give it to them. For stations without the resources to do full-blown daily trip giveaways, scale it down to a size you can handle.

The key is to make it compelling and consistent while always keeping it simple. Don't do it if you aren't committed to weaving it into the fabric of your station. Rather than doing a half-baked, ever-changing series of promotions, it's probably better to take a no-gimmicks, no-games stance. Be the un-contest station. For those pesky sales-driven promotions, use your database or give the items away at remotes.

Customer Service

When I joined Smooth Jazz in June 1988 it had no announcers, which seemed like a good idea at the time. The format was created because listeners were disenchanted with talky, egotistical DJs. However, I made it a condition of my employment with the Satellite Music Network version of The Wave format that I have the budget for an airstaff to enhance our presentation.

In the early days smooth jazz music was almost entirely unfamiliar, so announcers were needed to familiarize the audience with artists they had never heard of, like Andreas Vollenweider and David Lanz. Though announcers were probably inevitable, I'm proud that I fought for them early on. (Some of my best friends are announcers.)

Radio's evolution has brought us to a point dictated by economics; thus, technology has accommodated the need for voicetracking. The quality of talent and the financial benefits of voicetracking are

Unwavering Focus

If you ask WVMV PD Tom Sleeker or KJZY owner Gordon Zlot about their respective programming philosophies, their responses would take you in different directions. The results, however, are the same, because each has figured out a way to tap into the needs of the listener and reflects his findings in the music he plays on his station.

After looking at the playlists of these two very successful signals, it's quite possible to come away with expanded scope and empowering insight when considering what path to take for Smooth Jazz programming success in the years to come.

The most exciting aspect of this is that you could say that the future of Smooth Jazz holds promise for greater achievement no matter which branch of the fork you take, as long as you have an open mind and an unwavering focus on one job: giving the listener what he or she really wants. And remember: In this day and age, there's no room for assumption, general-

ization or complacency; you have to know what the "what" is.

zation or complacency; you have to know what the "what" is.

Lastly, you have to be tireless in your attempts to discover the new and improved. As the wise old sage told the young apprentice, "You can't take anything for granted, and you can never rest on your laurels, because someone will always figure out a way to do the job better than you. Be forever vigilant in your exploration and investigation of the world and all of its possibilities."

Quality & Lifestyle: Marketing Constants

Continued from Page 72

promoter, sales manager, event planner, media buyer, advertising manager and creative director — in many cases for multiple stations.

We are no longer on the other side of the aisle from the sales manager (if you are, you'd best get over it fast). All the members of a radio management team must share the same objectives in order to succeed.

Create programs that increase revenue, take care of the client's needs and, by all means, do not jeopardize the quality of your product or the lifestyle of the audience. Smart marketers are creating sales-friendly programs that creatively meet the marketing goals of the station and appeal to its audience.

As we move forward in our marketing

Keeping this in mind, the significant increase in spotloads during the past few years is understandable. Capitalism is cool: There have been big profits, and the successful stations have continued to perform well.

But it's also clear that there's a limit, a point of diminishing returns. This limit will be found by the first to cross it — sort of spotload Russian roulette. I hope to be watching from the back of the room.

Understanding The Competition

The greatest threat to Smooth Jazz still comes from two other forms of AC: Soft and Urban. When properly programmed and marketed, each presents a formidable obstacle to consistent top three 25-54 performances by Smooth Jazz stations without a direct, same-format competitor.

As for the likelihood of a direct competitor, successful Smooth Jazz stations have found a sweet spot that produces big revenues but is not quite large enough to attract a direct attack. At the same time, our format is not really vulnerable to a flanking attack. We're the stealth bomber of adult radio.

The new kid on the block, satellite radio, already compromised its most attractive feature by adding commercials. And you know how we all get a few calls from disgruntled listeners or jazz purists telling us how wrong it is for us to play Phil Collins? Well, it seems like those listeners are the target audience of the birdcasters.

Size isn't everything, but c'mon, satellite radio's national come is less than that of a single large-market also-ran

endeavors in the next 16 years, we must introduce a new audience to Smooth Jazz. Those 30-somethings from 1988 are now just about to turn 50. The babies that were born with this format are now driving cars and are Smooth Jazz' future core audience.

We need to be creative in marketing to these young adults and make sure that we are in tune with their lifestyles when making marketing plans for the future of the format.

Over the years Smooth Jazz has built its marketing benchmarks, grown in its success and proven to be a viable genre that is clearly reaching its audience. Based on revenue share and ratings, without a doubt we have held our ground on quality and lifestyle.

As smart, hip, groovy people, we can continue on this track without bringing back the perm or losing any more hair.

station. We should be more concerned that a comet may strike us on the way to work.

The Future

In a bonus category, I must note the Broadcast Architecture team's importance to Smooth Jazz. From founder Frank Cody, who was also present at the conception and birth of Smooth Jazz on KTWW/L.A. 16 years ago, to current Exec. VP/GM Allen Kepler, BA has been the Dr. Spock of the first generation of Smooth Jazz programmers.

Sage advice, wise counsel and passionate debate have all been part of what BA has offered its clients from this format's earliest years. There is no larger concentration of passionate smooth jazz fans than at Broadcast Architecture.

The future of Smooth Jazz is bright. Our success will grow if we embrace new music selectively, ask for the order, increase our visibility in every way possible, reward loyal listeners, make a difference in our community, observe what consistently successful stations are doing and adapt it to our situation, coach our live or tracked announcers on the importance of the call letters and the music and remain reasonable with the spotload. If we do most of this well, more joyous birthdays await us.

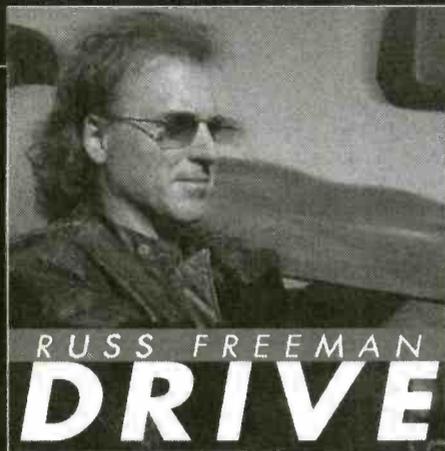
I dedicate this article to former KTWW (The Wave)/Los Angeles PD Chris Brodie: fierce competitor, humble champion. She was there at the conception and birth of Smooth Jazz. Now that her radio offspring has grown up strong and healthy, she has chosen to give more of her life to her family. For this I salute her.

SWEET SIXTEEN

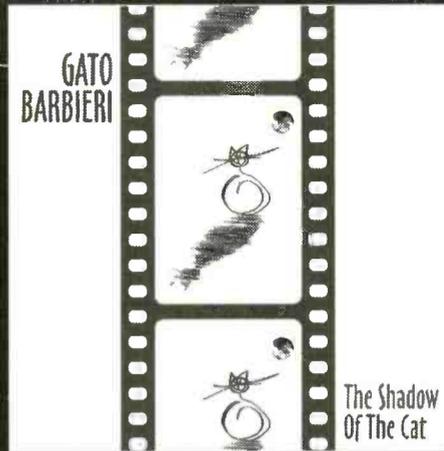


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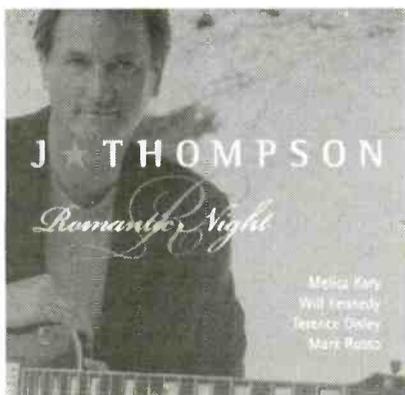
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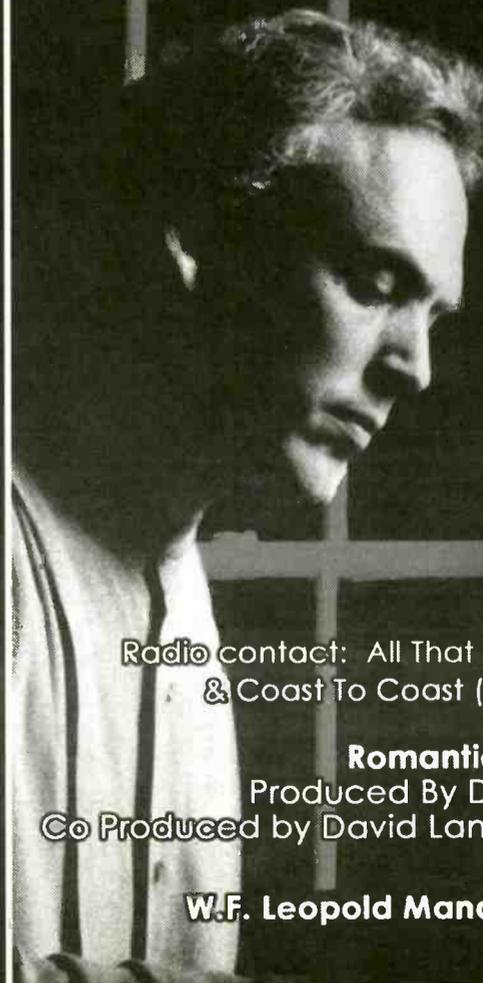


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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BOB JAMES Morning, Noon & Night (Warner Bros.)	817	-28	126925	19	38/0
2	2	BWB Groovin' (Warner Bros.)	787	-45	98894	18	37/0
4	3	BONEY JAMES Grand Central (Warner Bros.)	759	+65	108146	16	39/0
5	4	STEVE COLE Off Broadway (Warner Bros.)	737	+44	110062	20	38/1
3	5	PETER WHITE Who's That Lady? (Columbia)	730	+1	108131	20	38/0
6	6	STEVE OLIVER High Noon (Native Language)	699	+16	95858	22	37/1
7	7	DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/WB)	578	+41	86981	11	40/0
11	8	MINDI ABAIR Lucy's (GRP/VMG)	563	+70	98195	4	42/1
10	9	DIANA KRALL Just The Way You Are (Verve/VMG)	501	-22	60658	15	34/0
13	10	MICHAEL LINGTON Still Thinking Of You (3 Keys)	495	+42	68517	12	36/0
9	11	JEFF GOLUB Cold Duck Time (GRP/VMG)	474	-50	86301	26	32/1
15	12	KENNY G Paradise (Arista)	469	+19	80038	13	36/0
8	13	RICHARD ELLIOT O.T. (GRP/VMG)	445	-90	42065	26	28/0
18	14	BOB BALDWIN The Way She Looked At Me (Narada)	415	+83	55456	7	33/1
14	15	NATALIE COLE Tell Me All About It (GRP/VMG)	398	-55	48015	22	28/0
12	16	N. BROWN & M. McDONALD I Still Believe (Warner Bros.)	371	-113	30069	14	24/0
16	17	CRAIG CHAQUICO Afterglow (Higher Octave)	351	+6	17655	13	28/0
19	18	MARION MEADOWS Tales Of A Gypsy (Heads Up)	350	+41	33319	18	29/1
17	19	JOAN OSBORNE I'll Be Around (Compendia)	346	+6	28939	16	25/0
25	20	KIM WATERS Waterfall (Shanachie)	321	+83	40167	3	32/5
20	21	GREG ADAMS 'Sup With That (Ripa/Blue Note)	292	-2	42937	6	27/2
22	22	DONNA GARDIER How Sweet It Is (Dome Records Limited)	282	0	14254	8	18/0
23	23	GREGG KARUKAS Your Sweet Smile (N-Coded)	277	+11	15254	10	23/1
21	24	JEFF LORBER Chopsticks (GRP/VMG)	272	-13	30076	9	21/0
24	25	AL JARREAU Random Act Of Love (GRP/VMG)	236	-3	16513	3	18/2
27	26	NESTOR TORRES Watermelon Man (Shanachie)	226	+34	20579	4	18/0
26	27	NORAH JONES Come Away With Me (Blue Note/Virgin)	208	+7	12006	5	22/8
30	28	CHIELI MINUCCI Kickin' It Hard (Shanachie)	194	+44	21253	2	21/2
28	29	JONATHAN BUTLER Pata Pata (Warner Bros.)	188	+30	13370	3	15/0
Debut	30	SPYRO GYRA Getaway (Heads Up)	169	+77	17862	1	21/5

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/2-2/8. 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

- PIECES OF A DREAM** Loves Silhouette (Heads Up)
Total Plays: 168, Total Stations: 15, Adds: 1
- PAUL HARDCASTLE** Desire (Trippin' 'n Rhythm)
Total Plays: 120, Total Stations: 11, Adds: 1
- BLAKE AARON** One Moment With You (Innervision)
Total Plays: 107, Total Stations: 10, Adds: 0
- GERALD ALBRIGHT** Old School Jam (GRP/VMG)
Total Plays: 86, Total Stations: 8, Adds: 0
- DAVID LANZ** Romantica (Decca)
Total Plays: 80, Total Stations: 11, Adds: 3

- NATALIE COLE F/DIANA KRALL** Better Than Anything (GRP/VMG)
Total Plays: 71, Total Stations: 10, Adds: 4
- RUSS FREEMAN** Soul Dance (Peak)
Total Plays: 71, Total Stations: 8, Adds: 1
- CRUSADERS** Viva De Funk (GRP/VMG)
Total Plays: 59, Total Stations: 11, Adds: 10
- KEN NAVARRO** Healing Hands (Shanachie)
Total Plays: 52, Total Stations: 5, Adds: 0
- 3RD FORCE F/TOM SCOTT** Young Again (Higher Octave)
Total Plays: 41, Total Stations: 4, Adds: 0

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
CRUSADERS Viva De Funk (GRP/VMG)	10
NORAH JONES Come Away With Me (Blue Note/Virgin)	8
KIM WATERS Waterfall (Shanachie)	5
SPYRO GYRA Getaway (Heads Up)	5
J. THOMPSON Tell Me The Truth (AMH)	5
FOURPLAY Ju-Ju (Bluebird/RCA Victor)	5
NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	4
DAVID LANZ Romantica (Decca)	3
MICHAEL MANSON Keys To My Heart (A440 Music Group)	3
GREG ADAMS 'Sup With That (Ripa/Blue Note)	2
CHIELI MINUCCI Kickin' It Hard (Shanachie)	2
AL JARREAU Random Act Of Love (GRP/VMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOB BALDWIN The Way She Looked At Me (Narada)	+83
KIM WATERS Waterfall (Shanachie)	+83
SPYRO GYRA Getaway (Heads Up)	+77
MINDI ABAIR Lucy's (GRP/VMG)	+70
BONEY JAMES Grand Central (Warner Bros.)	+65
CRUSADERS Viva De Funk (GRP/VMG)	+59
NATALIE COLE F/DIANA KRALL Better Than Anything (GRP/VMG)	+46
STEVE COLE Off Broadway (Warner Bros.)	+44
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+44
MICHAEL LINGTON Still Thinking Of You (3 Keys)	+42

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MANSON Outer Drive (A440 Music Group)	301
KENNY G F/CHANTE MOORE One More Time (Arista)	203
EUGE GROOVE Slam Dunk (Warner Bros.)	193
FOURPLAY Rollin' (Bluebird/RCA Victor)	192
NORMAN BROWN Just Chillin' (Warner Bros.)	190
CHUCK LOEB Sarao (Shanachie)	152
LARRY CARLTON Morning Magic (Warner Bros.)	130
NORAH JONES Don't Know Why (Blue Note/Virgin)	106
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	102
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	95
SPECIAL EFX Cruise Control (Shanachie)	90
LUTHER VANDROSS I'd Rather (J)	77
KIM WATERS In The House (Shanachie)	69
DAVID BENOIT Then The Morning Comes (GRP/VMG)	57
CRAIG CHAQUICO Luminosa (Higher Octave)	46
DOWN TO THE BONE Electra Glide (GRP/VMG)	42
BRIAN CULBERTSON Without Your Love (Warner Bros.)	42
JEFF KASHIWA 3-Day Weekend (Native Language)	36

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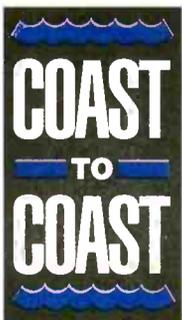
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...Laura Sanano, for 9+ great years!

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ON THE RECORD

With
Cheri Marquart
Smooth Jazz MD, JRN



We are excited about new artists like Steve Oliver, Michael Manson and Mindi Abair. Abair demonstrates a mastery of her instrument, and her stage presence is captivating. Michael Manson is getting a lot of listener attention too. Creating programming for nearly 30 stations located all over the country has a way of eliminating most conversations with listeners, so when I get multiple calls about one unknown artist like Manson, it's clear that his music is standing out. ● Donna Gardier's fresh take on the old favorite "How Sweet It Is" is a welcome cover. And because of its solid hook, we've also recently added J. Thompson's "Tell Me the Truth." These are the new artists we feel are most worthy of our airplay. ● We believe our audience chooses Smooth Jazz over the myriad of heritage music formats because they are inspired by music and they choose to live in the present rather than reliving their youth over and over again. That is not to say that they don't appreciate their old favorites or new music from established acts like Fourplay and Spyro Gyra, both of whom have once again found a place as JRN Smooth Jazz currents. ● Chieli Minucci's "Kickin' It Hard" is a great reminder that smooth doesn't mean wimpy, and every so often we get a special treat like a Crusaders reunion. So far Smooth Jazz in 2003 is sounding great. Our affiliate list continues to grow, and, more than ever, we feel fortunate to be involved with this unique format.

I'm not the only one who thinks **The Crusaders'** "Viva de Funk" (GRP/VMG) is simply phenomenal. The track is No. 1 Most Added with 10 new adds, including WQCD/New York, KIFM/San Diego, KWJZ/Seattle and JRN ... With eight new adds, **Norah Jones'** "Come Away With Me" (Blue Note) continues to spread. Jones is No. 2 Most Added this week, with adds on KIFM, WLVE (Love 94)/Miami and WNWV/Cleveland, among others. With sales of over 3 million units, Jones' appeal among listeners shouldn't be underestimated, even with a dreamy ballad like this one ... **Kim Waters'** "Waterfall" (Shanachie) continues to build momentum. It is No. 1 Most Increased with an 83-play gain, a five-point move to 20* and a tie as No. 2 Most Added this week. Among five new believers are KTWV (The Wave)/Los Angeles and KYOT/Phoenix ... Also earning five adds are **Spyro Gyra's** "Getaway" (Heads Up) and **J. Thompson's** "Tell Me the Truth" (AMH). The latter benefits from high-profile support with such impressive new adds as WNUA/Chicago, WJZW/Washington and KJCD/Denver ... The result of **Natalie Cole's** fantastic collaboration with Diana Krall is Cole's aptly named new single, "Better Than Anything" (GRP/VMG). Swingin', sophisticated and extremely appealing, it's no surprise the track picks up four new, impressive major-market adds, including WLVE, after last week's adds on such trendsetting stations as WNUA, KKSF/San Francisco and KWJZ.



— Carol Archer, Smooth Jazz Editor

Reporters

- WZMR/Albany, NY**
PD/MD: Tim Durkee
SAMANTHA SIVA "Masquerade"
- KAJZ/Albuquerque, NM**
PD: Paul Lavoie
MD: Jeff Young
AL JARRAU "Random"
COLE FRKALL "Better"
- KNIK/Anchorage, AK**
OM/PD: Aaron Wallender
15 MINDI ABAIR "Lucy's"
- WJZZ/Atlanta, GA**
PD/MD: Nick Francis
No Adds
- KSMJ/Bakersfield, CA**
PD/MD: Chris Townshend
LARRY GITTENS/MEDIA "Sample"
FOURPLAY "Ju"
- WNUA/Chicago, IL**
OM: Bob Kaake
PD: Steve Stiles
J. THOMPSON "Truth"
MICHAEL MANSON "Heart"
- WNWV/Cleveland, OH**
PD/MD: Bernie Kimble
EUGE GROOVE "Rewind"
NORAH JONES "Come"
- WJZA/Columbus, OH**
OM/PD/MD: Bill Harman
APD: Gary Wolter
BOBBY LYLE "Spankin'"
- KOAI/Dallas-Ft. Worth, TX**
OM/PD: Kurt Johnson
APD/MD: Bret Michael
MARION MEADOWS "Gypsy"
- KJCD/Denver-Boulder, CO**
PD/MD: Michael Fischer
CHELI MINUCCI "Kickin"
CRUSADERS "Viva"
J. THOMPSON "Truth"
MICHAEL MANSON "Heart"
SPYRO GYRA "Getaway"
- KVJZ/Des Moines, IA**
PD: Mike Blakemore
MD: Becky Taylor
No Adds
- WVMV/Detroit, MI**
PD: Tom Steeker
MD: Sandy Kovach
No Adds
- KUJZ/Eugene, OR**
PD: Chris Crowley
DAVID LANZ "Romantica"
SPYRO GYRA "Getaway"
- KEZL/Fresno, CA**
OM: Scott Keith
PD/MD: J. Weidenheimer
1 KIM WATERS "Waterfall"
1 NORAH JONES "Come"
1 SPYRO GYRA "Getaway"
- WYJZ/Indianapolis, IN**
PD/MD: Carl Frye
11 CRUSADERS "Viva"
10 KIM WATERS "Waterfall"
COLE FRKALL "Better"
NORAH JONES "Come"
- KCIY/Kansas City, MO**
PD: Mark Edwards
MD: Michelle Chase
OLETA ADAMS "Dance"
- KOAS/Las Vegas, NV**
OM: Vic Clemons
PD/MD: Erik Foxx
COLE FRKALL "Better"
SPYRO GYRA "Getaway"
- KTWV/Los Angeles, CA**
PD: Paul Goldstein
APD/MD: Ralph Stewart
KIM WATERS "Waterfall"
- WLVE/Miami, FL**
PD: Rich McMillan
AL JARRAU "Random"
COLE FRKALL "Better"
NORAH JONES "Come"
- WJZI/Milwaukee, WI**
OM/PD: Steve Scott
12 NORAH JONES "Come"
10 CRUSADERS "Viva"
4 SPYRO GYRA "Getaway"
- KSBR/Mission Viejo, CA**
OM/PD: Terry Wedel
MD: Susan Koshbay
1 CRUSADERS "Viva"
1 FOURPLAY "Ju"
- KRVR/Modesto, CA**
PD: Jim Bryan
MD: Doug Wulff
3 CRUSADERS "Viva"
3 J. THOMPSON "Truth"
3 PIECES OF A DREAM "Silhouette"
- WQCD/New York, NY**
OM: John Mullen
PD/MD: Charley Connolly
CRUSADERS "Viva"
FOURPLAY "Ju"
GREGG KARUKAS "Sweet"
- WJCD/Norfolk, VA**
OM: Daisy Davis
APD/MD: Larry Hollowell
5 NORAH JONES "Come"
- WLOQ/Orlando, FL**
PD: Brian Morgan
MD: Patricia James
No Adds
- WJZ/Philadelphia, PA**
PD: Michael Tozzi
MD: Frank Childs
No Adds
- KYOT/Phoenix, AZ**
PD: Shaun Holly
APD/MD: Angie Handa
KIM WATERS "Waterfall"
- KJZS/Reno, NV**
Acting PD: Harry Reynolds
No Adds
- WJZV/Richmond, VA**
PD: Reid Snider
No Adds
- KSSJ/Sacramento, CA**
PD: Lee Hanson
APD: Ken Jones
GREG ADAMS "With"
PHIL COLLINS "Come"
- WSSM/St. Louis, MO**
PD: David Myers
DAVID LANZ "Romantica"
- KBZN/Salt Lake City, UT**
PD/MD: Rob Riesen
No Adds
- KIFM/San Diego, CA**
PD: Mike Vasquez
APD/MD: Kelly Cole
2 NORAH JONES "Come"
1 CRUSADERS "Viva"
1 DAVID LANZ "Romantica"
1 GREG ADAMS "With"
- KKSF/San Francisco, CA**
PD: Steve Williams
APD/MD: Samantha Wiedmann
8 STEVE OLIVER "High"
GERALD ALBRIGHT "Stoppin'"
- KMGQ/Santa Barbara, CA**
PD: Mark De Anda
APD/MD: Steve Bauer
No Adds
- KJZY/Santa Rosa, CA**
PD: Gordon Zlot
APD/MD: Rob Singleton
2 JEFF GOLUB "Cold"
2 STEVE COLE "On"
1 RUSS FREEMAN "Soul"
- KWJZ/Seattle-Tacoma, WA**
PD: Carol Handley
MD: Dianna Rose
10 DAVID BENNIT "Comes"
CRUSADERS "Viva"
- WEIB/Springfield, MA**
PD: Ben Casey
MD: Darrel Cutting
10 ANDREW WARD "Heart"
10 CRUSADERS "Viva"
10 FOURPLAY "Ju"
MICHAEL MANSON "Heart"
- WJSJ/Tampa, FL**
OM/PD: Ross Block
MD: Kathy Curtis
BOB SALDWIN "Looked"
CHELI MINUCCI "Kickin"
KIM WATERS "Waterfall"
NORAH JONES "Come"
PAUL HARDCASTLE "Desire"
- WJZW/Washington, DC**
OM: Kenny King
PD: Carl Anderson
J. THOMPSON "Truth"
- JRN/(Jones NAC)/National**
PD: Steve Hibbard
MD: Cheri Marquart
10 CRUSADERS "Viva"
FOURPLAY "Ju"
J. THOMPSON "Truth"

42 Total Reporters

41 Current Playlists

Did Not Report. Playlist Frozen (1):
WJZN/Memphis, TN

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Stern's Path To Lazer

The challenges of finding the right balance

Mike Stern is perhaps best known as the creator of the "Extreme" format, which is a favorite target in the industry for debates over whether it is Active Rock or Alternative. But there is more to know about the Detroit native.

Stern got started in the industry as an intern for Jacobs Media while he attended Michigan State University. After graduating he sent resumes out like crazy. One day Paul Jacobs called and asked, "You said you were willing to relocate, right?" Stern replied, "Yes, where am I going?" Jacobs responded with another question, "Do you remember our client in Anchorage?"

Classic Rock KBFX/Anchorage, AK then-PD Dave Moore (now at WFYV/Jacksonville, FL) hired Stern for nights and promotions. Some six months after Stern joined, Moore left, and Stern was made interim PD.

"I ran the station about three or four months with the help of the morning guy, who was very experienced," Stern says. "Then they hired somebody else to be PD." Disappointed, Stern realized, "Once you've been interim PD and they don't promote you, I guess it's time to move on."

Extreme Birth

Stern next became Asst. Consultant for Jacobs Media before programming Alternative WXEG/Dayton — at the time owned by American Radio Systems. He was transferred to the company's Las Vegas cluster, where he originated the first Extreme radio station.

Stern explains how it started: "ARS bought a cluster of stations in Las Vegas. They owned KLUC, the top CHR and the heritage station, which should have been dominant 12+ and a major player. But it was having problems because the Alternative station, The Edge [KEDG] had a seven share 12+ and was eating up a lot of mainstream listening. "ARS devised a strategy to bring The Edge down to earth and allow KLUC to take its rightful place in the ranker. We put on Modern AC KMXB, which, at the time, was fairly innovative as well, and we took the station that had Howard Stern — KFBI — and turned it into a Rock-leaning version of Alternative as KXTE.

"At the time it was more about focusing on the rock side of alternative, which was Pearl Jam, Nirvana, Alice In Chains, grunge, etc. In our research and development of the station we discovered the power of Tool, Korn, Rage Against The Machine, Limp Biz-

kit and Rob Zombie as all that stuff was coming to the forefront.

"We discovered how well it meshed with a real mainstream-appeal base of Pearl Jam, Nirvana and Alice In Chains, and Extreme was launched from there."

Ups And Downs

This led to a whole host of similar stations, something Stern admits he is proud of. "I'd love to be able to say that we just knew that was the right direction, but we did it for competitive reasons," he says.

"It was a great market strategy, which was also fairly rare at that time. Back then we were all learning how to do clusters. It was a good strategy, and it enabled us to tap into that whole world and build something."

The Las Vegas stations were purchased by Infinity, and soon thereafter Stern was transferred to WKRK/Detroit with the hope that The Extreme format could be duplicated there. However, after he arrived, the company flipped the station to Talk.

Stern took a gig in Denver at KXPX (The Peak) to take it to an almost-Extreme stance when AM/FM put Howard Stern on the station. When AM/FM merged with Clear Channel, KXPX and Modern AC KALC (Alice)/Denver were spun off to Emmis.

The Peak became an '80s station, and Stern was made OM of it and KALC. Ultimately, Emmis sold the stations, and Stern was on the beach for three months. When WLZR (Lazer)/Milwaukee PD Keith Hastings announced that he was moving to program WAAF/Boston, Saga wasted no time in hiring Stern, who started on Aug. 5 last year.

Growth In Diversity

Like KALC, Lazer provided Stern with the opportunity to diversify his talent. "Part of the fun in Denver was to work at a Modern AC like Alice," he says. "I learned a lot by getting outside our little Rock and Alternative world, and I saw things from another perspective. It was fascinating. Their attitudes and how they see things were so different from our world. I brought some of it back with me."

Lazer required a different skill set than Stern's previous gigs had. "Keith left me an incredibly successful radio station," he says. "The other PD gigs I've been hired for have all either been sign-ons, or the station was in such bad shape that it was a turnaround situation and may as well have been a sign-on."

"Lazer has a long track record, a ton of heritage and a veteran staff. It's a completely different world. The only thing the two scenarios have in common is that there's a radio transmitter out there somewhere."

But being at a stable heritage radio station doesn't mean the PD gets to work half days. "It's not without its challenges," Stern says. "Crosstown WLUM has been coming on as a competitor. Lazer had the world to itself for quite a while, even when WLUM went through its Alternative phase."

"Couple that with the challenge of a station that has a heritage, dominant 25-54 morning show, and suddenly you're bridging a generation gap, because you have an older, more diverse crowd in the mornings. Trying to hold on to a focused music position becomes a challenge."

"I learned a lot by getting outside our little Rock and Alternative world, and I saw things from another perspective. It was fascinating."

"So, it's a different set of challenges than 'Oh my God! I have to hire an entire staff, get production on the air and generate a music log — and that's just before tomorrow!'"

The Active Perspective

Challenge is also a good word to describe how Stern perceives the Active Rock format, with its broad demographic goals. "I've usually been the guy on the specialist side of things — focusing on the young end, the rock-alt niche," he says. "The real challenge here is that 18-44 is a big, wide gulf. It's a real test to strike a balance."

"We're doing Internet callout, and I put in a perceptual question that asked 'What station are you listening to less, and why?' In the first set of responses from the people who were



BEFORE THE ALL-NIGHTER Rock royalty gathered in Orlando to celebrate the grand opening of the Hard Rock Vault, a new interactive rock 'n' roll memorabilia attraction. Seen here holding court are (l-r) Guns N' Roses' Slash and Duff, Motley Crue's Nikki Sixx, AC/DC's Brian Johnson, Disturbed's Dan Donegan, Twisted Sister's Dee Snider, Disturbed's Steve "Fuzz" Kmak, Bad Company's Simon Kirke, Hard Rock Cafe Acquisitions Manager Don Bernstine, The Beach Boys' Al Jardine and O-Town's Erik Estrada, Trevor Penick and Dan Miller.

listening less to Lazer, the same number of people cited too much new music as their reason as cited too much old music. It's encouraging to be in the middle, because that balancing act is really hard.

"As the new guy at Active Rock, I think the biggest challenge this format faces is finding the right balance in production, imaging and music. How do you hold on to people who have listened to you for 15 years and want to hear Van Halen and Aerosmith and Ozzy and, at the same time, not become irrelevant to people who want to hear Saliva, Tool and Audioslave?"

Generally speaking, what does Stern think is the best way for an Active Rock to fight against an Alternative? "Obviously, what you play, the rotations and the music mix are incredibly important, but a lot of times what gets overlooked is doing really good, solid imaging," he says.

"Making sure that you're promoting the station properly to the cume can make a big difference in repositioning an Alternative station."

Managing Managers

Lazer boasts veteran air talent like morning guys Bob & Brian and MD/midday maven Marilyn Mee. Stern discusses what it's like to be the new boss: "It's not uncommon for veteran air talent to outlast program directors, but with Keith being here eight years, that's a second factor that can't be overlooked."

"It's different trying to motivate, coach and manage veterans than it is to manage the type of young air talent I've had at Extreme. So far I'm finding that what I really like about Bob & Brian and Marilyn is that they respond very well to logic. I try to steer clear of anything that starts like, 'Great programming minds across the country all concur that...'"

Stern recognizes that, over the years, his management style has changed. "When I started programming I was very much the guy who had to do everything," he says. "I'd give people a little to do, but I'd watch over their shoulder and make sure they did it exactly the way I wanted it done. Over the years I've gotten better at delegating and getting more people involved and being able to hand more things off."

"One thing that really helped me take some steps in that direction was being OM in Denver over two radio stations. Suddenly, I couldn't possibly do everything. I had to learn to manage managers."

"I had a great staff of people, and it was up to me to keep them motivated, redirect them if they went the wrong way or help them solve problems. But I also had to stay out of their way, because they were a very talented group."

"That experience taught me a lot about how to relax and not be the guy who feels that he has to dot every i and cross every t. It's a matter of deciding what's really important. If they don't do it the way you would have done it, is it detrimental to the radio station, or is it OK? Those are coaching opportunities and chances to teach people."

Personal Goals

What are Stern's personal goals? "In Denver I ended up on the beach after Emmis sold the radio stations, so I did what every good on-the-beach radio professional does — I started a workout program. One of my goals is to stick with that."

"Also, for years my wife has said that I need to get some balance in my life beyond radio. We all tend to be guilty of that. In Denver I found other things that I like to do. Now that we're here and settled and I can find my way to work every morning, it's time to find something here to give me a life outside the station."

And his goals for Lazer? "We had a great fall book. We were up everywhere, and everyone's very happy. But, of course, the program director never is. Bob & Brian are stellar, so the real growth area for us now is to focus on the music dayparts."

"We need to keep finding ways to take advantage of that giant cume engine in the morning and recycling them into the rest of the day. If we can get that recycling percentage to go up any reasonable amount, it'll really be reflected in the ratings."

TALK BACK TO R&R!

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Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including 3 Doors Down, Saliva, Creed, Seether, Stone Sour, Audioslave, Godsmack, etc.

Most Added

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs like Stone Sour, Pearl Jam, Bon Jovi, etc.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs like Godsmack, Audioslave, Theory of a Deadman, etc.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs like Nickelback, Disturbed, System of a Down, etc.

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8.

New & Active

- RA Do You Call My Name (Republic/Universal)
STYX Waiting For Our Time (CMC/SRG)
CHEVELLE Send The Pain Below (Epic)
STAGE I Will Be Something (Maverick/WB)
LEISUREWORLD I'm Dead (41/ARTISTdirect)

- LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)
PROJECT 86 Hollow Again (Atlantic)
NOISE THERAPY Get Up (Redline)
STONE SOUR Inhale (Roadrunner/IDJMG)
30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)

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 call letters, location, and contact details for various markets like WONE/Akron, OH; WKGB/Binghamton, NY; KNCC/Corpus Christi, TX; etc.

R&R ACTIVE ROCK TOP 50

February 14, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SALIVA Always (Island/IDJMG)	1927	-23	167514	20	58/0
2	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	1705	-58	137223	19	57/0
4	3	SEETHER Fine Again (Wind-up)	1697	+32	149476	30	56/0
3	4	CHEVELLE The Red (Epic)	1651	-47	142137	31	57/0
5	5	TAPROOT Poem (Velvet Hammer/Atlantic)	1538	-2	115572	23	55/0
8	6	GODSMACK Straight Out Of Line (Republic/Universal)	1469	+313	126675	2	57/0
6	7	QUEENS OF THE STONE AGE No One Knows (Interscope)	1316	+50	115684	19	54/0
7	8	DISTURBED Remember (Reprise)	1221	+55	101255	11	56/0
9	9	MUDVAYNE Not Falling (Epic)	1166	+44	101249	18	58/1
11	10	TRAPT Headstrong (Warner Bros.)	1143	+29	90149	18	55/0
13	11	RA Do You Call My Name (Republic/Universal)	1070	-1	87667	20	53/0
10	12	DISTURBED Prayer (Reprise)	1031	-85	86740	26	58/0
15	13	SOCIALBURN Down (Elektra/EEG)	1020	-7	86437	12	58/0
12	14	FOO FIGHTERS All My Life (Roswell/RCA)	963	-116	82632	22	52/0
18	15	AUDIOSLAVE Like A Stone (Interscope/Epic)	949	+117	80285	5	55/1
14	16	AUDIOSLAVE Cochise (Interscope/Epic)	881	-165	81916	18	49/0
22	17	FOO FIGHTERS Times Like These (Roswell/RCA)	822	+157	61309	5	55/1
19	18	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	817	-6	70547	9	50/1
17	19	ZWAN Honestly (Reprise)	774	-81	57687	10	50/0
16	20	SYSTEM OF A DOWN Inner Vision (American/Columbia)	762	-205	57316	13	51/1
23	21	FUEL Won't Back Down (Wind-up)	689	+58	52470	7	46/1
20	22	EXIES My Goddess (Virgin)	686	-74	48803	16	52/0
25	23	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	646	+65	62445	4	48/0
21	24	NIRVANA You Know You're Right (Geffen/Interscope)	566	-149	44341	18	42/0
28	25	CHEVELLE Send The Pain Below (Epic)	562	+143	45684	4	50/7
27	26	PACIFIER Bulletproof (Arista)	527	-15	41049	14	43/0
24	27	CREED Weathered (Wind-up)	442	-163	30276	13	32/0
29	28	OUTSPOKEN Farther (Lava)	406	+12	35729	7	38/1
35	29	(HED) PLANET EARTH Blackout (Volcano/Jive)	398	+131	36009	4	47/10
26	30	CINDER Soul Creation (Geffen/Interscope)	378	-176	30358	15	43/0
31	31	STEREOMUD Breathing (Columbia)	344	-7	26521	7	35/3
36	32	OLEANDER Hands Off The Wheel (Sanctuary/SRG)	316	+72	27720	4	32/3
30	33	NOISE THERAPY Get Up (Redline)	298	-58	20862	12	34/0
38	34	BLINDSIDE Sleepwalking (Elektra/EEG)	291	+60	22311	5	36/4
32	35	DONNAS Take It Off (Lookout/Atlantic)	280	-34	19736	9	26/1
34	35	BLANK THEORY Middle Of Nowhere (New Line)	261	-8	17429	8	27/0
44	37	STONE SOUR Inhale (Roadrunner/IDJMG)	260	+100	22955	3	39/24
39	38	FINCH What It Is To Burn (Drive-Thru/MCA)	241	+34	19544	4	27/5
40	39	PROJECT 86 Hollow Again (Atlantic)	237	+43	17347	4	28/0
42	40	LEISUREWORLD I'm Dead (41/ARTISTdirect)	213	+39	22809	6	25/3
41	41	KORN Alone I Break (Immortal/Epic)	160	-32	18676	16	14/0
43	42	SUM 41 Still Waiting (Island/IDJMG)	146	-16	11690	13	11/0
47	43	30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)	142	+50	9843	2	19/4
45	44	LOUDERMILK Rock 'N' Roll & The Teenage... (DreamWorks)	132	-1	8466	4	14/0
33	45	PEARL JAM Save You (Epic)	113	-159	9312	8	18/0
50	46	EVANESCENCE Bring Me To Life (Wind-up)	108	+29	8757	2	7/1
37	47	TRUSTCOMPANY Running From Me (Geffen/Interscope)	107	-125	16154	15	14/0
Debut	48	DROWNING POOL F/ROB ZOMBIE The Man Without Fear (Wind-up)	96	+33	14036	1	3/0
Debut	49	3 DOORS DOWN The Road I'm On (Republic/Universal)	86	+24	12888	1	6/0
Debut	50	AFI Girl's Not Grey (DreamWorks)	74	+60	6360	1	16/5

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
STONE SOUR Inhale (Roadrunner/IDJMG)	24
BREAKING BENJAMIN Skin (Hollywood)	19
(HED) PLANET EARTH Blackout (Volcano/Jive)	10
CHEVELLE Send The Pain Below (Epic)	7
REVIS Caught In The Rain (Epic)	6
PEARL JAM Get Right (Epic)	6
FINCH What It Is To Burn (Drive-Thru/MCA)	5
AFI Girl's Not Grey (DreamWorks)	5
SALIVA Rest In Pieces (Island/IDJMG)	5
BLINDSIDE Sleepwalking (Elektra/EEG)	4
30 SECONDS TO MARS Edge Of The Earth (Immortal/Virgin)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK Straight Out Of Line (Republic/Universal)	+313
FOO FIGHTERS Times Like These (Roswell/RCA)	+157
CHEVELLE Send The Pain Below (Epic)	+143
(HED) PLANET EARTH Blackout (Volcano/Jive)	+131
AUDIOSLAVE Like A Stone (Interscope/Epic)	+117
STONE SOUR Inhale (Roadrunner/IDJMG)	+100
OLEANDER Hands Off The Wheel (Sanctuary/SRG)	+72
THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	+65
BLINDSIDE Sleepwalking (Elektra/EEG)	+60
AFI Girl's Not Grey (DreamWorks)	+60

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYSTEM OF A DOWN Aerials (American/Columbia)	769
STONE SOUR Bother (Roadrunner/IDJMG)	669
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	591
GODSMACK I Stand Alone (Republic/Universal)	473
STAIN'D For You (Flip/Elektra/EEG)	455
KORN Here To Stay (Immortal/Epic)	432
KORN Thoughtless (Immortal/Epic)	422
NICKELBACK Never Again (Roadrunner/IDJMG)	415
LINKIN PARK In The End (Warner Bros.)	411
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	403
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	385
SYSTEM OF A DOWN Toxicity (American/Columbia)	382
LINKIN PARK One Step Closer (Warner Bros.)	364
TOOL Schism (Volcano)	355
DISTURBED Down With The Sickness (Giant/Reprise)	341
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	336
P.O.D. Youth Of The Nation (Atlantic)	331
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	330
P.O.D. Alive (Atlantic)	325
DROWNING POOL Bodies (Wind-up)	310

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. 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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America's Best Testing Active Rock Songs 12+
For The Week Ending 2/14/03

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Remember (Reprise)	4.11	4.11	84%	12%	4.09	88%	13%
DISTURBED Prayer (Reprise)	4.10	4.10	93%	30%	4.08	98%	37%
CHEVELLE The Red (Epic)	4.09	4.08	92%	35%	3.88	95%	46%
MUDVAYNE Not Falling (Epic)	4.06	4.12	79%	13%	4.17	86%	14%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.02	4.04	88%	23%	3.90	93%	29%
GODSMACK Straight Out Of Line (Universal)	3.98	-	64%	9%	3.97	67%	8%
SEETHER Fine Again (Wind-up)	3.97	3.98	87%	22%	3.86	91%	27%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.95	3.89	95%	28%	3.88	98%	33%
SALIVA Always (Island/IDJMG)	3.93	3.96	94%	33%	3.81	96%	40%
AUDIOSLAVE Like A Stone (Epic/Interscope)	3.93	3.98	68%	10%	3.95	71%	11%
CHEVELLE Send The Pain Below (Epic)	3.90	-	50%	4%	3.83	53%	4%
RA Do You Call My Name (Republic/Universal)	3.88	3.91	63%	17%	3.80	70%	25%
TRAPT Headstrong (Warner Bros.)	3.86	3.89	69%	13%	3.81	76%	17%
AUDIOSLAVE Cochise (Interscope/Epic)	3.85	3.90	91%	33%	3.94	95%	39%
FOO FIGHTERS All My Life (Roswell/RCA)	3.84	3.89	95%	37%	3.91	98%	40%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.83	3.91	95%	46%	3.89	97%	50%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.81	3.83	91%	33%	3.77	94%	42%
SOCIAL BURN Down (Elektra/EEG)	3.81	3.80	63%	10%	3.63	67%	14%
SYSTEM OF A DOWN Innervision (American/Columbia)	3.75	3.90	85%	24%	3.76	91%	27%
FUEL Won't Back Down (Wind-up)	3.72	3.80	69%	11%	3.61	73%	13%
CINDER Soul Creation (Geffen/Interscope)	3.70	3.79	58%	11%	3.81	64%	11%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.66	3.70	69%	13%	3.75	68%	11%
THEORY OF A DEAD MAN Make Up Your Mind (Roadrunner/IDJMG)	3.65	3.55	53%	8%	3.51	59%	12%
NIRVANA You Know You're Right (Geffen/Interscope)	3.59	3.75	96%	44%	3.53	98%	51%
OUTSPOKEN Farther (Lava)	3.45	-	28%	4%	3.34	31%	6%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.43	3.39	86%	29%	3.30	88%	32%
EXILES My Goddess (Virgin)	3.41	3.50	69%	18%	3.29	76%	25%
PACIFER Bulletproof (Arista)	3.40	3.47	50%	12%	3.22	52%	16%
ZWAN Honestly (Reprise)	3.19	3.21	74%	25%	3.06	81%	29%
CREED Weathered (Wind-up)	3.16	3.14	90%	41%	2.97	93%	50%

Total sample size is 625 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407-523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- STAGE I** Will Be Something (Maverick/WB)
Total Plays: 66, Total Stations: 8, Adds: 0
- REVIS** Caught In The Rain (Epic)
Total Plays: 63, Total Stations: 13, Adds: 6
- SEETHER** Driven Under (Wind-up)
Total Plays: 61, Total Stations: 9, Adds: 2
- BREAKING BENJAMIN** Skin (Hollywood)
Total Plays: 22, Total Stations: 20, Adds: 19
- SALIVA** Rest In Pieces (Island/IDJMG)
Total Plays: 17, Total Stations: 7, Adds: 5
- PEARL JAM** Get Right (Epic)
Total Plays: 12, Total Stations: 7, Adds: 6

Songs ranked by total plays

Indicator

Most Added*

- STONE SOUR** Inhale (Roadrunner/IDJMG)
- BREAKING BENJAMIN** Skin (Hollywood)
- CHEVELLE** Send The Pain Below (Epic)
- STEREOMUD** Breathing (Columbia)
- LOUDERMILK** Rock 'N' Roll & The Teenage... (DreamWorks)
- SEETHER** Driven Under (Wind-up)
- GODSMACK** Straight Out Of Line (Republic/Universal)
- FOO FIGHTERS** Times Like These (Roswell/RCA)
- (HED) PLANET EARTH** Blackout (Volcano/Jive)
- BLANK THEORY** Middle Of Nowhere (New Line)
- BLINDSIDE** Sleepwalking (Elektra/EEG)
- OLEANDER** Hands Off The Wheel (Sanctuary/SRG)
- AFI** Girl's Not Grey (DreamWorks)
- STAGE I** Will Be Something (Maverick/WB)
- 30 SECONDS TO MARS** Edge Of The Earth (Immortal/Virgin)
- FINCH** What It Is To Burn (Drive-Thru/MCA)
- GLASSJAW** Ape Dos Mil (Warner Bros.)
- PEARL JAM** Get Right (Epic)
- REVIS** Caught In The Rain (Epic)
- SALIVA** Rest In Pieces (Island/IDJMG)

Reporters

<p>WOBK/Albany, NY * PD/M: Chli Walker 2 STONE SOUR "Inhale" 1 GLASSJAW "Ape" 1 BREAKING BENJAMIN "Skin"</p>	<p>WMMS/Cleveland, OH * PD: Jim Trapp MD: Sista 1 DONNAS "Off" HOT ACTION COP "Fever"</p>	<p>KRZR/Fresno, CA * OMP/D: E. Curtis Johnson MD: Rick Roddam TREBLE CHARGER "Hundred"</p>	<p>WCCC/Hartford, CT * OM: Julie Gade PD: E.J. Marshall APD: Mike Karolyi BREAKING BENJAMIN "Skin" SALIVA "Rest"</p>	<p>KIBZ/Lincoln, NE OM: Julie Gade PD: E.J. Marshall APD: Mike Karolyi MD: Samantha Knight OLEANDER "Wheel" STONE SOUR "Inhale"</p>	<p>WRAT/Monmouth-Ocean, NJ * OMP/D: Carl Craft APD/M: Robyn Lane BREAKING BENJAMIN "Skin" CHEVELLE "Pan" SALIVA "Rest" STONE SOUR "Inhale"</p>	<p>KUFO/Portland, OR * OM: Dave Numme APD/M: AJ Scott 4 AUDIOSLAVE "Stone" PEARL JAM "Right"</p>	<p>KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD/M: Shauna Moran-Brown No Adds</p>	<p>KZRQ/Springfield, MO OM: Dave DeFranzo MD: George Spanikmeister 11 STEREOMUD "Breathing" 1 STONE SOUR "Inhale"</p>
<p>WVAX/WAAX/Ashland-Green Bay, WI * PD/M: Guy Dark 1 AFI "Grey" 1 STONE SOUR "Inhale" PEARL JAM "Right"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 6 (HED) PLANET EARTH "Blackout" 1 STONE SOUR "Inhale"</p>	<p>WRQC/FL Myers, FL * PD/M: Fritz BREAKING BENJAMIN "Skin" RICKY "Burn" REVIS "Rain" SLUR "Who"</p>	<p>KPOI/Honolulu, HI * PD: J.J. Michaels APD/M: Fil Siesh 1 STONE SOUR "Inhale" BREAKING BENJAMIN "Skin" GLASSJAW "Ape"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb 1 (HED) PLANET EARTH "Blackout" CHEVELLE "Pan" BLANK THEORY "Nowhere" LOUDEMILK "Tearage" STONE SOUR "Inhale" UNWRITTEN LAW "Lie"</p>	<p>WKZO/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley BLANK THEORY "Nowhere" LOUDEMILK "Tearage" STONE SOUR "Inhale" UNWRITTEN LAW "Lie"</p>	<p>KORB/Quad Cities, IA-IL * OM: Denny Sullivan PD: Darren Pitta MD: Dave Levora 2 PEARL JAM "Right" 1 STONE SOUR "Inhale"</p>	<p>KURO/San Luis Dblspo, CA PD/M: Adam Burnes CHEVELLE "Pan"</p>	<p>WXTB/Tampa, FL * OM: Brad Herdin MD: Rick Schmidt APD: Carl Harris MD: Launa Phillips BREAKING BENJAMIN "Skin" STONE SOUR "Inhale"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams 1 (HED) PLANET EARTH "Blackout" 1 STONE SOUR "Inhale"</p>	<p>WBXZ/Columbus, OH * PD: Hal Fish APD/M: Ronni Hunter 1 STEREOMUD "Breathing" (HED) PLANET EARTH "Blackout"</p>	<p>WBRY/FL Wayne, IN * OM: Jim Fox No Adds</p>	<p>WAMX/Huntington, WV PD/M: Paul Oslund 2 BREAKING BENJAMIN "Skin"</p>	<p>KFMX/Lubbock, TX OM: Wes Neasemann AFI "Grey" STAGE "Something"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WBBB/Raleigh-Durham, NC * OMP/D: Andy Meyer APD/M: Gary Poole No Adds</p>	<p>KHTO/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett BREAKING BENJAMIN "Skin" GLASSJAW "Ape" STONE SOUR "Inhale" UNSTABLE "Door"</p>	<p>KRTO/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett 3 FUEL "Woot" 2 (HED) PLANET EARTH "Blackout"</p>
<p>KRAB/Bakersfield, CA * PD/M: Danny Sparks No Adds</p>	<p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan APD: Chris Ryan MD: Cindy Scull No Adds</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North (HED) PLANET EARTH "Blackout" FINCH "Burn"</p>	<p>WRTT/Huntsville, AL * OM: Rob Harder PD/M: Jimbo Wood APD: Joe Kuner 1 STONE SOUR "Inhale" BREAKING BENJAMIN "Skin"</p>	<p>WJJO/Madison, WI * PD: Randy Herwie APD/M: Blake Patton 1 CHEVELLE "Pan" BREAKING BENJAMIN "Skin"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels No Adds</p>	<p>WVVE/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WQLZ/Springfield, IL PD: Ray Lytle APD: The Blatch MD: Rocky BREAKING BENJAMIN "Skin" CHEVELLE "Pan" FINCH "Burn" SEETHER "Under" STONE SOUR "Inhale"</p>	<p>KICT/Wichita, KS * PD: D.C. Carter MD: Rick Thomas 2 (HED) PLANET EARTH "Blackout" SALIVA "Rest"</p>
<p>WYYY/Baltimore, MD * OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman AFI "Grey" BREAKING BENJAMIN "Skin" CHEVELLE "Pan"</p>	<p>KBP/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. BREAKING BENJAMIN "Skin" FOO FIGHTERS "Times" STONE SOUR "Inhale"</p>	<p>WKLQ/Grand Rapids, MI * PD/M: Mark Feurie Asst. MD: Tom Stavrou 1 STONE SOUR "Inhale" 30 SECONDS TO MARS "Earth"</p>	<p>KQRC/Kansas City, MO * APD/M: Don Jantzen 2 STONE SOUR "Inhale"</p>	<p>WGIR/Manchester, NH PD: Valerie Knight MD: Meegan Collier BLINDSIDE "Sleepwalk" REVIS "Rain" SALIVA "Rest" STEREOMUD "Breathing"</p>	<p>KROC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry No Adds</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>KRXY/Sacramento, CA * Sh. Mgr.: Curtis Johnson PD: Pat Martin MD: Paul Marshall 15 OLEANDER "Wheel" 13 AUDIOSLAVE "Off" CHEVELLE "Pan"</p>	<p>WBSX/Wilkes-Barre, PA * OM: Jules Riley PD: Chris Lloyd MD: Freddie 1 BLINDSIDE "Sleepwalk" 1 GOOD CHARLOTTE "Anthem" 1 STONE SOUR "Inhale"</p>
<p>WCPR/Biloxi-Gulfport, MS * OM: Wayne Watkins PD: Scot Fox MD: Mitch Cry BREAKING BENJAMIN "Skin"</p>	<p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaelis 1 BLINDSIDE "Sleepwalk" AFI "Grey" BREAKING BENJAMIN "Skin"</p>	<p>WZOR/Green Bay, WI PD/M: Roxanne Steele 30 SECONDS TO MARS "Earth" 1 BREAKING BENJAMIN "Skin" STONE SOUR "Inhale"</p>	<p>KLFX/Killeen-Temple, TX PD/M: Bob Fonda 21 CHEVELLE "Pan" 16 FOO FIGHTERS "Times" 16 GODSMACK "Straight" 16 SEETHER "Under"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>
<p>WAAF/Boston, MA * PD: Keith Hastings 22 CHEVELLE "Pan" RA "Vektor"</p>	<p>WRIF/Detroit, MI * OMP/D: Doug Podell APD/M: Mark Pennington 7 LEISUREWORLD "Dead" 1 STONE SOUR "Inhale" FROM ZERO "Som" PEARL JAM "Right"</p>	<p>WXQR/Greenville, NC * PD/M: Brian Rickman 1 BREAKING BENJAMIN "Skin" OLEANDER "Wheel" REVIS "Rain" STONE SOUR "Inhale"</p>	<p>WJJO/Madison, WI * OM: Bob Olson MD: Kevin Conrad 2 STONE SOUR "Inhale" 2 REVIS "Rain" 2 BLINDSIDE "Sleepwalk" 1 30 SECONDS TO MARS "Earth" 1 FINCH "Burn"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>
<p>WRXR/Chattanooga, TN * PD: Boner MD: Dave Spain 3 BREAKING BENJAMIN "Skin" 1 STONE SOUR "Inhale" AFI "Grey"</p>	<p>WGBF/Evansville, IN PD: Fatboy APD/M: Slick Nick (HED) PLANET EARTH "Blackout" BREAKING BENJAMIN "Skin" STONE SOUR "Inhale"</p>	<p>WTPT/Greenville, SC * PD: Mark Hendrix MD: Smack Taylor AFI "Grey" BREAKING BENJAMIN "Skin" REVIS "Rain" SEETHER "Under"</p>	<p>KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty BLINDSIDE "Sleepwalk" MUDVAYNE "Falling" OUTSPOKEN "Farther"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>
<p>KRQR/Chico, CA PD/M: Dale Sandoval 7 SYSTEM OF A DOWN "1.5-A-H-A" BREAKING BENJAMIN "Skin" GLASSJAW "Ape" STONE SOUR "Inhale"</p>	<p>WWBN/Flint, MI * OMP/D: Brian Beddow MD: Tony LaBrie (HED) PLANET EARTH "Blackout" 30 SECONDS TO MARS "Earth" STONE SOUR "Inhale"</p>	<p>WQXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon No Adds</p>	<p>WXXZ/Lexington-Fayette, KY * OMP/D: Clyde Bass MD: Suzy Boe PEARL JAM "Right"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>	<p>WVXO/Rochester, NY * PD: Erick Anderson MD: Don Vincent PEARL JAM "Right" STONE SOUR "Inhale"</p>
<p>KOCR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo 7 STONE SOUR "Inhale" REVIS "Rain"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>
<p>KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley 2 STONE SOUR "Inhale" BREAKING BENJAMIN "Skin" REVIS "Rain"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>
<p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McPeele OLEANDER "Wheel" STEREOMUD "Breathing" STONE SOUR "Inhale"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>	<p>WVNO/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING BENJAMIN "Skin" FINCH "Burn" LEISUREWORLD "Dead"</p>
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* Monitored Reporters
74 Total Reporters
58 Total Monitored
16 Total Indicator
15 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
KZRK/Amarillo, TX

ON THE RECORD

With **Mark Pennington**
MD, WRIF/Detroit



I can't wait to see the show in February! • If you haven't had a chance to see Capitol's new band The Music, do yourself a favor and go check them out. What an amazing live show. • With new releases from Metallica, Godsmack and Linkin Park looming on the horizon, it is a great time to be an Active Rock station.

Well, the first quarter has heated up quickly. Now I just hope the weather here in Detroit does the same. Thus far Epic/Interscope has scored big with Audioslave. I haven't heard a CD this deep in a long time. "Cochise" and "Like a Stone" are already spinning, and "Show Me How to Live" sounds like a smash as well.

Stone Sour lead the way for Most Added with 34 (24 Active, 10 Rock) stations ready to "Inhale" ... After you inhale you want to see "Skin," right? **Breaking Benjamin** follow, appropriately, with 23 adds (19 Active, four Rock) ... Too much skin might make you "Blackout," but (**Hed**) **Planet Earth** don't care with 11 more adds (10 Active, one Rock) ... **Chevelle** would advise you to "Send the Pain Below," as nine stations (seven Active, two Rock) did this week ... Finally, you'd "Get It Right," according to **Pearl Jam's** 14 adds (six Active, eight Rock) ... OK, I can continue this painful exercise, but I'd rather spare you the horror. I'll close by noting that the following are also having a decent week, and they'd appreciate your support so they can get more ink next time: **Revis'** "Caught in the Rain," **AFI's** "Girl's Not Grey," **Finch's** "What It Is to Burn" and **Saliva's** "Rest in Pieces" ... I do have to point out that AFI have some impressive stations on board, like KUPD/Phoenix, KXXR/Minneapolis, WIYY/Baltimore and WNOR/Norfolk ... I've given **From Zero's** "Sorry" a few test spins in my office and found that it has really grown on me, and I keep liking it more with each listen ... You know the feeling of coming upon a horrible car accident and not wanting to look, but you do anyway because you just *have* to? That's how I feel listening to **The Music's** "Take the Long Road and Walk It." I was absolutely torn in two trying to decide whether I liked it or not. Both sides had a strong pull, and I had to play it two more times before I made a decision. Any song that can have that kind of impact on me (of all people) really deserves its place as this week's **MAX PIX: THE MUSIC** "Take the Long Road and Walk It" (**Capitol**). P.S. I liked it.

— *Cyndee Maxwell, Active Rock/Rock Editor*



a c t i v e
INSIGHT

ARTIST: **Leisureworld**

LABEL: **ARTISTdirect**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Despite the name, don't mistake **Leisureworld** for some sleepy retirement community. In fact, the young group's story — consisting of trailer parks, shark feedings and Celine Dion covers — has more ups and downs than a Metamucil-sponsored bingo night.

It all started when vocalist and bassist Patrick Worthington met guitarist Cade Lakeshore while working the graveyard shift at the *Toronto Star*. Deciding to form a band, the duo produced their own kind of news. First was *Lyposucker*, a project they claimed would live off the fat of the record industry. Then came the aptly named *Trailer Park*, where the musicians spun a yarn about living in a luxury double-wide, double-high trailer that Worthington had inherited from a dead uncle.

By this time drummer Brent Empress had joined the fold, and, while the guys were starting to make a name for themselves with original songs and bizarre covers (Dion's "My Heart Will Go On," anyone?), they had to change their moniker because there was a Boston group by the same name.

Leisureworld were born, but not yet complete. Originally they planned to cut a three-song demo, but their work blossomed into a full-length effort. The group was picked up by Buffalo-based indie label 41 Records, and the single "I'm Dead"

started to spread. **ARTISTdirect** then picked up the group, who began looking for another guitarist to round out their studio sound live.

Rather than searching for an additional axe-slinger in the want ads, the group found one at an exotic-fish store in Mississauga, Ontario, where Patricia Melia was holding down a job feeding raw meat to sharks. Sporting piercings and four different hair colors, Melia was obviously a rocker. After the **Leisureworld** boys attended her all-girl band's show, they brought her onboard.

While **Leisureworld's** story certainly stands out, it's now their music that's causing a stir. Actives like **WAAF/Boston**, **KBPI/Denver** and **KXXR/Minneapolis** are lending double-digit support to lead single "I'm Dead." Tracks like "Pig" sink their *Nine Nails Nails* into industrial beats and bleak soundscapes, while "Sucker" plays like a poppier version of a *Rob Zombie* track. "Another Sad Song" is anything but, strutting with a confident beat, buzzing guitars and vocal snarl in the chorus. Throw in some *Pumpkins* and *Filter* and you get a sense of what **Leisureworld** have to offer on their debut, *Double Wide, Double High*. Bingo!

Record Of The Week

ARTIST: **Systematic**
TITLE: *Pleasure To Burn* 3-Song Sampler
LABEL: **Elektra/EEG**

Take *Alice In Chains* and paint them *Metallica Black* and you'll get a sense of the ballsy-yet-melodic rock **Systematic** are offering up with their new record. Tailor-made for Active Rock audiences, this three-song sampler is already building buzz on the specialty level. Check out the confident rock of "Not Like You" for a sense of **Systematic's** strengths. "Breakable" takes Pacific Northwest grunge and smashes it face-first into *Godsmack's* East Coast nu-metal. There are even hints of *Corrosion Of Conformity* leaking into **Systematic's** sound. This sampler is a tantalizing look at what this talented band can achieve when their sophomore effort, *Pleasure to Burn*, lights it up in April.

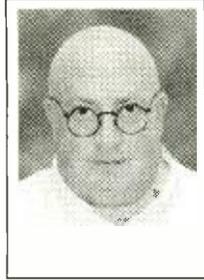


— *Frank Correia, Rock Specialty Editor*

R&R **TOP 20 SPECIALTY ARTISTS**

1. **STRAPPING YOUNG LAD** (*Century Media*) "Aftermath"
2. **SWORN ENEMY** (*Elektra/EEG*) "My Misery"
3. **AMON AMARTH** (*Metal Blade*) "Death In Fire"
4. **MUDVAYNE** (*Epic*) "Silenced"
5. **MINISTRY** (*Sanctuary/SRG*) "Piss"
6. **GRADE 8** (*Lava*) "Brick By Brick"
7. **SYSTEMATIC** (*Elektra/EEG*) "Not Like You"
8. **PACIFIER** (*Arista*) "Bullitproof"
9. **A STATIC LULLABY** (*Ferret*) "Lipgloss & Letdown"
10. **RAUNCHY** (*Century Media*) "Twelve Feet Tall"
11. **LUXT** (*Black Liner*) "American Beast"
12. **GRAVE** (*Century Media*) "No Regrets"
13. **SIX FEET UNDER** (*Metal Blade*) "The Day The Dead Walked (Live)"
14. **UNLOCO** (*Maverick/Reprise*) "Bruises"
15. **BEYOND THE SIXTH SEAL** (*Lifeforce*) "Awaken"
16. **HIGH ON FIRE** (*Relapse*) "Eyes & Teeth"
17. **OPETH** (*Koch*) "Deliverance"
18. **POINT BREAK, VOL. I** (*SideCho*) "Dead World"
19. **DRI** (*Beer City*) "I Don't Need Society"
20. **SINAI BEACH** (*Facedown*) "My Gun, Your Bullets"

Ranked by total number of shows reporting artist.



The Original Man In Black

Johnny Cash at Alternative? Now, ain't that a hoot!

Some where in my conversation about the new Johnny Cash album with Steven Strick from WBCN/Boston, I heard the five sweetest and most powerful words one can hear in this format: "Gotta go with your gut." It was one of those moments when the clouds parted, a ray of sunshine beamed down, and the heavenly choir did their thing in the back of my head. Hallelujah! My faith in the Alternative format was restored.

The two stations that stepped out early on what is a monumentally emotional and moving Johnny Cash version of Nine Inch Nails' "Hurt"

are KROQ/Los Angeles and WBCN. For Alternative, this was the shot heard round the world. The other gorillas in the forest stopped snuffling the ground, raised their heads and went, "Huh?"

Since that first week WNNX (99X)/Atlanta; WKQX (Q101)/Chicago; WWCD (CD101)/Columbus, OH; and WBUZ/Nashville have all come out of the closet to say, basically, "Why not?" Those words just happen to be the description of another sentiment this format used to be famous for.

"Some of the younger listeners aren't sure about what's going on, but the ones who know love it."

Russ Schenck

Forget the research. Ignore the doomsayers who claim the sky will fall on us. Give a swift kick to the groin of the person who says, "But the kids won't like it. We don't know how to segue it into Godsmack."

Let's see, according to Gene Sandbloom, Asst. PD of KROQ, "Hurt" is currently the No. 3 most requested song on the station. This is after only a few weeks and fairly light rotation. Gene is very succinct in his description of the effect of Mr. Cash upon the audience of the No.

2 radio station in Los Angeles: "This is an extremely compelling song."

Just let that sink in for a moment while I find another very succinct comment. Here we go. This from KROQ MD Lisa Worden: "This is what makes KROQ stand out from other stations." As if it didn't already, but we get the point.

In The Beginning

Interestingly, in my conversations with Strick, Sandbloom, Worden and Russ Schenck from WBUZ/Nashville (we'll get more from Russ in a moment), I found it was the video, directed by Mark Romanek, that was the catalyst for commitment. There is no way to watch this video without being moved down to the very bottom of your boots. It's sad, powerful and uplifting, all at the same time. It's also a little creepy. It will make some people cry.

The moving images paint a portrait of a legendary musician who is obviously in frail health but still proud of his legacy, still defiant and still willing to twist your guts with a voice that has, if this is even possible, more personality and more character than ever before.

The imagery is almost an epitaph. That's what makes the video a little eerie. It had a profound effect on all the programmers I talked to. And, of course, the song stands on its own. Strick comments, "It's an amazing interpretation. He's making a statement. The song is even more powerful."

Do the listeners know this is a Nine Inch Nails song? The programmers are adamant that there is almost universal awareness of the origins of "Hurt." And even if there isn't, well, Schenck says, "Some of the younger listeners aren't sure about what's

"We know in our hearts that if we rammed this down people's throats, it would be rejected."

Patty Morris

going on, but the ones who know love it.

"There's also a contingent of people who are familiar with Mr. Cash and know nothing of the original but understand that he's the original black-clad one and appreciate the support for one of their heroes." Holy cow: It's possible that average Alternative listeners are more intelligent, and open, than we give them credit for.

Rant, Rant, Rant

Ah, hell, this part could get a little preachy, so if you want to skip ahead to the jokes, I don't mind. I'm now going to remind you for the 150th time that this format used to be a tad more diverse than it is today. Did we play country? Well, tell me your thoughts on Lone Justice, Los Lobos and that whole wing known as rockabilly. Stray Cats? Blasters? All the music from Dave Edmunds and Nick Lowe that was a tribute to Americana?

And what about X? An L.A. punk band to most of you, but if you listen close enough, what you really hear are echoes of Woody Guthrie and the roots of American folk. You think I'm nuts, but go find a copy of *Unclogged*. X put this out themselves a few years ago. Live and unplugged in a church. Classic X songs like "White Girl" and "Burning House of Love" are

rendered in a way that you would expect to hear on the local Country station.

And then there's Social Distortion. The creeping influence of coun-



Gene Sandbloom



Russ Schenck



Lisa Worden

Back In Black

Cash's best covers from the Rubin era

By Frank Correia
R&R Music Editor

I've said it before, and I'll say it again: The pairing of Johnny Cash with producer Rick Rubin is one of music's great meetings. Since 1994's *American Recordings*, Cash and Rubin have worked in tandem not only to bring out new Cash songs, but on several great reinterpretations of other artists' work. When the Man in Black covers a song, he makes it his own. Here are several of his best covers from '94 on.

"Hurt," *American IV: The Man Comes Around*: Cash seems to acknowledge his own mortality with an introspective cover of this trademark Nine Inch Nails track.

"The Mercy Seat," *American III: Solitary Man*: Cash tells the story of a death-row inmate as only a man intimate with Folsom could. This Nick Cave cover is hauntingly beautiful, sad and compelling.

"I See a Darkness," *American III: Solitary Man*: Cash duets with Will Oldham on this Bonnie "Prince" Billy (a.k.a. Oldham) song. Both men look deep inside and repent.

"Rowboat," *Unchained*: An obscure Beck song fights with its girlfriend and winds up at the local country bar for a drink or seven. Great backing by The Heartbreakers makes it shine.

"Rusty Cage," *Unchained*: Johnny takes Soundgarden's grunge and turns it into a Midwest working man's tune, thanks in no small part to Rubin's unique arrangement. Lines like "Burning diesel, burning dinosaur bone" sound tough as nails in Cash's burly baritone.

"Southern Accents," *Unchained*: Who better to sing a song about the South than Cash? Backed by Tom Petty & The Heartbreakers in the studio, this Petty cover fits Cash like a black suit.

try is in there, and if you're a real fan, you know I speak the truth. Mike Ness solo? Work it to Country, baby.

Social D. live performances usually end with "Ring of Fire" from.... Who? That's right. Johnny Cash.

Don't get me wrong. I'm not trying to say that you're all a bunch of wankers if every station in the format doesn't play "Hurt"; I'm trying to remain calm while urging

all of you fine programmers out there to come to your senses and embrace the concept of throwing a curveball once in a while. It's not just the Johnny Cash song, it's a good excuse to trot out the theory that the format has to learn to be different again.

Nashville

The best story I heard this week about being different came from Patty Morris, VP/Promotion of Lost Highway. "Hurt" is from *American IV: The Man Comes Around*, an American Recordings/Lost Highway/IDJMG joint project. Patty told me that Mr. Cash, who lives in Nashville, was informed by the label that WBUZ was going on the record. He heard the song when it came on.

I asked Schenck his thoughts on the Alternative station in Nashville playing Johnny Cash instead of the Country outlets. "I'm partly sad that the institution that he helped build

hasn't supported him on this album or in recent years," he says. "Hurt" may be too deep for some listeners in the Country circle. I don't mean that as a shot, but 'The needle tears a hole' just doesn't fly well on that side of the street."

He has a point. But then Johnny Cash hasn't been a staple at Country for quite a few years anyway, especially since he teamed up with Rick Rubin four albums ago. Morris says they're hoping to find a home for this album at Alternative and Triple A, but they are definitely not going to force it on anyone. "We



Patty Morris

know in our hearts that if we rammed this down people's throats, it would be rejected," she says.

Hey, just check out the video, remember Johnny Cash's legacy as a rebel, listen to the album and relax. It will come to you naturally. I'll let Russ Schenck have the last word, since he programs in Mr. Cash's hometown: "Johnny Cash kicks ass. He always has and always will. I guess all I have left is: Are you in, or are you out?"

TALK BACK TO R&R!

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

Call me at 310-788-1673

or e-mail:

mtolkoff@radioandrecords.com

R&R ALTERNATIVE TOP 50

February 14, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	QUEENS OF THE STONE AGE No One Knows (Interscope)	2948	-23	328773	21	77/0
3	2	3 DOORS DOWN When I'm Gone (Republic/Universal)	2784	+34	266006	18	66/0
2	3	SALIVA Always (Island/IDJMG)	2629	-126	268608	20	72/0
7	4	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	2431	+183	299323	10	78/1
6	5	CHEVELLE The Red (Epic)	2205	-64	262065	31	71/0
4	6	FOO FIGHTERS All My Life (Roswell/RCA)	2143	-279	264622	22	74/0
5	7	SEETHER Fine Again (Wind-up)	2141	-173	225788	30	72/0
8	8	SUM 41 Still Waiting (Island/IDJMG)	2050	-77	229280	16	74/0
9	9	ZWAN Honestly (Reprise)	1884	-182	197799	9	75/0
15	10	AUDIOSLAVE Like A Stone (Interscope/Epic)	1862	+237	225194	6	76/3
14	11	FOO FIGHTERS Times Like These (Roswell/RCA)	1790	+153	202239	5	74/1
10	12	TAPROOT Poem (Velvet Hammer/Atlantic)	1767	-18	158069	21	66/0
11	13	COLDPLAY Clocks (Capitol)	1695	+34	233753	12	63/0
12	14	ALL-AMERICAN REJECTS Swing Swing (DreamWorks)	1660	+1	176330	9	68/0
21	15	GOOD CHARLOTTE The Anthem (Epic)	1525	+267	194856	5	68/2
23	16	EVANESCENCE Bring Me To Life (Wind-up)	1487	+318	143892	6	64/7
13	17	NIRVANA You Know You're Right (Geffen/Interscope)	1486	-171	217876	18	68/0
18	18	SOCIALBURN Down (Elektra/EEG)	1399	+91	112560	9	67/4
17	19	DONNAS Take It Off (Lookout/Atlantic)	1357	+46	166294	10	68/2
20	20	UNWRITTEN LAW Rest Of My Life (Lava)	1347	+67	118618	7	62/1
22	21	DISTURBED Remember (Reprise)	1284	+92	120428	6	62/1
24	22	TRAPT Headstrong (Warner Bros.)	1264	+160	95100	15	59/1
19	23	TRANSPLANTS Diamonds & Guns (Epitaph)	1243	-47	152053	11	56/0
27	24	GODSMACK Straight Out Of Line (Republic/Universal)	1225	+391	136296	2	67/6
16	25	SYSTEM OF A DOWN Inner Vision (American/Columbia)	1104	-294	121269	13	65/0
25	26	EXIES My Goddess (Virgin)	998	+16	83057	14	58/0
31	27	AFI Girl's Not Grey (DreamWorks)	959	+301	157791	3	60/9
41	28	CHEVELLE Send The Pain Below (Epic)	812	+344	101072	3	61/5
33	29	USED Buried Myself Alive (Reprise)	760	+155	118970	3	52/5
26	30	AUDIOSLAVE Cochise (Interscope/Epic)	691	-184	117604	18	48/0
39	31	FINCH What It Is To Burn (Drive-Thru/MCA)	687	+183	65825	4	51/4
29	32	MUDVAYNE Not Falling (Epic)	664	-16	48358	14	40/4
30	33	EVERCLEAR Volvo Driving Soccer Mom (Capitol)	662	-13	54558	5	38/0
28	34	JIMMY EAT WORLD A Praise Chorus (DreamWorks)	661	-96	76764	17	30/0
32	35	MAROON 5 Harder To Breathe (Octone)	647	+39	51298	6	35/0
36	36	AMERICAN HI-FI The Art Of Losing (Island/IDJMG)	582	+30	48159	4	45/1
35	37	FUEL Won't Back Down (Wind-up)	547	-31	37332	6	34/0
40	38	PACIFIER Bulletproof (Arista)	522	+19	52531	11	45/1
34	39	EMINEM Lose Yourself (Shady/Interscope)	499	-84	64690	18	43/0
44	40	BURNING BRIDES Arctic Snow (V2)	458	+88	46850	2	40/4
Debut	41	ATARIS In This Diary (Columbia)	377	+198	67805	1	40/12
42	42	BREAKING BENJAMIN Polyamorous (Hollywood)	357	-81	34803	15	23/0
45	43	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)	340	+44	31037	2	32/3
50	44	D4 Get Loose (Flying Nun/Hollywood)	314	+57	26649	2	32/2
37	45	TRUSTCOMPANY Running From Me (Geffen/Interscope)	310	-206	23861	13	26/0
47	46	N.E.R.D. Lapdance (Virgin)	279	+4	23792	2	28/1
38	47	PEARL JAM Save You (Epic)	278	-229	18751	7	27/0
Debut	48	HOT ACTION COP Fever For The Flava (Lava)	273	+87	17981	1	22/3
48	49	RA Do You Call My Name (Republic/Universal)	270	+1	21176	2	15/0
Debut	50	BECK Lost Cause (Geffen/Interscope)	267	+17	46512	1	18/3

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
STONE SOUR Inhale (Roadrunner/IDJMG)	16
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	14
ATARIS In This Diary (Columbia)	12
(HED) PLANET EARTH Blackout (Volcano/Live)	10
PEARL JAM Get Right (Epic)	10
AFI Girl's Not Grey (DreamWorks)	9
EVANESCENCE Bring Me To Life (Wind-up)	7
MUSIC Take The Long Road And Walk It (Capitol)	7
GODSMACK Straight Out Of Line (Republic/Universal)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK Straight Out Of Line (Republic/Universal)	+391
CHEVELLE Send The Pain Below (Epic)	+344
EVANESCENCE Bring Me To Life (Wind-up)	+318
AFI Girl's Not Grey (DreamWorks)	+301
GOOD CHARLOTTE The Anthem (Epic)	+267
AUDIOSLAVE Like A Stone (Interscope/Epic)	+237
ATARIS In This Diary (Columbia)	+198
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	+183
FINCH What It Is To Burn (Drive-Thru/MCA)	+183
TRAPT Headstrong (Warner Bros.)	+160

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Prayer (Reprise)	1100
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1060
SYSTEM OF A DOWN Aerials (American/Columbia)	1013
STONE SOUR Bother (Roadrunner/IDJMG)	961
HOOBASTANK Running Away (Island/IDJMG)	752
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	723
TRUSTCOMPANY Downfall (Geffen/Interscope)	680
JIMMY EAT WORLD Sweetness (DreamWorks)	650
LINKIN PARK In The End (Warner Bros.)	633
HOOBASTANK Crawling In The Dark (Island/IDJMG)	608
JIMMY EAT WORLD The Middle (DreamWorks)	585
INCUBUS I Wish You Were Here (Immortal/Epic)	580
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	556
STAIN'D For You (Flip/Elektra/EEG)	539
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	513
INCUBUS Warning (Immortal/Epic)	451

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. 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
Russ Schenck
PD, WBUZ/Nashville



I just got back from Miami, I'm hung over, and here's the music that doesn't make me throw up. **Coldplay's** "Clocks" is perfect for relaxing after anything. It's in heavy, and I still can't play it enough. • **Loudermilk's** "Rock & Roll and the Teenage Desperation" is amazing me and my listeners alike. **Johnny Cash's** "Hurt" (see the high-quality Max Tolkoff story in this edition — how's that for cross-promotion?) and **Evanescence's** "Bring Me to Life" have generated phones, e-mail, comments from people on the street, notes left on studio doors — I can't even order a drink without the bartender saying, "There's this song...." I'm also enjoying **The Music's** "Take the Long....," but I really love the B-side on the 45; just the name makes me snicker like a schoolboy. • **Foo Fighters'** "Times Like These" — I mean, come on, when you're living in times like these, what better song than this? There you have it: the music I'll take with me to detox.

The top 10 is up for grabs, folks.

Only three bullets this week: **3 Doors Down**, **Red Hot Chili Peppers** and **Audioslave**, who took a nice jump 15-10. Into the teens we go to find **Good Charlotte**, skipping 21-15 with a huge jump in spins: +267 ... Right behind them at No. 16 are **Evanescence**, who also get a huge jump in spins: +318.

Does this mean the format is ready to embrace the fairer sex again? ... **All-American Rejects** hang tough at No. 14, while **Socialburn** refuse to give up the No. 18 slot ... **Godsmack** waste no time moving up to No. 24 in just two weeks ... Have you heard the **Hot Action Cop** song yet? "Fever for the Flava" charts at No. 48 this week ... Other newcomers include **Ra** and **Beck** — nice to see that our little world is not turning its back on a heritage artist just because he put out a "quiet" record ... In the Most Added pile this week we have **Stone Sour**, followed by **Johnny Cash** (surprise!), **Ataris**, (**Hed**) **Planet Earth**, **Pearl Jam** and **AFI** (still going strong at No. 27 and rising). And did you notice how many adds **The Music** coughed up? ... Put these on the top of your pile: **Sum 41**, **The Walkmen**, **The D4**, **Ben Kweller**, **Blindside**, **Interpol**, **Stage**, **Taking Back Sunday**, **The Soundtrack Of Our Lives**, **The Streets**, more **Chevelle** and more **Transplants**.

— Max Tolkoff, Alternative Editor



COMING RIGHT UP

ARTIST: **AFI**

LABEL: **DreamWorks**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



DUI, STD, *FHM* — there are all sorts of messy three-letter acronyms kids can get involved in. While sex, drugs and Jessica Simpson pictorials are enough to make a parent's hair turn a whiter shade of gray, don't worry if the young ones are showing signs of **AFI**. With a name short for A Fire Inside (OK, that does sound somewhat venereal), **AFI** are a Bay Area four-piece whose brand of pop-influenced power punk has inspired an obsessive legion of fans — so much so that a whole section of their website is dedicated to tattoos in **AFI's** honor. OK, you can worry a little bit about that.

This **AFI** outbreak ain't nothin' new. It may seem like it, what with the current single, "Girl's Not Grey," all over Alternative radio and request lines, not to mention the nod in *Rolling Stone's* "The Next Wave" feature, but these boys — with various lineups — have been belting out the beats for more than 12 years.

Originally, the group had a more novelty lean, joke-rocking their way through numbers like "I Wanna Get a Mohawk (But My Mom Won't Let Me Get One)." Over a series of singles, EPs

and full-lengths, most recently through Nitro Records, **AFI** continuously developed their sound to the well-oiled machine it is today. At the prompting of Nitro Records owner and Offspring frontman Dexter Holland, the guys sought to spread their wings further via a major label. After lots of courting, **AFI** signed with DreamWorks, home to Jimmy Eat World and All-American Rejects.

Consisting of frontman Davey Havok, guitarist Jade Puget, drummer Adam Carson and bassist Hunter Burgan, **AFI** are taking it to the oft-referenced "next level" with their DreamWorks debut, *Sing the Sorrow*. While the "goth punk" tag often gets attached to **AFI's** name thanks to Havok's penchant for mascara and foundation, *Sing the Sorrow* is far too energetic and anthemic to be found moping around in Hot Topic. Produced by Garbage-man Butch Vig (Smashing Pumpkins, Nirvana) and Jerry Finn (Rancid, Green Day), the album has a slick sheen to match Havok's black fingernails, without sounding wimpy. Not only could they be your next favorite band, they could also be your next tattoo.

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Prepared by Steve Blatter

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**America's Best Testing Alternative Songs 12+
For The Week Ending 2/14/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CHEVELLE The Red (Epic)	4.07	4.13	91%	31%	3.98	92%	34%
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	4.06	3.92	63%	7%	3.89	63%	9%
TAPROOT Poem (Velvet Hammer/Atlantic)	4.03	4.11	81%	18%	3.98	85%	19%
FOO FIGHTERS All My Life (Roswell/RCA)	4.00	4.03	94%	35%	4.03	96%	35%
SUM 41 Still Waiting (Island/IDJMG)	3.98	4.00	93%	27%	3.96	94%	29%
UNWRITTEN LAW Rest Of My Life (Lava)	3.98	3.98	66%	8%	3.90	65%	8%
SEETHER Fine Again (Wind-up)	3.97	4.10	87%	25%	3.98	91%	26%
JIMMY EAT WORLD A Praise Chorus (DreamWorks)	3.97	4.00	84%	21%	3.90	83%	23%
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.94	3.96	94%	28%	3.87	96%	33%
EVANESCENCE Bring Me To Life (Wind-up)	3.93	3.99	37%	4%	3.96	38%	5%
QUEENS OF THE STONE AGE No One Knows (Interscope)	3.92	3.93	90%	29%	3.90	92%	31%
GOOD CHARLOTTE The Anthem (Epic)	3.91	3.96	82%	16%	3.77	79%	17%
FOO FIGHTERS Times Like These (Roswell/RCA)	3.90	3.97	67%	8%	3.88	66%	8%
TRAPT Headstrong (Warner Bros.)	3.90	3.98	56%	6%	3.80	57%	7%
DISTURBED Prayer (Reprise)	3.86	3.96	86%	29%	3.88	89%	30%
EXIES My Goddess (Virgin)	3.85	3.82	60%	7%	3.82	61%	7%
SALIVA Always (Island/IDJMG)	3.84	3.96	90%	32%	3.81	92%	33%
SOCIALBURN Down (Elektra/EEG)	3.83	4.01	57%	7%	3.74	60%	8%
NIRVANA You Know You're Right (Geffen/Interscope)	3.82	3.79	90%	38%	3.80	93%	40%
DISTURBED Remember (Reprise)	3.82	3.94	71%	10%	3.76	74%	12%
TRANSPLANTS Diamonds And Guns (Epitaph)	3.69	3.64	60%	11%	3.66	61%	12%
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	3.67	3.70	86%	24%	3.58	86%	28%
AUDIOSLAVE Like A Stone (Epic/Interscope)	3.66	3.70	57%	9%	3.65	58%	10%
ZWAN Honestly (Reprise)	3.61	3.58	74%	17%	3.58	76%	18%
THE DONNAS Take It Off (Atlantic)	3.59	3.61	84%	23%	3.61	83%	24%
COLOPLAY Clocks (Capitol)	3.59	3.52	81%	25%	3.67	82%	26%
GODSMACK Straight Out Of Line (Universal)	3.57		47%	8%	3.63	47%	7%
SYSTEM OF A DOWN Inner Vision (American/Columbia)	3.55	3.70	83%	26%	3.51	85%	28%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.53	3.60	99%	60%	3.50	99%	62%
AUDIOSLAVE Cochise (Interscope/Epic)	3.50	3.59	81%	32%	3.52	85%	35%

Total sample size is 561 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. DATSUNS (V2) "In Love"
2. ATARIS (Columbia) "In This Diary"
3. TED LEO & THE PHARMACISTS (Lookout) "Where Have All The Rude Boys Gone?"
4. FLASHLIGHT BROWN (Hollywood) "Ready To Roll"
5. AFI (DreamWorks) "Girl's Not Grey"
6. JELLY PLANET (Pirate/Sony Germany) "Anyway"
7. RAINER MARIA (Polyvinyl) "Ears Ring"
8. JESSE MALIN (Artemis) "Queen Of The Underworld"
9. HOT ROD CIRCUIT (Vagrant) "The Pharmacist"
10. NICK CAVE & THE BAD SEEDS (Mute) "Bring It On"
11. OPEN HAND (Trustkill) "Life As Is"
12. LOUDERMILK (DreamWorks) "Rock 'N' Roll & The Teenage Desperation"
13. DAREDEVIL (Wind-up) "Bring Me To Life"
14. STREETS (Vice/Atlantic) "The Irony Of It All"
15. AIMEE MANN (Superego/Red Ink) "Pavlov's Bell"
16. (HED) P.E. (Volcano/Jive) "Blackout"
17. SWITCHFOOT (Columbia) "Meant To Live"
18. REGGIE & FULL EFFECT (Vagrant) "Congratulations Smack & Katy"
19. BEAUTIFUL MISTAKE (Militia Group) "On Building"
20. MASSIVE ATTACK (Virgin) "Special Cases"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Kings Of Leon
TITLE: *Holy Roller Novocaine*
LABEL: RCA



With garage rock revving it up at Alternative radio, Tennessee's Kings Of Leon pack the retro sound into their vintage Chevy pickup and head south, blasting the Stones and the Allmans all the way. Raised by their Pentecostal minister father, Leon, the brothers Followill and first cousin Matthew roll out Southern boogie-meets-'60s garage with their RCA debut EP, *Holy Roller Novocaine*. Ranging in age from 16 to 22, the Kings display musical and lyrical wisdom beyond their years on tracks like "Wasted Time" and the back-porch blues of "Wicker Chair." And if these songs sound like the ideal soundtrack for road-tripping, consider the fact that the brothers grew up traveling around with their evangelizing dad. Perfect for indie hipsters and truck drivers alike.

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY *
OM/PO/AFD/MD: Lisa Biello
PEARL JAM "Right"

KTEG/Albuquerque, NM *
PD: Ellen Flaherty
MD: Adam 12
2 AFI "Grey"
STONE SOUR "Inhale"

KTZO/Albuquerque, NM *
PD: Scott Souhrada
MD: Don Kelley
2 SOCIALBURN "Down"
1 ATARIS "Diary"
1 STONE SOUR "Inhale"
MUSIC "Road"

WNNX/Atlanta, GA *
PD: Leslie Fram
APD: Chris Williams
MD: Jay Warren
1 EVANESCENCE "Life"

WJSE/Atlantic City, NJ *
OM: Lou Romanini
PD: Al Parinello
MD: Jason Ulanet
1 (HED) PLANET EARTH "Blackout"
GLASSJAW "Ape"
HOT ROD CIRCUIT "Pharmacist"
INTERPOL "PDA"
PEARL JAM "Right"
STONE SOUR "Inhale"

KROX/Austin, TX *
PD: Melody Lee
MD: Toby Ryan
1 JOHNNY CASH "Hurt"
ATARIS "Diary"

KNXX/Baton Rouge, LA *
PD/MD: Randy Chase
APD: Bill Jackson
(HED) PLANET EARTH "Blackout"
BLINDSIDE "Sleepwalk"
BURNING BRIDES "Snow"
MUSIC "Road"
STONE SOUR "Inhale"

WRAX/Birmingham, AL *
PD: Susan Groves
APD: Hurricane Shane
MD: Mark Lindsey
(HED) PLANET EARTH "Blackout"
PEARL JAM "Right"

KQXR/Boise, ID *
PD: Jacent Jackson
APD/MD: Kallao
AMERICAN HI-FI "Losing"
D4 "Get"
FINCH "Burn"
HOT ACTION COP "Fever"

WBCN/Boston, MA *
OM: Tony Berardino
VP/Programming: Dedipus
APD/MD: Steven Strick
2 PEARL JAM "Thumbing"
ATARIS "Diary"

WFNX/Boston, MA *
PD: Cruze
APD/MD: Kevin Mays
10 STREETS "Forward"

WEDG/Buttalo, NY *
PD: Lenny Diana
MD: Ryan Patrick
5 HOT ACTION COP "Fever"
3 ATARIS "Diary"
3 USED "Myself"
2 AFI "Grey"
1 EVANESCENCE "Life"
1 JOHNNY CASH "Hurt"

WAVF/Charleston, SC *
PD: Greg Patrick
APD/MD: Danny Villalobos
BEN HARPER "Hands"
JOHNNY CASH "Hurt"

WEND/Charlotte, NC *
PD: Jack Daniel
APD/MD: Kristen Honeycutt
No Adds

WKQX/Chicago, IL *
PD: Tim Richards
APD/MD: Mary Shuminas
AMD: Nicole Chuminatto
2 GODSMACK "Straight"
SOCIALBURN "Down"

WZZN/Chicago, IL *
PD: Bill Gamble
APD: Steve Levy
MD: James VanOsdol
No Adds

WAQZ/Cincinnati, OH *
PD: John Michael
APD/MD: Shaggy
1 TAKING BACK SUNDAY "Cute"
EVANESCENCE "Life"
PEARL JAM "Right"

WXTM/Cleveland, OH *
PD: Kim Monroe
APD: Dom Nardella
MD: Pete Schiecke
PEARL JAM "Right"
STONE SOUR "Inhale"

WARQ/Columbia, SC *
OM/PO: Gina Juliano
MD: Dave Farra
No Adds

WWCO/Columbus, OH *
PD: Andy Davis
MD: Jack DeVoss
BURNING BRIDES "Snow"
CHEVELLE "Pain"
D4 "Get"
PEARL JAM "Right"

KDGE/Dallas-Ft. Worth, TX *
PD: Duane Doherty
APD/MD: Alan Ayo
2 JOHNNY CASH "Hurt"
AFI "Grey"

WXEG/Dayton, OH *
PD: Steve Kramer
MD: Boomer
No Adds

KTCL/Denver-Boulder, CO *
PD: Mike D' Connor
MD: Sabrina Saunders
AUDIOSLAVE "Stone"

CIMX/Detroit, MI *
PD: Murray Brookshaw
APD: Vince Cannova
MD: Matt Franklin
No Adds

KNRQ/Eugene-Springfield, OR
PD: Chris Crowley
APD/MD: Stu Allen
MUDVAYNE "Falling"
PEARL JAM "Right"
STONE SOUR "Inhale"

KXNA/Fayetteville, AR
PD: Dave Jackson
CHEVELLE "Pain"
TRAPT "Headstrong"

WJBX/Ft. Myers, FL *
PD: John Rozz
APD: Fitz Madrid
MD: Jeff Zito
STONE SOUR "Inhale"
THEORY OF A DEADMAN "Make"

KFRF/Fresno, CA *
PD: Chris Squires
MD: Reverend
No Adds

WGRD/Grand Rapids, MI *
PD: Bobby Duncan
MD: Michael Grey
1 ATARIS "Diary"
EVANESCENCE "Life"
FINCH "Burn"

WXNR/Greenville, NC *
PD: Jeff Sanders
APD: Tumer Watson
REVIS "Rain"

WEEO/Hagerstown, MO
PD: Brad Hunter
APD: Dave Roberts
3 PEARL JAM "Right"
1 ATARIS "Diary"
1 HOT ROD CIRCUIT "Pharmacist"

WMRQ/Hartford, CT *
PD: Todd Thomas
MD: Chaz Kelly
1 ATARIS "Diary"
DONNAS "Off"

KUCD/Honolulu, HI *
PD: Jamie Hyatt
MD: Ryan Sean
31 PEPPER "Give"
ATARIS "Diary"

KTBX/Houston-Galveston, TX *
PD: Vince Richards
APD: Eric Schmidt
4 REVIS "Rain"
3 HOT ACTION COP "Fever"
BECK "Lost"
BURNING BRIDES "Snow"
USED "Myself"

WRZX/Indianapolis, IN *
PD: Scott Jameson
MD: Michael Young
No Adds

WPLA/Jacksonville, FL *
PD: Bo Matthews
APD/MD: Chad Chumley
13 UNWRITTEN LAW "Life"
13 RED HOT CHILI... "Stop"
11 GODSMACK "Straight"
EVANESCENCE "Life"
FOO FIGHTERS "Times"
GOOD CHARLOTTE "Anthem"

WRZK/Johnson City, TN *
VP/Prog. Ops.: Mark E. McKinn
PD: John Rozz
BEN KWELLER "Commerce"
STONE SOUR "Inhale"
USED "Myself"
AFI "Grey"

KRBZ/Kansas City, KS *
OM/PO: Mike Kaplan
APD: Andy West
MD: Todd Violette
15 HOT ROD CIRCUIT "Pharmacist"
11 JOHNNY CASH "Hurt"
7 (HED) PLANET EARTH "Blackout"
4 ATARIS "Diary"

WNFZ/Knoxville, TN *
PD: Dan Bozyk
APD/MD: Anthony Proffitt
AMD: Opie Hines
7 JOHNNY CASH "Hurt"
1 STONE SOUR "Inhale"
CINDER "Soul"
N.E.R.D. "Lapdance"

KFTE/Lafayette, LA *
PD: Scott Perrin
MD: Chris Olivier
1 STONE SOUR "Inhale"
THEORY OF A DEADMAN "Make"

WWDX/Lansing, MI *
PD: John Boyle
MD: Kelly Bradley
3 GLASSJAW "Ape"

KXTE/Las Vegas, NV *
PD: Dave Wellington
APD/MD: Chris Ripley
2 (HED) PLANET EARTH "Blackout"
1 CHEVELLE "Pain"
PEARL JAM "Right"

KLEC/Little Rock, AR *
OM: Peter Gunn
PD: Marty Oehlhof
APD: Jay Hamilton
MD: Gregory Paul
(HED) PLANET EARTH "Blackout"
JOHNNY CASH "Hurt"
MUSIC "Road"
STONE SOUR "Inhale"

KROQ/Los Angeles, CA *
VP/Prog.: Kevin Weatherly
APD: Gene Sandbloom
MD: Lisa Worden
4 SEETHER "Under"
EVANESCENCE "Life"
FINCH "Burn"
HOT HOT HEAT "Bandages"
PEARL JAM "Thumbing"
SPECIAL GOODNESS "Life"

WLRS/Louisville, KY *
Dir/Prog.: J.D. Kunes
PD: Lance
MD: Annrae Fitzgerald
1 DONNAS "On"
(HED) PLANET EARTH "Blackout"

WMFS/Memphis, TN *
PD: Rob Cressman
MD: Mike Killabrew
SALIVA "Rest"

WZTA/Miami, FL *
PD: Troy Hanson
APD/MD: Ryan Castle
No Adds

WLUM/Milwaukee, WI *
PD: Tommy Wilde
MD: Kenny Neumann
2 JOHNNY CASH "Hurt"
1 MUSIC "Road"
BECK "Lost"
BEN KWELLER "Commerce"

WHTG/Monmouth-Ocean, NJ *
PD: Brian Smith
MD: Brian Zanyor
2 CHEVELLE "Pain"
SOCIALBURN "Down"

KMBY/Monterey-Salinas, CA *
PD: Kenny Allen
APD/MD: Opie Taylor
1 JOHNNY CASH "Hurt"
GODSMACK "Straight"

WBUZ/Nashville, TN *
OM: Jim Patrick
PD/MD: Russ Schenck
BEN KWELLER "Commerce"
BLINDSIDE "Sleepwalk"
CHEVELLE "Pain"
GODSMACK "Straight"
MUSIC "Road"

WRRV/Newburgh, NY
PD/MD: Andrew Boris
FINCH "Burn"
PEARL JAM "Right"

KKND/New Orleans, LA *
OM/PO: Rob Summers
APD/MD: Sig
1 STONE SOUR "Inhale"
USED "Myself"

WXRK/New York, NY *
PD: Steve Kingston
MD: Mike Peer
FINCH "Burn"
NIRVANA "Pennyroyal"
PEARL JAM "Thumbing"

WROX/Norfolk, VA *
PD: Michele Diamond
MD: Mike Powers
(HED) PLANET EARTH "Blackout"
MUSIC "Road"
TREBLE CHARGER "Hundred"

KQRX/Odessa-Midland, TX
PD: Michael Todd Mobley
34 GOOD CHARLOTTE "Anthem"
24 MATCHBOX TWENTY "Unwell"
7 GLASSJAW "Ape"
7 STONE SOUR "Inhale"

WJRR/Orlando, FL *
PD: Pat Lynch
MD: Dickerman
3 USED "Myself"
2 AFI "Grey"
STONE SOUR "Inhale"

WOCL/Orlando, FL *
PD: Alan Amith
APD/MD: Bobby Smith
PEARL JAM "Right"
TRAPT "Headstrong"
DISTURBED "Remember"

WPLY/Philadelphia, PA *
PD: Jim McGuinn
MD: Dan Fein
No Adds

KEDJ/Phoenix, AZ *
PD: Nancy Stevens
APD: Dead Air Dave
MD: Robin Nash
1 GODSMACK "Straight"
CHEVELLE "Pain"
GLASSJAW "Ape"
MUDVAYNE "Falling"

KZON/Phoenix, AZ *
OM/PO: Tim Maramion
APD/MD: Kevin Mannion
ATARIS "Diary"

WXDX/Pittsburgh, PA *
PD: John Moschitta
MD: Winnie
1 AFI "Grey"

WCYY/Portland, ME
PD: Herb Ivy
MD: Brian James
18 JEREMIAH FREED "Blinded"
ATARIS "Diary"

KNRK/Portland, OR *
PD: Mark Hamilton
APD/MD: Jayn
12 JOHNNY CASH "Hurt"

WBRU/Providence, RI *
PD: Tim Schiavelli
MD: Alicia Mullin
No Adds

KRZO/Reno, NV *
OM: Rob Blaze Brooks
APD: Jeremy Smith
MD: Matt Diabolo
BLINDSIDE "Sleepwalk"
MUDVAYNE "Falling"
SUM 41 "Song"

WDYL/Richmond, VA *
PD: Mike Murphy
MD: Keith Dakin
BLINDSIDE "Sleepwalk"
BURNING BRIDES "Snow"
MUDVAYNE "Falling"
SUM 41 "Song"

KCXX/Riverside, CA *
OM/PO: Kelli Cluque
APD/MD: Daryl James
AUDIOSLAVE "Stone"

WZZR/Roanoke-Lynchburg, VA *
GM/PO: Bob Travis
MD: Greg Travis
12 GODSMACK "Straight"
12 UNSTABLE "Lolol"
STONE SOUR "Inhale"

WZNE/Rochester, NY *
OM/PO: Mike Danger
MD: Violet
ATARIS "Diary"
BECK "Lost"
PEARL JAM "Thumbing"

KWOD/Sacramento, CA *
PD: Ron Bunce
APD: Boomer
3 STREETS "Forward"
HOT ROD CIRCUIT "Pharmacist"
JOHNNY CASH "Hurt"
REVIS "Rain"
GLASSJAW "Ape"

KPNT/St. Louis, MO *
PD: Tommy Mattem
MD: Jeff Frisse
APD: Jeff "Woody" Fife
22 BREAKING BENJAMIN "Skn"
(HED) PLANET EARTH "Blackout"
JOHNNY CASH "Hurt"

KXKR/Salt Lake City, UT *
PD/VP/Ops. & Prog.: Mike Surm
APD/MD: Artie Fufkin
AMD: Corey O'Brien
12 EVANESCENCE "Life"

XTRA/San Diego, CA *
PD: Bryan Schock
MD: Chris Muckley
4 GOOD CHARLOTTE "Anthem"
SLIGHTLY STOOPID "Honey"

KITS/San Francisco, CA *
PD: Sean Demery
MD: Aaron Azelsen
10 TRANSPLANTS "Oakland"
4 STREETS "Forward"
1 MUSIC "Road"
JOHNNY CASH "Hurt"

KNDD/Seattle-Tacoma, WA *
PD: Phil Manning
APD: Jim Keller
MD: Seth Rester
SOCIALBURN "Down"

KSYR/Shreveport, LA *
Acting PD: Rod The Human Trip
1 STONE SOUR "Inhale"
BEN KWELLER "Commerce"
LEISUREWORLD "Dead"

WKRL/Syracuse, NY *
OM/PO: Mimi Griswold
APD/MD: Abbie Weber
3 REVIS "Rain"
1 STONE SOUR "Inhale"
HOT ROD CIRCUIT "Pharmacist"
PEARL JAM "Right"

WXSR/Tallahassee, FL
PD: Steve King
MD: Meathhead
AFI "Grey"
STONE SOUR "Inhale"

WSUN/Tampa, FL *
OM: Chuck Beck
PD: Shark
APD: Pat Largo
No Adds

KFMA/Tucson, AZ *
PD: Libby Carstensen
MD: Matt Spry
8 ATARIS "Diary"
BLINDSIDE "Sleepwalk"

KMYZ/Tulsa, OK *
PD: Lynn Barstow
MD: Corbin Pierce
3 AFI "Grey"
3 JOHNNY CASH "Hurt"
HOT ROD CIRCUIT "Pharmacist"
REVIS "Rain"

WHFS/Washington, DC *
PD: Robert Benjamin
APD: Bob Waugh
MD: Pat Ferise
(HED) PLANET EARTH "Blackout"
ATARIS "Diary"
INTERPOL "PDA"
PEARL JAM "Thumbing"
WALKMEN "Had"
MUDVAYNE "Falling"

WWDC/Washington, DC *
PD: Buddy Rizer
MD: LeeAnn Curtis
1 AFI "Grey"
1 STAGE "Something"
AUDIOSLAVE "Stone"
THEORY OF A DEADMAN "Make"

WPBZ/West Palm Beach, FL *
OM/PO: John O'Connell
MD: Eric Kristensen
1 STONE SOUR "Inhale"
PEARL JAM "Right"

WSFM/Wilmington, NC
PD: Knothead
9 CHEVELLE "Pain"
3 ATARIS "Diary"
2 JOHNNY CASH "Hurt"
2 STONE SOUR "Inhale"

* Monitored Reporters
87 Total Reporters

78 Total Monitored

9 Total Indicator
8 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
KJEE/Santa Barbara, CA



New & Active

SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)
Total Plays: 265, Total Stations: 25, Adds: 0

TREBLE CHARGER Hundred Million (Virgin)
Total Plays: 265, Total Stations: 22, Adds: 1

(HED) PLANET EARTH Blackout (Volcano/Jive)
Total Plays: 204, Total Stations: 32, Adds: 10

SYSTEM OF A DOWN I-E-A-I-A-I-O (American/Columbia)
Total Plays: 202, Total Stations: 9, Adds: 0

CINDER Soul Creation (Geffen/Interscope)
Total Plays: 179, Total Stations: 14, Adds: 1

STAGE I Will Be Something (Maverick/WB)
Total Plays: 176, Total Stations: 17, Adds: 1

JOHNNY CASH Hurt (American/Lost Highway/IDJMG)
Total Plays: 172, Total Stations: 20, Adds: 14

BLINDSIDE Sleepwalking (Elektra/EEG)
Total Plays: 160, Total Stations: 18, Adds: 5

PROJECT 86 Hollow Again (Atlantic)
Total Plays: 151, Total Stations: 12, Adds: 0

INTERPOL PDA (Matador)
Total Plays: 128, Total Stations: 11, Adds: 2

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white).
Please include the names and titles of all pictured and send them to:
R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
Email: mdavis@radioandrecords.com

Indicator

Most Added*

STONE SOUR Inhale (Roadrunner/IDJMG)

ATARIS In This Diary (Columbia)

PEARL JAM Get Right (Epic)

CHEVELLE Send The Pain Below (Epic)

AFI Girl's Not Grey (DreamWorks)

GOOD CHARLOTTE The Anthem (Epic)

TRAPT Headstrong (Warner Bros.)

FINCH What It Is To Burn (Drive-Thru/MCA)

GLASSJAW Ape Dos Mil (Warner Bros.)

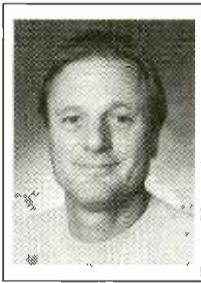
HOT ROD CIRCUIT The Pharmacist (Vagrant)

MUDVAYNE Not Falling (Epic)

JOHNNY CASH Hurt (American/Lost Highway/IDJMG)

JEREMIAH FREED Blinded (Independent)

MATCHBOX TWENTY Unwell (Melisma/Atlantic)



Voicetracking Is Not The Problem

Thoughts on the recent Paragon Media Strategies study

By Tom Davis

In December of 2002 Paragon Media Strategies published an intriguing study on the negative perception of voicetracking. Not surprisingly, Paragon's research uncovered many listeners who, if they knew a DJ was voicetracking, found the station less appealing.

This makes sense. I remember going to the GE Pavilion at the New York World's Fair in the early '60s to see an animatronic Abe Lincoln wax poetic about his presidency — sort of strange for a company whose slogan is "We bring good things to life." Abe was not brought to life.

Unfortunately, Paragon's discovery that voicetracking is perceived negatively is the good news. Here's the bad news: In the

same study, we find that the majority of listeners don't really care about the DJ at all. Fifty-four percent don't really listen to the DJ, and another 24% tune out the radio when the jock opens the mike.

Let's put this in perspective: As a DJ, you have a greater likelihood of being selected in the Idaho lottery to receive a moose-hunting license than to have someone actually listen to your break. Imagine if Lowry Mays gets hold of this data — you'll be seeing a 78% pay cut!

Paragon's findings prompted me to conduct some additional research to find out exactly why the "live" elements of our medium are now in the same category as the tones emitted by a fax machine.



Tom Davis

Research Methods

First, I monitored dozens of breaks from the various radio stations in our fair market of Springfield, MA. I excluded my own station, WRNX, either to keep from bragging about our superiority or to avoid being embarrassed by our contribution to the study's conclusions (you choose).

Second, I distilled these breaks into five categories of content. Many breaks fell into more than one category.

Third, I provided those topics to the Listener Advisory Board, our online loyal listeners who regularly participate in music surveys, and asked them to rate the topics on a scale in order of the importance of each topic to their listening pleasure. Finally, I

compared the LAB's opinions to the actual radio breaks.

In the "Listener Advisory Board Results" box on this page are the results, tabulated from 609 respondents

Even a statistical idiot like me can see that we have a problem here. The reason that 78% of listeners don't place any importance on what a DJ has to say is simple: Seventy-six percent of what the DJ says has no importance to the listener. Our on-air content is the equivalent of opening a McDonald's and then not selling hamburgers.

Voicetracking is not the problem. It's a symptom, not the disease. And these statistics only reinforce a consolidated broadcaster's decision to use fewer voices in more markets with the aid of computers and satellites.

When WMRQ in nearby Hartford came on the air as an Alternative station a number of years ago, it ran jockless for the first several months and got very good ratings. Even more interesting was to hear many of the station's loyal lament WMRQ's decision to finally add DJs, as the listeners really liked the sound of the station without jocks. I was heartbroken to hear these comments, but I also knew who was responsible, and it wasn't the listeners.

Take This Test

Below are some breaks by DJs from various stations in several different markets on the East Coast. Cover the answers in the last paragraph, and then tell me which are live and which are voicetracked.

Break No. 1: [Frequency, call letters] bringing you the best of today's new music and all the hits from the past. We've got more music on the way; plus, don't forget about your chance to win \$1,000 in our Thousand-Dollar Workday promotion, coming up in the next hour, only on today's best new music, [frequency, call letters].

Break No. 2: [City] Classic Rock, Rock [frequency], charging up for a monster-truck weekend with you in the driver's seat. The trucks are big, and the girls' [censored] are even bigger. I'm ready to compete on the guys' side, if you know what I'm saying [huge laugh]. Comin' up, another rock block, and we'll get the Led out on [city] Classic Rock, Rock [frequency].

Break No. 3: [Slogan, frequency, call letters] Jack Johnson's "Bubble

Toes," Dave Matthews' "Satellite" and new music from Norah Jones, "Come Away With Me," on [call letters]. [DJ's name] will be talking with Melissa Etheridge this afternoon around 4:00. She was asking \$3.5 million for her house, and [DJ's name] is going to find out if she got it. He might even talk a little music with her too. That, the latest on the potential of this upcoming snowstorm and new U2 on the way on [frequency, call letters].

Break No. 4: Continuous country favorites, [nickname, frequency], from your station that loves this country. Can't wait to see *Joe Millionaire* tonight. I would love to be that dumb if I could be that rich [giggles]! Now, do you think he's acting, or is he really that stupid? I mean, come on, the guy's got all that money! Well, he doesn't, but now they say he might. Ohhhh, I'm confused [laughs]. Maybe I am as dumb as he is [laughs more]. Your favorite country music on the station that loves this country, continuous country favorites [nickname, frequency].

Break No. 5: [DJ's name] with you on a Tuesday afternoon with the best songs on the radio, [frequency, call letters]. In the next hour we'll continue with the [call letters] Star Search. You can e-mail me here at [address] to enter the contest. If you're cute, you can call me at home, too [hearty laugh], and you might be the next rising star on the radio. I'm going to keep you company, so cheer up and enjoy the music, on the best music on the radio with me, [DJ's name], and [frequency, call letters].

Break No. 6: [DJ's name] with you on [frequency, nickname]. Some very cool Waterboys in there — I love those guys. How you doing? Patty Larkin — I love Patty — is dropping by the station tomorrow to rap about her new album. Is that cool? I love it when she and I get together. There's just this energy in the room. Good stuff. [DJ's name] with you. How's it going today? [Frequency, nickname.]

All but break No. 3 above were live. But you probably guessed that. However, these examples certainly reinforce the argument that being live is not the issue, it's what you say. And too many jocks on too many stations have nothing to say. Unless, of course, you enjoyed the breaks you read above. In which case, never mind.

The Opportunity

At WRNX, we have a rule that every break must have a V.U.E. I'm the acronym guy, guilty of coining S.P.E.R.M. (Self-Proclaimed Experts on Radio and Music). V.U.E. simply means that every DJ break must guarantee Value, Usefulness or Entertainment. Even more important, it must be relevant to our listeners, the M.A.E.F.O.s (Middle-income-plus, Active adults, Educated, Family-oriented and Open to new experiences).

Preparation is also essential. We actually discovered that preparation leads to even better spontaneity. After all, do you think Kobe Bryant could come up with all those fancy moves if he didn't first practice the fundamentals?

If you had to determine whether a station was voicetracked purely by the vacuous content of the DJ break, you would determine that most stations are voicetracked most of the time, when many of them are actually live.

Finally, consider the following: *Car Talk*, NPR's single most successful radio program? It's voicetracked. They call you back and tape your question and put the show together entirely in advance of its airing.

Bloomberg Radio, the mammoth business network that started as an AM news station in New York? It's voicetracked. Every story and every feature is recorded and rerecorded in advance of airing.

The time, temp and station-slogan jock at Lite 108.3? He's live but might as well be dead, and he's part of the problem.

There are 10,000 radio stations in this country serving 281 million people. If you divided up the population equally, every jock's audience would be 28,100 people — but some get a lot more and some get a lot less. Either way, think about the unique opportunity to speak to a crowd large enough to fill Boston's Fenway Park.

Now imagine 78% of them either ignoring you or booing you because your words are not meaningful to them. Do you want to do your last break over?

Tom Davis is owner/GM of Triple A WRNX. If you'd like to talk to him further about this subject, he can be reached at 413-536-1105 or spot@wrnx.com.



IT'S ROB THOMAS SANDWICH! Matchbox Twenty vocalist Rob Thomas recently stopped by WXRV (The River)/ Boston to say hello and sing a few tunes live on the air. Pictured here are (l-r) WXRV PD Joanne Doody, Thomas and WXRV MD Dana Marshall.

Listener Advisory Board Results

On-Air Topic	% Of Importance To The Listener	% Of DJ Breaks Dedicated To Topic
DJs talking about themselves and laughing at own jokes	11%	78%
DJs talking like Ted Baxter on <i>The Mary Tyler Moore Show</i>	6%	96%
DJs talking about fluff topics like Hollywood stars and reality TV	23%	67%
DJs identifying the songs they play and providing music information	93%	0%
DJs providing info that is relevant to the listener	88%	4%



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY Clocks (Capitol)	618	+3	41623	11	25/0
2	2	TORI AMOS A Sorta Fairytale (Epic)	518	-5	29524	21	22/0
4	3	DAVE MATTHEWS BAND Grey Street (RCA)	490	+76	25058	7	16/1
3	4	BECK Lost Cause (Geffen/Interscope)	431	+1	22930	11	24/0
5	5	WALLFLOWERS How Good It Can Get (Interscope)	422	+10	27279	6	25/2
6	6	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	403	+13	27982	5	21/3
8	7	PAUL SIMON Father And Daughter (Nick/Jive)	382	+29	32608	8	18/1
7	8	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	379	+15	29107	12	20/0
11	9	RHETT MILLER Come Around (Elektra/EEG)	348	+55	21127	7	19/0
13	10	DAVID GRAY Be Mine (ATO/RCA)	306	+42	18820	3	23/0
18	11	JOHN MAYER Why Georgia (Aware/Columbia)	289	+64	21000	2	23/1
10	12	BRAD Shinin' (Redline)	274	-20	14670	12	22/0
9	13	MATCHBOX TWENTY Disease (Atlantic)	266	-70	14784	17	18/0
12	14	TRACY CHAPMAN You're The One (Elektra/EEG)	262	-4	18169	20	16/0
15	15	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	259	+9	15946	5	18/0
22	16	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	256	+76	15830	2	21/1
19	17	SHERYL CROW C'mon, C'mon (A&M/Interscope)	243	+24	18616	6	18/0
16	18	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)	235	-4	13926	18	11/0
20	19	NORAH JONES Come Away With Me (Blue Note/Virgin)	227	+35	17710	14	19/2
17	20	STONE SOUR Bother (Roadrunner/IDJMG)	199	-27	7163	8	9/0
21	21	PRETENDERS Complex Person (Artemis)	192	+3	11139	13	16/0
23	22	MAROON 5 Harder To Breathe (Octone)	179	+1	6057	6	11/1
24	23	DAVE MATTHEWS BAND Grace Is Gone (RCA)	154	-14	11495	18	12/0
25	24	ZWAN Honestly (Reprise)	153	-4	4356	4	9/0
29	25	BIG HEAD TODD & THE MONSTERS Julianna (Big)	145	+4	5881	3	13/0
28	26	BRUCE SPRINGSTEEN Lonesome Day (Columbia)	138	-5	6321	19	14/0
26	27	KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	129	-22	3493	4	10/0
-	28	WALLFLOWERS When You're On Top (Interscope)	125	0	3752	19	12/0
30	29	SISTER HAZEL Your Mistake (Sixth Man)	125	-14	4193	2	5/0
27	30	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	122	-23	4624	10	13/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/2-2/8. 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

- MATCHBOX TWENTY** Unwell (Melisma/Atlantic)
Total Plays: 121, Total Stations: 12, Adds: 3
- 3 DOORS DOWN** When I'm Gone (Republic/Universal)
Total Plays: 118, Total Stations: 4, Adds: 0
- DAR WILLIAMS** I Saw A Bird Fly Away (Razor & Tie)
Total Plays: 114, Total Stations: 12, Adds: 1
- RED HOT CHILI PEPPERS** Can't Stop (Warner Bros.)
Total Plays: 109, Total Stations: 7, Adds: 0
- KATHLEEN EDWARDS** Six O'Clock News (Zoe/Rounder)
Total Plays: 107, Total Stations: 11, Adds: 0

- WARREN ZANES** Where We Began (Dualtone)
Total Plays: 97, Total Stations: 7, Adds: 0
- JOAN OSBORNE** Only You Know & I Know (Compendia)
Total Plays: 85, Total Stations: 8, Adds: 0
- SONNY LANDRETH** Hell At Home (Sugar Hill/Vanguard)
Total Plays: 79, Total Stations: 9, Adds: 1
- JOHNNY MARR** Down On The Corner (//)
Total Plays: 76, Total Stations: 8, Adds: 2
- BRUCE SPRINGSTEEN** Waitin' On A Sunny Day (Columbia)
Total Plays: 70, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	8
WILL HOGE Be The One (Atlantic)	7
JOE JACKSON Awkward Age (Rykodisc)	6
1 GIANT LEAP F.M. STIPE... The Way... (Palm Pictures/Reprise)	5
PETER WOLF Never Like This Before (Artemis)	5
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	3
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	3
ALICE PEACOCK Bliss (Aware/Columbia)	3
WALLFLOWERS How Good It Can Get (Interscope)	2
NORAH JONES Come Away With Me (Blue Note/Virgin)	2
JOHNNY MARR Down On The Corner (//)	2
FOO FIGHTERS Times Like These (Roswell/RCA)	2
GOO GOO DOLLS Sympathy (Warner Bros.)	2

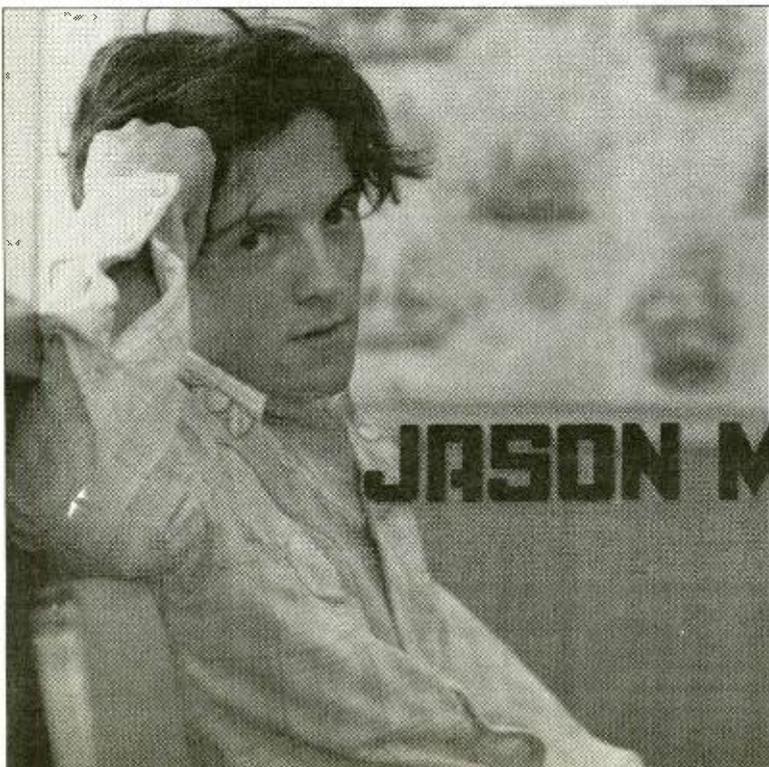
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+76
DAVE MATTHEWS BAND Grey Street (RCA)	+76
JOHN MAYER Why Georgia (Aware/Columbia)	+64
RHETT MILLER Come Around (Elektra/EEG)	+55
JAYHAWKS Save It For... (American/Lost Highway/IDJMG)	+52
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	+48
DAVID GRAY Be Mine (ATO/RCA)	+42
NORAH JONES Come Away With Me (Blue Note/Virgin)	+35
PAUL SIMON Father And Daughter (Nick/Jive)	+29
3 DOORS DOWN When I'm Gone (Republic/Universal)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	264
NORAH JONES Don't Know Why (Blue Note/Virgin)	252
JACK JOHNSON Flake (Enjoy/Universal)	236
JACK JOHNSON Bubble Toes (Enjoy/Universal)	230
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	218
DAVE MATTHEWS BAND Where Are You Going (RCA)	192
COLOPLAY In My Place (Capitol)	176
JIMMY EAT WORLD The Middle (DreamWorks)	135
JOHN MAYER No Such Thing (Aware/Columbia)	134
PETE YORN Strange Condition (Columbia)	121
U2 Beautiful Day (Interscope)	105
PUOOLE OF MUDD Blurry (Flawless/Geffen/Interscope)	99

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



Mediabase 22 - 16 R&R Indicator Chart 22 - 15

#1 Most Increased Play (3 weeks in a row!)

New This Week: KENZ Salt Lake City

Already On:

KMTT, WBOS, WXPB, KPRI, WGVX, KBCO, WXRT, KTCZ, KINK, WTTS, KAEP, KBXR, KCTY, WXRV, WFUV, KRVB, WFPK, WDET, WMMM, WOKI, WNCW, WRLT, WCLZ, WNCN, WRNX, WRNR, WYEP, WMPS, KRSH, KTHX, KMTN, KTAO, KTBG, WAPS, WVOD, WMVY, WDST

New at Hot AC: KPLZ, KSTP, WKRQ, WINK, WTIC, KLCA, WTWV
Early at Alternative: 91X, KFSD, WLIR, WRAX

February 28
The Late Show
with David Letterman

JASON MRAZ THE REMEDY (I WON'T WORRY)

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

THE FIRST GREAT ARTIST DEVELOPMENT STORY OF 2003!
ON TOUR NOW!



WWW.JASONMRAZ.COM WWW.ELEKTRA.COM
PRODUCED BY JOHN ALAGIA Elektra Entertainment Group Inc. Warner Music Group, An AOL Time Warner Company

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	SUSAN TEDESCHI Alone (Tone-Cool/Artemis)	278	+21	6961	13	19/0
1	2	COLDPLAY Clocks (Capitol)	272	-8	6111	11	18/0
3	3	DAVID GRAY Be Mine (ATO/RCA)	254	+3	7685	4	19/1
5	4	WALLFLOWERS How Good It Can Get (Interscope)	219	-11	5502	6	18/2
4	5	BECK Lost Cause (Geffen/Interscope)	214	-22	3600	14	14/0
8	6	DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	212	+24	7013	3	19/1
7	7	KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	206	+16	6634	4	19/1
6	8	GEORGE HARRISON Stuck Inside A Cloud (Capitol)	192	-19	5775	12	18/0
11	9	PHISH 46 Days (Elektra/EEG)	185	+7	5116	6	16/0
15	10	JOHNNY MARR Down On The Corner (/)	184	+17	5403	4	16/0
14	11	KIM RICHEY Circus Song (Can't Let Go) (Lost Highway/IDJMG)	165	-4	4136	7	16/0
12	12	TRACY CHAPMAN You're The One (Elektra/EEG)	163	-10	2687	20	13/0
9	13	PRETENDERS Complex Person (Artemis)	160	-26	3588	14	13/0
13	14	SHERYL CROW C'mon, C'mon (A&M/Interscope)	154	-18	2635	12	10/0
22	15	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	152	+27	3864	2	15/0
17	16	SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)	148	-1	3150	5	13/0
24	17	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	140	+22	2553	3	9/0
10	18	TORI AMOS A Sorta Fairytale (Epic)	139	-44	3339	21	11/0
21	19	JOHN MAYER Why Georgia (Aware/Columbia)	136	+9	3017	2	12/1
16	20	PETER GABRIEL More Than This (Geffen/Interscope)	135	-25	2466	10	10/0
Debut	21	SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	128	+32	3660	1	14/0
18	22	PAUL SIMON Father And Daughter (Nick/Jive)	128	-7	3089	12	12/0
20	23	STEVE EARLE Jerusalem (E-Squared/Artemis)	127	-3	2845	9	12/0
Debut	24	PATTY LARKIN Different World (Vanguard)	119	+39	4799	1	13/1
25	25	JOAN OSBORNE Only You Know & I Know (Compendia)	117	0	4842	3	12/0
Debut	26	BOB DYLAN Cross The Green Mountain (Columbia)	114	+9	3818	1	13/0
28	27	RHETT MILLER Come Around (Elektra/EEG)	114	+2	2127	25	9/0
Debut	28	JESSE MALIN Queen Of The Underworld (Artemis)	111	+26	3896	1	12/0
19	29	NEIL FINN Human Kindness (Nettwerk)	109	-22	4464	5	12/0
23	30	BIG HEAD TODD & THE MONSTERS Julianna (Big)	104	-18	1042	4	7/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
1 GIANT LEAP F/M. STIPE... The Way... (Palm Pictures/Reprise)	13
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	10
PETER WOLF Never Like This Before (Artemis)	8
JOHN HAMMOND Slick Crown Vic (Backporch/Virgin)	5
ALICE PEACOCK Bliss (Aware/Columbia)	5
JOE JACKSON Awkward Age (Rykodisc)	5
PEARL JAM Thumbing My Way (Epic)	5
WILL HOGE Be The One (Atlantic)	4
ROSANNE CASH Rules Of Travel (Capitol)	3
DELBERT MCCLINTON Blues About You Baby (New West/Red Ink)	3
WALLFLOWERS How Good It Can Get (Interscope)	2
NICKEL CREEK Spit On A Stranger (Sugar Hill)	2
ALEXI MURDOCH Orange Sky (Independent)	2
DEUCE PROJECT Stone Cold (Maverick/Reprise)	2
TOM PETTY &... Have Love Will Travel (Warner Bros.)	2
KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)	1
DAVID GRAY Be Mine (ATO/RCA)	1
DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	1
PATTY LARKIN Different World (Vanguard)	1
JOHN MAYER Why Georgia (Aware/Columbia)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROSANNE CASH Rules Of Travel (Capitol)	+66
PATTY LARKIN Different World (Vanguard)	+39
1 GIANT LEAP F/M. STIPE... The Way... (Palm Pictures/Reprise)	+38
GREY EYE GLANCES Big Red Boat (Sojourn Hills)	+35
NICKEL CREEK Spit On A Stranger (Sugar Hill)	+34
SONNY LANDRETH Hell At Home (Sugar Hill/Vanguard)	+32
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+27
RY COODER & MANUAL GALBAN Mambo Sinuendo (Nonesuch)	+27
JESSE MALIN Queen Of The Underworld (Artemis)	+26
WARREN ZANES Where We Began (Dualtone)	+25
DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)	+24
JEFFREY GAINES Over & Over (Artemis)	+24
PAUL WELLER It's Written In The Stars (Yep Roc)	+24

Reporters

- WAPS/Akron, OH**
PD: Bill Gruber
16 DEUCE PROJECT "Stone"
1 ALICE PEACOCK "Bliss"
1 JOHNNY CASH "Hurt"
1 NICKEL CREEK "Spit"
1 PEARL JAM "Thumbing"
1 PETER WOLF "Before"
- KGSR/Austin, TX ***
DM: Jeff Carol
PD: Jody Denberg
APD: Jyl Hershman-Ross
MD: Susan Castle
6 NICKEL CREEK "Smoothie"
6 DELBERT MCCLINTON "Blues"
- WRNR/Baltimore, MD**
DM: Jon Peterson
PD: Alex Cortright
MD: Damian Einstein
5 JOE JACKSON "Age"
1 GIANT LEAP "Dream"
1 PETER WOLF "Before"
1 NADA SURF "Inside"
- WBOS/Boston, MA ***
PD: Chris Harrmann
APD/MD: Michele Williams
4 PETER WOLF "Before"
4 GOD GOODOLLS "Sympathy"
2 ALICE PEACOCK "Bliss"
1 DAR WILLIAMS "Bird"
1 WILL HOGE "One"
- WRRV/Boston, MA ***
PD: Joanne Dooey
MD: Dana Marshall
3 PAUL SIMON "Fame"
1 JOE JACKSON "Age"
1 GIANT LEAP "Dream"
1 PETER WOLF "Before"
- WNCS/Burlington, VT**
PD/MD: Mark Abuzzahab
1 GIANT LEAP "Dream"
1 PAUL WELLER "Stars"
1 WILL HOGE "One"
- WMVY/Cape Cod, MA**
PD/MD: Barbara Dacey
4 TOM PETTY & HB "Have"
3 NICKEL CREEK "Spit"
1 GIANT LEAP "Dream"
1 BRUCE SPRINGSTEEN "Sunny"
1 DELBERT MCCLINTON "Blues"
1 JOHNNY CASH "Hurt"
1 SOLOMON BURKE "None"
- WOOD/Chattanooga, TN ***
DM/MD: Danny Howard
COUNTING CROWS "Tax"
MARCH BOX TWENTY "Unwell"
- WXRT/Chicago, IL ***
PD: Norm Winer
APD/MD: John Farneda
8 AUDIOSLAVE "Stone"
2 JOHNNY CASH "Hurt"
1 JOE JACKSON "Age"
1 LIZ "Braz"
1 PETE DINKEL "Boyfriend"
- KBXR/Columbia, MD**
PD/MD: Lana Trezise
JOHNNY CASH "Hurt"
WALLFLOWERS "Good"
- KBCO/Denver-Boulder, CO ***
PD: Scott Abough
MD: Keeler
14 SANTANA/DIDD "Fire"
COUNTING CROWS "Tax"
- WDET/Detroit, MI**
PD: Judy Adams
MD: Martin Bandyke
AMD: Chuck Horn
3 ALICE PEACOCK "Bliss"
3 BEN HARPER "Hands"
3 JOE JACKSON "Age"
3 JOHN HAMMOND "Crown"
3 PETER WOLF "Before"
2 1 GIANT LEAP "Dream"
- WVOD/Elizabeth City, NC**
PD: Matt Cooper
MD: Tad Abbey
JOHNNY CASH "Hurt"
PEARL JAM "Thumbing"
WARREN ZANES "Bliss"
- WNCW/Greenville, SC**
PD: Mark Keeler
APD/MD: Kim Clark
1 GIANT LEAP "Dream"
1 JOE JACKSON "Age"
1 JOHN HAMMOND "Crown"
1 KING CRIMSON "Eyes"
1 JSA MARIE PRESLEY "Lights"
1 STEPHEN FEARING "Walk"
1 BE GOOD TANYAS "Happening"
1 SDD E FROM OHIO "Concubine"
1 CALSKED "Hoos"
- WTTN/Indianapolis, IN ***
PD: Brad Holtz
MD: Todd Barnan
5 SONNY LANDRETH "Home"
- WKVI/Knoxville, TN ***
PD: Shane Cox
MD: Sarah McClune
1 JOHNNY CASH "Hurt"
1 MA "CHBOX TWENTY" "Unwell"
- KMTN/Jackson, WY**
PD/MD: Mark Fishman
7 PEARL JAM "Thumbing"
1 GIANT LEAP "Dream"
1 SHERYL CROW "C'mon"
1 WILL SEABROOK BAND "Life"
1 WILL HOGE "One"
- WFPK/Louisville, KY**
PD: Dan Reed
APD: Stacy Owen
9 ROSANNE CASH "Travel"
9 COODER & GALBAN "Mambo"
9 TIM EASTON "Poor"
9 BONNIE PRINCE BILLY "Master"
9 LEE FIELDS "Thing"
2 TIM EASTON "Jail"
1 GIANT LEAP "Dream"
1 CAT POWER "Free"
1 JOE JACKSON "Age"
1 JOHNNY CASH "Hurt"
1 LOU REED "Am"
1 LUCINDA WILLIAMS "Righteous"
1 TOM PETTY & HB "Have"
- KTBG/Kansas City, MD**
PD: Jon Hart
MD: Byron Johnson
13 1 GIANT LEAP "Dream"
1 ALICE PEACOCK "Bliss"
1 DELBERT MCCLINTON "Blues"
1 GOD GOODOLLS "Sympathy"
1 JOHNNY CASH "Hurt"
1 PETER WOLF "Before"
- WMMM/Madison, WI ***
PD: Tom Teuber
MD: Gabby Parsons
6 PEARL JAM "Thumbing"
4 ALICE PEACOCK "Bliss"
1 JOE JACKSON "Age"
1 WILL HOGE "One"
- WMPS/Memphis, TN ***
PD: Steve Richards
MD: Alexandra Izner
23 LISA MARIE PRESLEY "Lights"
1 NICKEL CREEK "Spit"
1 NORA-JONES "Come"
- KTCZ/Minneapolis, MN ***
PD: Lauren MacLeash
APD/MD: Mike Wolf
No Adds
- WGVX/Minneapolis, MN ***
DM: Dave Hamilton
PD: Jeff Collins
16 TORI AMOS "Sorta"
1 JAYHAWKS "Save"
1 JOHNNY CASH "Hurt"
1 JOHNNY MARR/REALERS "Come"
1 NADA SURF "Inside"
- WZEW/Mobile, AL ***
PD: Brian Hart
MD: Lee Ann Konik
No Adds
- KPIG/Monterey, CA**
PD/MD: Laura Ellen Hopper
5 HAYSEED DIXIE "Rock"
5 SAVOY BROWN "Rains"
4 PETER WOLF "Before"
1 JOHN HAMMOND "Crown"
1 JOHNNY CASH "Hurt"
1 JOHNNY TRUCKERY "Jerry"
- WRLT/Nashville, TN ***
DM/MD: David Hall
APD/MD: Keith Coes
13 WILL HOGE "One"
13 GOD GOODOLLS "Sympathy"
12 PETER WOLF "Before"
8 JOHNNY MARR/REALERS "Come"
3 1 GIANT LEAP "Dream"
3 JOHNNY CASH "Hurt"
1 PATTY LARKIN "Different"
1 ROSANNE CASH "Travel"
- WFUV/New York, NY**
PD: Chuck Singleton
MD: Rita Houston
AMD: Russ Borris
3 ALICE PEACOCK "Bliss"
3 JOHNNY CASH "Hurt"
2 1 GIANT LEAP "Dream"
1 ALEXI MURDOCH "Sky"
1 JOE JACKSON "Age"
1 BRILLIANT MISTAKES "Skipp"
- WKOC/Norfolk, VA ***
PD: Paul Shugart
MD: Kristen Croot
19 WALLFLOWERS "Good"
1 GIANT LEAP "Dream"
1 NORA-JONES "Come"
- KCTY/Omaha, NE ***
PD: Brian Burns
MD: Ryan Morrison
JOHNNY CASH "Hurt"
- WYEP/Pittsburgh, PA**
PD: Rosemary Welch
APD/MD: Chris Griffin
5 COODER & GALBAN "Drume"
4 MACY GRAY "See"
4 ROSANNE CASH "Travel"
4 SODA JERK "Self"
1 GIANT LEAP "Dream"
1 ALEXI MURDOCH "Sky"
1 JOHN HAMMOND "Crown"
1 JOHNNY CASH "Hurt"
1 PEARL JAM "Thumbing"
1 STEPHEN FEARING "Sled"
- WCLZ/Portland, ME**
PD: Herb Ivy
MD: Brian James
JOHN MAYER "Georgia"
JOHNNY CASH "Hurt"
WILL HOGE "One"
- KINZ/Portland, OR ***
PD: Dennis Constantine
MD: Mike Welch
No Adds
- WDSJ/Poughkeepsie, NY**
PD: Greg Gattino
APD: Christine Martinez
MD: Roger Merrill
1 GIANT LEAP "Dream"
1 AIMEE MANN "Bel"
1 PETER WOLF "Before"
- KTHX/Reno, NV ***
PD: Harry Reynolds
MD: Dave Herald
1 JOHNNY CASH "Hurt"
1 JOE JACKSON "Age"
1 PETER WOLF "Before"
1 WILL SEABROOK BAND "Life"
1 WILL HOGE "One"
- KENZ/Salt Lake City, UT ***
DM/MD: Bruce Jones
MD: Karl Bushman
FOO FIGHTERS "Times"
JASON MRAZ "Remedy"
- KPRI/San Diego, CA ***
PD: Dona Shalet
3 BRUCE SPRINGSTEEN "Sunny"
No Adds
- KFOG/San Francisco, CA ***
PD: Dave Benson
APD/MD: Haley Jones
No Adds
- KOTR/San Luis Obispo, CA**
PD: Drew Ross
7 MANX & BRETT "Blues"
6 LINOLEY & INGRAM "Sade"
5 PATTY LARKIN "Different"
4 DAR WILLIAMS "Bird"
4 DAVID GRAY "Mine"
4 KATHLEEN EDWARDS "News"
4 ROSANNE CASH "Travel"
4 WALLFLOWERS "Good"
- KBAC/Santa Fe, NM**
GM/MD: Ira Gordon
APD: Sam Ferrara
11 1 GIANT LEAP "Dream"
1 DELBERT MCCLINTON "Blues"
1 DEUCE PROJECT "Stone"
1 PETER WOLF "Before"
1 WILL HOGE "One"
- KTAO/Santa Fe, NM**
PD: Brad Hockmeyer
APD/MD: Michael Dean
7 1 GIANT LEAP "Dream"
6 PEARL JAM "Thumbing"
5 ALICE PEACOCK "Bliss"
5 JOHN HAMMOND "Crown"
5 PETER WOLF "Before"
- KRSH/Santa Rosa, CA ***
PD: Bill Bowker
MD: Pam Long
21 DAVE MATTHEWS BAND "Street"
1 JOHNNY CASH "Hurt"
1 GIANT LEAP "Dream"
1 JOE JACKSON "Age"
1 JOHN MAYER "Georgia"
1 ROGER GLOVER "England"
1 WALLFLOWERS "Good"
1 WILL HOGE "One"
- KMTT/Seattle-Tacoma, WA ***
GM/MD: Chris Mays
APD/MD: Shawn Stewart
1 WILL HOGE "One"
1 MATCHBOX TWENTY "Unwell"
- KAEP/Spokane, WA ***
PD: Tim Cotter
MD: Karl Bushman
CHANTAL KRIVAZUK "Life"
FOO FIGHTERS "Times"
- WRNX/Springfield, MA ***
GM/MD: Tom Davis
APD: Donnie Moorhouse
MD: Lesa Withanee
10 SANTANA "Adorn"
8 COUNTING CROWS "Tax"
1 GIANT LEAP "Dream"
1 ALICE PEACOCK "Bliss"
1 DEUCE PROJECT "Stone"
1 JOE JACKSON "Age"
1 JOHNNY CASH "Hurt"
1 PETER WOLF "Before"
1 WILL HOGE "One"

National Programming

World Cafe

Ali Castellini 215-898-6677

Acoustic Cafe

Rob Reinhart 734-761-2043

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MARK SELBY Easier To Lie

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ON THE RECORD

With
Jon Hart
PD, KTBG/Kansas City



When I was 4 years old my parents surprised me with a trip to the Kansas City Zoo to see my personal hero, Whizzo The Clown, who was making an appearance that day. I worshipped Whizzo and his local cartoon show, but when I saw him in the flesh I burst into tears and hid behind my father's leg. Forty-two years later I am well aware that a grown man who uses spackle for makeup, dresses garishly and sports a red rubber nose should be approached gingerly, but as a child my reaction was purely instinctual. • That odd combination of fear and fascination lies at the heart of Kim Richey's "The Circus Song." Whirling calliopedike music reinforces the otherworldly pull of the big top, while the lyrics subtly remind us that even in the outside world we're often drawn to things that aren't the best for us. Oh, and by the way, life is lived without a net. • My personal hope is that listeners put "The Circus Song" together with Richey's earlier airplay of the Chuck Prophet co-written song "This Love" and decide that *Rise* is worth the purchase price. I think it is. *Rise* is not targeted at a tightly defined, genre-specific, demographic slice of the radio pie; instead, it reflects the spirit of the artists involved in its creation. It takes a sizable effort to help a project like *Rise* find its audience, and Triple A should be proud that, as a format, we give the Kim Richeys of the world the chance they deserve.

The Most Added category is very crowded this week as **1 Giant Leap** land on top with 18 total adds (No. 1 Indicator, No. 4 monitored), **Johnny Cash** also grabs 18 total (No. 1 monitored, No. 2 Indicator), **Peter Wolf** gets 13 total (No. 4 monitor, No. 3 Indicator), and **Will Hoge** and **Joe Jackson** each have 11 total ... **Alice Peacock** and **John Hammond** also have good first weeks ...

The top of the monitored airplay chart is packed solid, with **Coldplay** holding at 1* for the sixth week, **Rhett Miller** cracking the top 10 at 9*, the new **David Gray** now in at 10*, and **John Mayer** knocking on the door with an 18*-11* jump ... **The Soundtrack Of Our Lives** hang tough at 15*, **Jason Mraz** leaps 22*-16*, **Sheryl Crow** continues to build at 17*, **Norah Jones** is now at 19*, **Maroon 5** are showing they have legs at 22*, and **Big Head Todd & The Monsters** move 29*-25* ... On the Indicator airplay chart, **Susan Tedeschi** moves up to 1*, **Dar Williams** climbs 8*-6*, and **Phish** and **Johnny Marr + The Healers** crack the top 10 at 9* and 10*, respectively ... Other gainers include Mraz (22*-15*), **Counting Crows** (24*-17*) and Mayer (21*-19*) ... **Sonny Landreth**, **Patty Larkin**, **Bob Dylan** and **Jesse Malin** debut ... Keep an eye on **Joan Osborne**, **Warren Zanes**, **Essence** and **Alexi Murdock**.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Johnny Marr + The Healers**

LABEL: **iMusic**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

Johnny Marr first made a name for himself when he became a creative partner with Steven Patrick Morrissey. The two formed The Smiths in Manchester, England in 1982 and, over the course of four albums, became one of the most influential bands in the U.K. In fact, they are credited with officially ending the British New Wave scene and ushering in a more rock-based sound that would reverberate for the rest of the '80s and throughout the '90s. Furthermore, Marr is considered by many to be one of the most important guitarists to ever come out of England.

But, after a five-year run, Marr decided he'd had enough of being a bandleader and opted to be more involved in the creative process and less in the limelight. For the next 10 years he lent his guitar prowess — both in the studio and onstage — to a variety of acts, including Beth Orton, Oasis, The The, The Pretenders, Kirsty McColl, Talking Heads and many others.

In addition, in 1987 he joined forces with New Order's Bernard Sumner to form the synth-pop group Electronic. Over the next decade the two collaborated on three critically acclaimed albums. It was during this period that Marr started to fully mature as a songwriter, not only composing the music, but also formulating the lyrics.

In the late '90s Marr met drummer Zak Starkey (son of Ringo Starr and current drummer for The Who), and the two hit it off. They eventually recruited bassist Alonsa Bevan (from Kula Shaker), and Johnny Marr + The Healers was born. It wasn't long before their distinctive sound emerged.

"I've been lucky enough to collaborate with people I respect and have really enjoyed all the records I've done," says Marr.



"But there are things I wanted to do and a sound I wanted that I can only get with my own band."

That sound is guitar-driven and certainly has some very intense moments, but none of it is at the cost of the song's melody or lyrics. According to Marr, he wanted something that was "a collision between T. Rex, The Stooges, Santana, Eno and The Wailers — in the Arizona desert!" Some Manchester influences are also evident as you listen to the band's debut, *Boomslang*, but one must remember that many of those references started with Marr's distinctive guitar sound and have simply come full circle.

Another interesting aspect of this project is that Marr is also the lead singer. He laid the vocal parts for several of the songs only to serve as a reference point when vocalists were auditioned. The band came close to choosing a couple of singers, but ultimately Starkey and Bevan convinced Marr that he was the right choice for vocal duties.

Great musicianship aside, this album's real strength is the songs themselves. Such selections as "The Last Ride," "Down on the Corner," "You Are the Magic," "InBetweens" and "Long Gone" all have a power and majesty that would come across in any production style.

"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"

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

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RICK WELKE
rwelke@radioandrecords.com

A Love For Christian Radio

Radio programmers share their love for the format

We hear what is wrong with the music industry all too often. Recently, though, I surveyed PDs and MDs from across the country, asking what they love about Christian radio, and I thought Valentine's Day would be the perfect day to share what they had to say and spread some encouragement to my industry brothers and sisters.

I offered up a state-of-the-format column a year ago that received a lot of feedback, and I wanted to take the opportunity this year to emphasize the positive. With that in mind, I sent out a mini-survey in early 2003 to gauge the industry's mind-set. A few multiple-choice questions got the ball rolling.

What excites you the most about Christian radio today?

The way programmers are looking to make their stations sound more professional: 43%

The growing come and audience numbers across the country: 28%

The overall growth of the number of stations: 11%

The unity the Christian industry has behind the message and product: 11%

Other: 7%

From a few of the personal responses received, it is evident that a professional-sounding station is more important to most programmers than anything else, stations that can not only survive, but also compete against mainstream stations in the same marketplace.

Is research important to how you make programming decisions on a weekly basis?

Yes: 58%

Somewhat: 38%

No: 4%

Research and its availability to noncommercial station are still areas the industry needs to address. Many stations do not use quality research simply because they can't afford it or think they can't afford it.

The great thing about these numbers, however, is that in early 2002 we were in the mid-40% range in regard to the number of PDs who saw research as an important fixture in their programming philosophy. Now at 58%, the number of programmers who believe in the art of using research as a tool is moving in the right direction.

On The Job

Now we move into the "who's doing the best job right now" questions. They weren't highly scientific, but stations, networks and labels

could see if they were getting high marks from those involved in radio.

What stations or networks do you believe are doing the best job in terms of professional programming? (Respondents could name up to three.)

WFSH/Atlanta: 15%

KSBJ/Houston: 12%

K-LOVE Network: 11%

WAY-FM Network: 10%

Radio U Network: 7%

KLTY/Dallas: 6%

KXOJ/Tulsa: 5%

WPOZ/Orlando: 4%

Salem Network: 4%

Skylight Network: 4%

WCSG/Grand Rapids, MI: 4%

This was a programming question only, not involving reach or market strategy. I wanted to find out who was the perceived champion of professional programming. Atlanta's "Fish" was the clear-cut winner, appearing on the most survey sheets. One thing to note is that there wasn't any separation based on format; a CHR (WAY-FM) and Rock (Radio U) network both had strong showings, appearing in the top five.

What stations or networks do you believe are doing their best to reach their markets with Christian music? (Respondents could name up to three.)

KSBJ/Houston: 16%

K-LOVE Network: 9%

WFSH/Atlanta: 8%

WPOZ/Orlando: 7%

KLTY/Dallas: 7%

KCMS/Seattle: 7%

KXOJ/Tulsa: 6%

WAY-FM Network: 6%

Skylight Network: 5%

WYLV/Knoxville: 5%

KSBJ/Houston received almost double the votes of any other station in the country. WFSH, while being hailed as a professional station, did not fare as well in this area, perhaps because there are other Christian stations in the Atlanta market. On the flip side, WPOZ/Orlando and KCMS/Seattle were both praised for doing a good job reaching their markets.

What record labels give your station the best service overall? (Respondents could name up to three.)

Sparrow: 35%

Essential: 25%

WB Christian: 17%

Rocketown: 6%

Flicker: 4%

Yes, this was a loaded question.

It was also one that a few people didn't want to answer. I was simply curious as to which radio promotion staffers were doing a good job of keeping radio happy.

Every label that is active each week had at least a few votes. The three biggest radio promotion staffs got the bulk of the votes — possibly because they have some great people working there, as stated in some of the personal notes respondents attached to the surveys.

My hat is off to Derek Jones at Rocketown and A.J. Keatts at Flicker for making the list. They are two of the nicest people you will come across in this industry, no matter which format.

The Crystal Ball

Now we venture into the future. What will Christian radio look like a few years down the road? What can help the format raise the bar in the coming year? I posed those questions to the respondents and received a lot of feedback. Here are several of their answers:

KYTT/Eugene, OR PD **Joshua Tanner**: "With the advent of satellite radio services like XM and Sirius, I believe Christian radio is going to be forced to present a more professional, locally driven signal to its communities. If it doesn't, it will lose listeners to satellite radio and the other growing forms of Christian media now available to the consumer."

KLRC/Fayetteville, AR PD **Melody Miller**: "I believe that as the audience for Christian music continues to increase, and as stations continue to impact their communities, the rest of mainstream culture will be watching intently. This will raise the bar at Christian radio as we all strive to do the best radio we can while staying focused on what Christian radio is truly all about."

KTLI/Wichita PD **Todd Taylor**: "More Christian stations and better-quality Christian music increase our visibility and impact. Expectations will increase, almost forcing us to strive for excellence in all we do with information and entertainment to better serve our listeners."

WCTL/Erie, PA Events Director **Lori Clapper**: "I think the industry is

I Love Christian Radio Because....

I asked programmers from around the country why they love Christian radio. Here are their open and honest responses:

WFSH/Atlanta MD **Mike Stoudt**: "What excites me is the potential for non-Christians to enjoy it; we've seen it here and had it expressed to us in calls. Depending on what the station is like, there's not so much of a stigma attached to it anymore. And if you have a station that can relate to the listener without excluding anyone, you have a better chance of grabbing more people."

KYCC/Stockton MD **Adam Biddell**: "I think there is a real love for Christian music, and the new artists coming along have a fresh perspective of worship in song. Programmers are also breaking the traditions of programming and searching for new ideas to better serve their listenership."

WYLV/Knoxville PD **Jonathon Unthank**: "We are involved in seeing the community come together in Knoxville more than ever before. We are seeing all forms of Christians in the media, including TV personalities and mainstream radio jocks, actively joining us in changing our community for Christ."

WJQK/Grand Rapids PD **Tommy Dylan**: "The growth of Christian radio and its programmers really excites me. My career started in mainstream radio. I've now been in Christian radio for almost eight years. I am amazed by the caliber of talent and the growth of programmers."

HIS Radio Network PD **Rob Dempsey**: "The ability to connect with the listener. Having the opportunity to help someone make it through another day. Most important, reaching a new heart with the Gospel."

WGRC/Williamsport, PA GM **Larry Weidman**: "The impact it is making in building up the Kingdom of God, especially the impact it is having among young people. If surveys are correct, young people are seeking to avoid the mistakes of their parents and grandparents. I believe that Christian radio has played a role in that process."

WCVO/Columbus, OH MD **Mike Russell**: "I'm excited to see an increasing number of stations that are passionate about delivering great, quality programming to their listeners. Stations are becoming more passionate about being more than the Christian station that reaches Christians alone and are having an impact on the culture at large."

becoming more attractive to professionals within the radio field as a whole. It's now cool to work in Christian radio, and others in the industry genuinely respect the message we represent. That can help open up the message of the Gospel to so many more people."

WCSG/Grand Rapids PD **Chris Lemke**: "More domestic and international trouble will drive Christian radio to be even more relevant. With the probability of war, an unstable

economy and more national and local news, Christian radio will assess and retool its role to better meet the needs of the market."

WAYK/Kalamazoo, MI MD **Heather Erbe**: "We are now keeping up with mainstream radio on some levels. We are salt and light, and we're willing to do whatever to reach people. Going against the norm is hard, but if we know that we're reaching people with the Gospel, it's worth the risk."

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The CCM Update

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The **CCM** Update

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Editor

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Indies In Focus

The Independent Miranda Stone

Canadian singer-songwriter sheds light on the life of an unsigned artist

Normally THE CCM UPDATE brings you features on your favorite Christian artists who have label deals and the accompanying full-service marketing and radio promotion to take their music to a broader audience. But this week THE CCM UPDATE spotlights an artist on the other side of the coin. Her musical chops are as well honed as anyone's, but independent Canadian singer-songwriter Miranda Stone is handling the load of touring, promotion and career building — as she has for a decade — on her own.

While label artists also work hard to forge and maintain their careers, the life of an independent artist follows a different path. Though all artists have responsibilities that come as part of the job, the independent artist, according to Stone, has complete creative control — and that's often the draw of the indie life. But, while independent artists may have the freedom to choose everything from songs and images to promotion and production, artists like Stone often have a large financial burden to carry on their own as well.

With a studio EP, a live full-length and her new full-length studio release, *7 Deadly Sins* (Grassroots Distribution), to her credit, Stone has toured extensively in Canada and the United States, playing such well known Christian-music venues as the Cornerstone Festival. While she's found there are plenty of obstacles to overcome as an independent artist and a Canadian, she says she also appreciates

having the power to do things her own way.

CCM: For 10 years you've been doing the independent thing. Was that the plan from the start?

MS: It's never been a plan per se, it's more just worked out. As far as people getting signed on this side of the border, when you are Canadian and you happen to be a person of faith, it makes more sense to just get signed to a mainstream label a lot of times. The marketing mentality is very different here in Canada than in the States.

Because Canada is a somewhat more conservative country, we're more wary of things that are marketed as "Christian." I don't think Christian labels know what to do with music like mine in the Christian industry. I haven't pursued it.

CCM: *7 Deadly Sins* is your first full-length studio release. Why did you wait so long to do the record?

MS: It comes down to manpower and money. When you need money, you have to tour — particularly if you're independent — because there's no way to get the finances. This album was supposed to come out two or three years ago, but I realized that if I was going to do an album that I actually liked, I needed a bigger budget and needed to tour.

I spent about three years getting financing for a major kind of release, and the idea of the live album was to put out something small that I could afford so I wouldn't be completely in debt. As an independent, I find it's a lot smarter to do that; then you can find out what kind of response is out there. It also means that, eventually, your climb up the mountain is a lot slower.

CCM: You don't have a label working for you, but do you have others helping you?

MS: There's been a shift from being a lone wolf to working with people. I realize that I have to delegate, and I'm not used to that. It's hard to let go of that when you're an independent-minded person, but I'm getting to a point where I just don't want to do it anymore.

CCM: In addition to your recent album release, what are your plans for the immediate future?

MS: Part of the tour I'm going to be doing this summer or spring is going to be an artist residency in California. It's a month in a cabin in the mountains in the middle of nowhere at this artists colony, where I'm going to be on my own. There's no electricity, and it's in these cabins that have been there since the '60s or earlier. I'm probably going to do a fair amount of painting, probably a series of work. I will also try to write some of a new album there.

— Stephanie Ottosen



Miranda Stone

Headfirst Into Worship, Hope And Truth

Caedmon's Call *Back Home* (Essential)

File Under: Folk rock worship

For all their independent spirit, creative thinking and ability to mobilize a cadre of like-minded fans in their more-than-a-fan-club, The Guild, Caedmon's Call often follow the simple folk wisdom "If it ain't broke, don't fix it." With numerous indie Guild releases available, *Back Home* is the band's fifth major-label release, bringing together the intelligent approach to worship music of last year's *In the Company of Angels: A Call to Worship* and the earthy singer-songwriter sensibility that flows from their 1997 self-titled debut through 2000's *Long Line of Leavers*.



Caedmon's Call

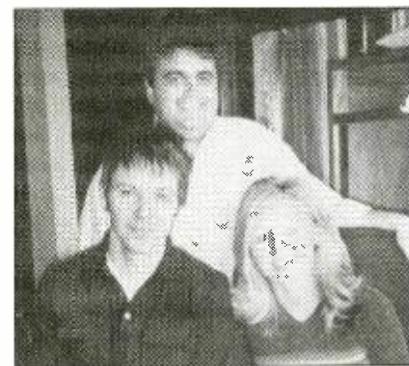
Smart songwriting courses through obvious winners like the opening "Only Hope." It's noteworthy that Caedmon's avoid the trap some praise music falls into of being so heavenly-minded that it's no earthly good. The vertical and the horizontal maintain a delicate balance as the band's fine harmonies weave textured patterns of God's presence in the sublime and the mundane.

Best here is the percussion-driven "Hands of the Potter," with its fine use of biblical imagery and honesty in dealing with the human need for God to bring wholeness and peace. Also good are "Walk With Me," "Never Gonna Let Go" and "The High Countries," an inspired retelling of the C.S. Lewis short story "The Great Divorce."

Folk rock dominates, with subtle keyboards and laid-back acoustic guitars, a nice string arrangement on "The Kingdom" for a change of pace and creative use of percussion added to the mix. Still, the focus stays on vocalists Derek Webb and Cliff and Danielle Young and on these thoughtful, theologically astute songs, many of which deserve to find their way into modern worship experiences.

— Brian Quincy Newcomb

CCM UPDATE GALLERY



WORTHY OF ATTENTION

Maranatha recently wrapped up recording on its highly anticipated worship project *You're Worthy of My Praise* at Nashville's Darkhorse studio. Sung by singer-songwriter Tammy Trent, the title track will be the first single released to AC radio. *You're Worthy of My Praise* hits stores nationwide April 22 through Provident Distribution. Pictured in the front row (l-r) are Maranatha VP/Publishing Steve Rice and Trent. In back is Maranatha VP/A&R Phil Sillas.

FROM THE CORNER (OFFICE)

This is the space where, from time to time, I, Lizza, will be penning my 2 cents about recent artist showcases, impressive pre-release events or bands popping by personally to say hi and share some new music. But, as I've been buried in deadlines this week, CCM's Michael TenBrink reports in my place — stageside — on up-and-coming artist Sarah Kelly's recent showcase at Nashville's 12th & Porter Playroom.

Sarah Kelly

Looks like: Cindy Morgan's younger sister.

Stage presence: Jennifer Knapp's passion, Amy Grant's easy rapport with an audience.

Vocals reminiscent of: Janis Joplin, Ashley Cleveland and Fleming McWilliams (of Fleming & John). Except 1) she's alive; 2) she doesn't play guitar on stage; and 3) she's less quirky than the aforementioned artists.

Backing musicians: A four-piece band that flat-out rocks. I mean *really* rocks. Really rocks like, "I don't hear Nashville anywhere in this band's sound."

And the kicker is, Kelly unapologetically sings worship music. I'm telling you, 30 seconds into her first song, I knew this girl from Rockford, IL was a star. (And, as an added bonus, she's polite.)

You heard it here first. I hope that whatever label ends up winning the bidding war that's bound to break out over Kelly won't ruin her uniqueness in a misguided quest to squeeze her into an existing industry mold.

For more information on Sarah Kelly, contact Linda Klosterman of TKO Marketing, 615-322-1212.

The Wire: Feb. 14, 2003

• Gospo Centric Records recording artist **Dorinda Clark-Cole** is set to launch the *Power of Life* tour with **Fred Hammond** and **Derrick Haddon**. The tour will cover more than 40 markets, including New York, Chicago, Philadelphia, Atlanta and Toronto.

• **Frank Wright**, founder and former Exec. Director of the D. James Kennedy Center for Christian Statesmanship, took office this week as the new President of the National Religious Broadcasters. Wright was installed during ceremonies at the NRB's 60th convention, held Feb. 7-11 in Nashville.

• *The Purpose Driven Life: What on Earth Am I Here For?* by **Rick Warren** rockets to the top of multiple charts this week. Warren's project debuts this week at No. 81 on *USA Today's* top 150 best-selling books in the country — it's the only evangelical work on the newspaper's list. Additionally, the book lands at No. 1 on both the Religion and Evangelical lists in *Publisher's Weekly* and leads *Christian Retailing's* top 100.

February 14, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	1765	+79	6	57/0
1	2	MERCY ME Spoken For (INO)	1638	-136	20	49/0
3	3	CHRIS RICE The Other Side Of The Radio (Rocketown)	1548	+55	13	51/0
7	4	NEWSBOYS He Reigns (Sparrow)	1396	+287	4	55/6
5	5	THIRD DAY Nothing Compares (Essential)	1346	-103	18	44/0
4	6	JANNA LONG Greater Is He (Sparrow)	1297	-179	16	43/0
6	7	4HIM I Know You Now (Word/Curb/Warner Bros.)	1175	-218	18	41/0
11	8	NATALIE GRANT I Will Be (Curb)	1137	+71	7	43/2
9	9	MICHAEL W. SMITH Lord Have Mercy (Reunion)	1101	+19	12	39/1
15	10	CAEDMON'S CALL Only Hope (Essential)	1050	+37	6	41/0
18	11	JARS OF CLAY The Valley Song (Essential)	1017	+138	6	44/5
28	12	JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	1016	+593	2	53/16
8	13	SIXPENCE NONE THE RICHER Breathe Your Name (Squint/Curb/Reprise)	1007	-84	13	35/0
12	14	MARK SCHULTZ Think Of Me (Word/Curb/Warner Bros.)	998	-45	17	36/0
10	15	NICHOLE NORDEMAN Holy (Sparrow)	990	-82	25	34/0
17	16	BIG DADDY WEAVE Audience Of One (Fervent)	979	+3	10	34/0
19	17	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	861	+72	5	37/1
16	18	BEBO NORMAN Great Light Of The World (Essential)	837	-175	23	31/0
13	19	JOY WILLIAMS Surrender (Reunion)	771	-256	19	28/0
14	20	JODY MCBRAYER To Ever Live Without Me (Sparrow)	752	-271	20	26/0
20	21	KARA Beautiful Moment (Vertical)	696	-4	10	26/1
Debut	22	FFH You Found Me (Essential)	656	+374	1	32/11
26	23	AUDIO ADRENALINE Pierced (ForeFront)	586	+145	3	24/4
24	24	RACHAEL LAMPA Brand New Life (Word/Curb/Warner Bros.)	558	+57	3	23/0
21	25	ZOEGIRL Plain (Sparrow)	556	+22	6	21/0
23	26	FREDDIE COLLOCA You Chose My Heart (One Voice)	480	-22	7	21/0
27	27	DAILY PLANET I Live (Reunion)	474	+40	3	19/2
22	28	PHIL JOEL I Adore You (Inpop)	444	-61	12	19/0
Debut	29	AVALON Everything To Me (Sparrow)	436	+241	1	24/8
30	30	TRUE VIBE Pray (Essential)	368	+38	2	20/0

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	16
FFH You Found Me (Essential)	11
AVALON Everything To Me (Sparrow)	8
NEWSBOYS He Reigns (Sparrow)	6
JARS OF CLAY The Valley Song (Essential)	5
STACIE ORRICO Strong Enough (ForeFront)	5
AUDIO ADRENALINE Pierced (ForeFront)	4
GREG LONG I Cannot Hide From You (Independent)	3
REBECCA ST. JAMES I Thank You (ForeFront)	3
SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	+571
FFH You Found Me (Essential)	+374
NEWSBOYS He Reigns (Sparrow)	+287
AVALON Everything To Me (Sparrow)	+218
JARS OF CLAY The Valley Song (Essential)	+138
AUDIO ADRENALINE Pierced (ForeFront)	+125
STEVEN CURTIS CHAPMAN All About Love (Sparrow)	+101
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	+72
STACIE ORRICO Strong Enough (ForeFront)	+72
NATALIE GRANT I Will Be (Curb)	+71

60 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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New & Active

SONICFLOOD Famous One (INO)
Total Plays: 323, Total Stations: 16, Adds: 1

SALVADOR Worthy (Word)
Total Plays: 267, Total Stations: 12, Adds: 0

JOEL HANSON Broken (Independent)
Total Plays: 224, Total Stations: 9, Adds: 2

DC TALK The Hardway (Revisited) (ForeFront)
Total Plays: 206, Total Stations: 11, Adds: 1

AVALON Everything To Me (Sparrow)
Total Plays: 195, Total Stations: 16, Adds: 12

SWITCHFOOT More Than Fine (Sparrow)
Total Plays: 129, Total Stations: 6, Adds: 1

CHRIS TOMLIN Not To Us (Sparrow)
Total Plays: 125, Total Stations: 6, Adds: 1

GLASSBYRD I Stand Amazed (Word/Curb/Warner Bros.)
Total Plays: 124, Total Stations: 7, Adds: 2

WAYNE WATSON Somebody Sing (Spring Hill)
Total Plays: 118, Total Stations: 5, Adds: 0

Songs ranked by total plays

Christian Activity

by Rick Welke

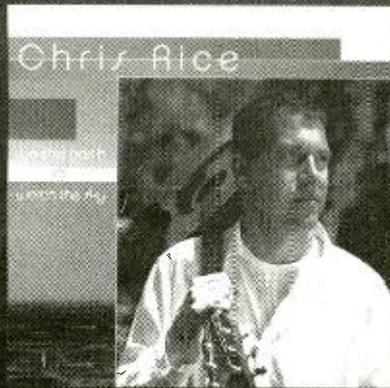
It's All About Chapman

Steven Curtis Chapman nabs his first No. 1 song at Christian AC for 2003 with "All About Love." The single is the first from his relationship-themed project of the same name. With 16 tracks on *All About Love*, look for more huge hits from Chapman throughout the year.

Jaci Velasquez bolts up the chart 28-12, gaining 593 plays in one week. Only two weeks out of the gate, "You're My God" is poised to make a run at No. 1 in only a few short weeks.

Other mega movers for the week include *Newsboys* (8-5, +287) and *Jars Of Clay* (18-11, +138). Look for large jumps next week from the newest debuts from *FFH* and *Avalon*.

Chris Rice



"The Other Side of the Radio"

from the new album, *RUN THE EARTH, WATCH THE SKY*
(available March 4th)

The Top 5 multi-format radio hit!

"Chris has always had a knack for stretching our imaginations and forcing us to consider a new perspective. *THE OTHER SIDE OF THE RADIO* brings everyone closer together to realize we are all the same, and all have the same hope."

-Bob Thornton/HXOJ/Tulsa, OH

"*THE OTHER SIDE OF THE RADIO* further proves that you can always count on Chris to find a fresh way to present the Gospel. Few singles have caused such a flood of phone calls asking when the project will be released."

-Jim Beeler/H/BJ/Houston, TX

Chris Rice and Rocketown Records congratulate
"The Other Side of the Radio" Spotlight Winners in R&R!

See Chris on tour this Spring!
Check websites for tour dates and much more...
www.rocketownrecords.com www.chrisrice-online.com



CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	PAUL COLMAN TRIO Run (Essential)	895	-100	15	24/0
2	2	JEREMY CAMP Understand (BEC)	875	-30	16	23/1
4	3	JARS OF CLAY Revolution (Essential)	762	+5	8	24/0
11	4	SWITCHFOOT More Than Fine (Sparrow)	730	+114	5	26/2
10	5	NEWSBOYS He Reigns (Sparrow)	719	+60	4	25/0
5	6	DELIRIOUS? Touch (Furious?)	710	-28	10	22/0
3	7	JOY WILLIAMS Surrender (Reunion)	704	-71	20	20/0
6	8	MERCY ME Spoken For (INO)	674	-61	14	19/0
7	9	NICHOLE NORDEMAN Holy (Sparrow)	652	-31	21	16/0
8	10	TREE 63 No Words (Inpop)	636	-41	14	19/0
12	11	KUTLESS Run (BEC)	615	+25	7	18/0
15	12	PLUMB Sink-n-Swim (Curb)	609	+59	4	23/1
9	13	THIRD DAY 40 Days (Essential)	574	-94	20	15/0
14	14	SIXPENCE NONE... Breathe Your... (Squint/Curb/Reprise)	564	+9	19	16/1
20	15	DAILY PLANET Everything Revolves (Reunion)	534	+82	6	18/1
16	16	SHAUN GROVES Should I Tell Them? (Rocketown)	524	-4	5	17/0
13	17	LIFEHOUSE Spin (Sparrow/DreamWorks)	514	-49	21	14/0
17	18	STEVEN CURTIS CHAPMAN All About Love (Sparrow)	509	+35	3	18/1
21	19	SWIFT Under The Sun (Flicker)	501	+57	5	18/2
25	20	TRUE VIBE Supernatural (Essential)	443	+64	3	16/1
19	21	BEBO NORMAN Great Light Of The World (Essential)	442	-19	21	10/0
23	22	BIG DADDY WEAVE Audience Of One (Fervent)	421	+12	5	14/1
18	23	EVERYDAY SUNDAY Stand Up (Flicker)	420	-44	22	11/1
22	24	BENJAMIN GATE Lift Me Up (ForeFront)	395	-36	6	14/0
Debut	25	AUDIO ADRENALINE Dirty (ForeFront)	361	-66	1	17/1
28	26	ALL STAR UNITED Sweet Jesus (Furious?)	343	-10	7	12/0
27	27	SANCTUS REAL Say It Loud (Sparrow)	341	-30	6	12/0
24	28	RELIENT K Less Is More (Gotee)	339	-62	15	11/0
30	29	CHRIS RICE The Other Side Of The Radio (Rocketown)	336	+7	5	11/0
-	30	GINNY OWENS With Me (Rocketown)	288	+16	18	8/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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New & Active

DC TALK The Hardway (Revisited) (ForeFront) Total Plays: 224, Total Stations: 6, Adds: 0	RACHAEL LAMPA Brand.. (Word/Curb/Warner Bros.) Total Plays: 180, Total Stations: 7, Adds: 0
OC SUPERTONES Brand New Thing (Tooth & Nail) Total Plays: 220, Total Stations: 9, Adds: 1	LARUE Tonight (Reunion) Total Plays: 171, Total Stations: 11, Adds: 6
TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive) Total Plays: 217, Total Stations: 6, Adds: 0	BY THE TREE Satellite (Fervent) Total Plays: 164, Total Stations: 6, Adds: 0
ELMS Speaking In Tongues (Sparrow) Total Plays: 215, Total Stations: 9, Adds: 1	ZOEGIRL Plain (Sparrow) Total Plays: 162, Total Stations: 5, Adds: 0
STACIE ORRICO Security (ForeFront) Total Plays: 196, Total Stations: 9, Adds: 2	NATALIE GRANT I Will Be (Curb) Total Plays: 139, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Run (BEC)	360	-6	13	37/0
3	2	JUSTIFIDE To Live (Ardent)	260	-47	12	30/1
6	3	38TH PARALLEL Hear... (Squint/Curb/Warner Bros.)	259	+8	4	30/0
8	4	JARS OF CLAY Revolution (Essential)	256	+25	9	22/2
13	5	POOR OLD LU Revolve (Tooth & Nail)	255	+62	6	28/3
7	6	PAX217 I'll See You (ForeFront)	252	+13	17	24/2
2	7	SANCTUS REAL Say It Loud (Sparrow)	250	-57	13	29/1
5	8	BENJAMIN GATE Lift Me Up (ForeFront)	242	-14	15	26/0
11	9	LIFEHOUSE Spin (Sparrow/DreamWorks)	240	+31	19	26/1
4	10	12 STONES The Way I Feel (Wind-up)	238	-29	15	26/1
12	11	LAST TUESDAY Right Here (DUG)	227	+24	6	22/0
10	12	PIVITPLEX You Know (Sonic Fish Productions)	224	+13	3	23/3
9	13	BILLIONS Never Felt This Way Before (Northern)	224	+10	5	19/1
Debut	14	HOLLAND I'm Not Backing Down (Tooth & Nail)	194	+71	1	20/4
20	15	STAVESACRE If Not Now (Nitro)	173	+14	9	15/1
Debut	16	SWITCHFOOT Meant To Live (Sparrow)	172	+99	1	22/8
14	17	DELIRIOUS? Fire (Furious?)	171	-17	5	24/0
17	18	238 Modern Day Prayer (Tooth & Nail)	165	-7	4	16/3
15	19	OC SUPERTONES Superfly (Tooth & Nail)	164	-18	12	24/1
18	20	P.O.D. Satellite (Atlantic)	161	-4	17	18/1
19	21	CURBSQUIRRELS Dependence Day (DUG)	160	-3	7	19/2
16	22	BLINDSIDE Pitiful (Elektra/EEG)	154	-19	15	13/2
Debut	23	EVANESCENCE Bring Me To Life (Wind-up)	151	+32	1	20/4
21	24	STRANGE OCCURRENCE Sunrise (Steelroots)	150	-6	2	13/1
25	25	HALO FRIENDLIES Sellout (Tooth & Nail)	147	-1	5	10/0
-	26	VEEHR Everyone (Thin King)	141	+11	5	7/0
27	27	TOO BAD EUGENE Soli Deo Gloria (Tooth & Nail)	135	-5	2	11/1
22	28	SKILLET Will You Be There (Ardent)	135	-20	5	17/2
23	29	ACQUIRE THE FIRE Lift (Inpop)	134	-20	8	18/1
Debut	30	PLANKEYE Down To The Altar (BEC)	126	+19	1	7/1

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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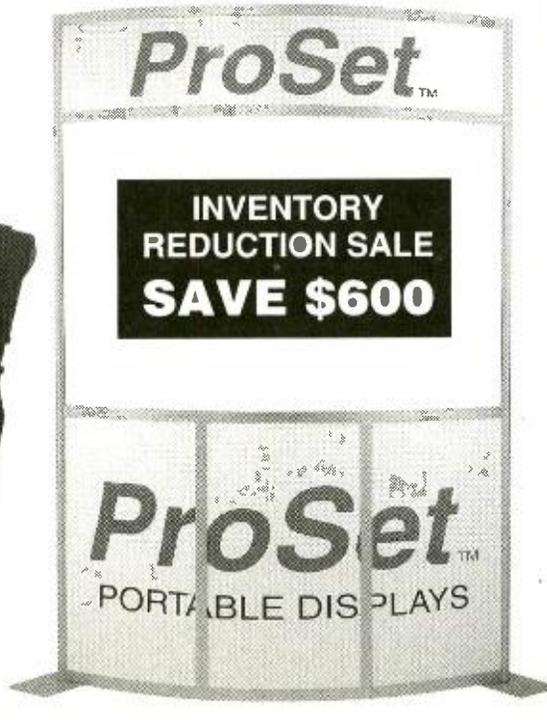
New & Active

DEMON HUNTER My Throat Is An Open... (Solid State) Total Plays: 126, Total Stations: 8, Adds: 0	RE:ZOUND Breathe (Independent) Total Plays: 106, Total Stations: 10, Adds: 0
SEVENTH DAY SLUMBER I Know (Crowne) Total Plays: 122, Total Stations: 14, Adds: 13	12 STONES Crash (Wind-up) Total Plays: 104, Total Stations: 12, Adds: 6
ROCK 'N' ROLL WORSHIP CIRCUS Loving... (Vertical) Total Plays: 115, Total Stations: 19, Adds: 1	DENISON MARRS Send Me An Angel (Floodgate) Total Plays: 100, Total Stations: 9, Adds: 6
JEREMY CAMP Understand (BEC) Total Plays: 115, Total Stations: 7, Adds: 0	KEVIN MAX Just An Illusion (Maranatha) Total Plays: 95, Total Stations: 7, Adds: 1
PROJECT 86 Hollow Again (Tooth & Nail/Atlantic) Total Plays: 111, Total Stations: 20, Adds: 2	MIKE STAND Bound To The Unknown (Galaxy 21) Total Plays: 94, Total Stations: 11, Adds: 5

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MICHAEL W. SMITH Lord Have Mercy (Reunion)	358	+12	11	20/0
2	2	KATINAS Eagle's Wings (Gotee)	329	0	15	19/0
6	3	GO FISH Savior (Inpop)	321	+46	6	20/1
3	4	AL DENSON Holy Is The Lord/He Is Exalted (Spring Hill)	310	-9	9	18/0
4	5	4HIM Who You Are (Word/Curb/Warner Bros.)	253	-56	16	17/0
7	6	ALLEN ASBURY In The Light Of That City (Doxology)	247	+3	8	17/1
5	7	MERCY ME Spoken For (INO)	239	-41	18	15/0
12	8	SHANNON WEXELBERG From The Rising (Doxology)	233	+43	4	17/2
9	9	RAY BOLTZ In Your Name (Spindust)	230	+14	6	16/0
8	10	BROOKLYN TABERNACLE CHOIR This Is How... (M2.0)	226	-7	11	15/0
11	11	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	209	+15	4	17/2
13	12	WAYNE WATSON Cry Of My Heart (Spring Hill)	193	+5	5	15/0
15	13	CHRIS RICE The Other Side Of The Radio (Rocketown)	188	+6	6	14/0
17	14	TWILA PARIS We Bow Down (Sparrow)	153	+15	2	14/0
10	15	MARTINS You Are Holy (Spring Hill)	153	-42	17	11/0
14	16	SCOTT KRIPPAYNE My Everything (Spring Hill)	147	-40	14	11/0
19	17	RONNIE FREEMAN Satisfied (Rocketown)	138	+4	2	14/1
18	18	NICHOLE NORDEMAN Holy (Sparrow)	128	-10	18	9/0
20	19	COREY EMERSON Turn Your... (Discovery House)	118	-1	3	7/0
20	20	CHARLES BILLINGSLEY The Way... (Discovery House)	105	-7	10	11/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/2-Saturday 2/8.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	T-BONE Blazing Microphones (Flicker)
2	JOHN REUBEN Doin' (Gotee)
3	PLAYDOUGH Seeds Of Abraham (Uprok)
4	KJ-52 Dear Slim (Uprok)
5	TRIN-I-TEE 5:7 Dance Like Sunday (B-Rite/Jive)
6	KNOWDAVERBS What You Rock Now (Gotee)
7	ROYAL RUCKUS A Wink And A Nudge (Flicker)
8	SEV STATIK M.I.C. (Uprok)
9	DJ MAJ Street Credibility (Gotee)
10	RIGHTEOUS RIDERS Me & You (Tyscot)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
LARUE Tonight (Reunion)	6
RELIENT K Getting Into You (Gotee)	4
SARAH SADLER Running Into You (Essential)	4
AMONG THORNS I Can't Deny (Worship Extreme)	2
JACI VELASQUEZ You're My God (Word/Curb/Warner Bros.)	2
REBECCA ST. JAMES I Thank You (ForeFront)	2
STACIE ORRICO Security (ForeFront)	2
SWIFT Under The Sun (Flicker)	2
SWITCHFOOT More Than Fine (Sparrow)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SEVENTH DAY SLUMBER I Know (Crown)	13
RELIENT K I Am Understood? (Gotee)	9
SWITCHFOOT Meant To Live (Sparrow)	8
DOGWOOD Faith (BEC)	7
12 STONES Crash (Wind-up)	6
DENISON MARRS Send Me An Angel (Floodgate)	6
PILLAR A Shame (Flicker)	6
MIKE STAND Bound To The Unknown (Galaxy 21)	5
EVANESCENCE Bring Me To Life (Wind-up)	4
EVERYDAY SUNDAY Wait (Flicker)	4
HOLLAND I'm Not Backing Down (Tooth & Nail)	4
SUPERCHICK Hero (Inpop)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL CARD I Left Everything To Follow You (M2.0)	5
AVALON Everything To Me (Sparrow)	4
SCOTT KRIPPAYNE Live To Worship (Spring Hill)	4
GREG LONG I Cannot Hide From You (Independent)	3
NATALIE GRANT I Will Be (Curb)	3
SALVADOR Worthy (Word)	3
KATHY TROCCOLI You're The Heart Of Me (Reunion)	2
PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	2
SHANNON WEXELBERG From The Rising (Doxology)	2
SONICFLOOD Famous One (INO)	2

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Prepared by Steve Blatter

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Viva La Música Pop

An interview with Viva PD César Canales

Things are changing fast in Chicago. For almost a year Big City Radio's Viva (WXXY & WYXX) had been competing with Entravision's Super Estrella (suburban simulcast WRZA & WZCH) for the hearts and minds of young fans of Spanish-language pop rock. When HBC acquired WXXY, however, many thought it would use it to simulcast its own Tropical WLXX-AM (La X).

Instead, HBC kept the Viva format on WXXY and began simulcasting it on WLXX-AM, dropping that station's Tropical format and staying in the fight for the younger audience in Chicago. The duo now broadcast as WVIV-AM & FM.

Chicago has gone from having an emerging Spanish-language pop rock movement and no stations to support it to being the second most important tour stop for Spanish-language pop rock acts to visit, after Los Angeles.

WVIV PD César Canales recently spoke to us about Viva and how the community that enjoys salsa, merengue and reggaetón is feeling now that Chicago is left without a Tropical station.

R&R: Viva is a Pop Contemporary format. Why keep that format and not go Tropical?

CC: We did our research and found that Chicago is in need of a format like this one. We realized that this international pop and young format is the trend right now. WLXX's previous format was very specific; however, we're not completely eliminating tropical music. Viva will have a five-hour show every Saturday where we will play all the tropical hits of the moment.

We're dividing our stations by age groups. If we have a Regional Mexican station that is targeted to an 18-49 demographic and WIND/Chicago is targeted to 25-54s, it is only logical that we keep a station that is targeted to the 18-34 age group. We will, however, include on Viva any Tropical hits that fit the format.

R&R: What kind of reaction have you received from the Puerto Rican



César Canales

community and others who enjoyed La X Tropical?

CC: We have received calls asking why the Tropical format has disappeared. The people we've spoken with have understood why we made the change and have accepted it. The decision we made was also

based on finances, because there's a bigger market for the 18-34 audience. Also, when we refer to the format as "international," we're including Puerto Rican, Dominican and the rest of the Caribbean communities that like this music.

"If there hadn't been success stories like those of Paulina Rubio, Shakira and Maná, there wouldn't have been a need for a station like this one."

R&R: Are you considering including a rock show?

CC: We're studying the possibility and the time slot where it would fit best. If we find that there's a segment of the population that is interested in a rock show, we'll do it.

R&R: Were Viva's sales also a factor that influenced the decision to keep the format?

CC: Definitely. I'm not sure about the station's previous sales numbers, but we're hoping that it will continue to be a successful station with the audience, as well as with local and national sales. We're also going to continue to be very active with the rock and pop concerts that come to town, as well as with the tropical events.

R&R: Are any of the previous Viva DJs still with the station?

CC: We hired two of Viva's old DJs: David Miranda and Armando Reyes. We're also looking into hiring more people from the old Viva. We won't be able to hire all of them, but we'll try to bring on board certain DJs whom we find interesting and whom we think will work well in the format.

R&R: And you're looking for young people to bring a fresh feel to the station?

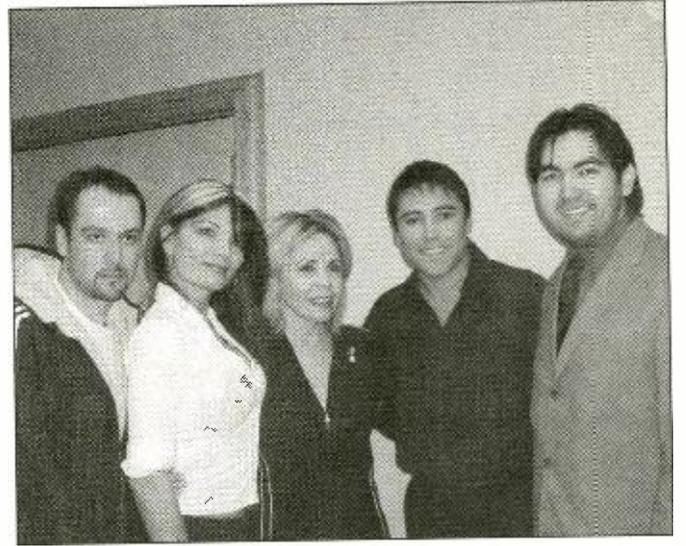
CC: To say young people, we're talking about people with a young mind-set. We're looking for people who understand the music and who listen to it.

R&R: What are your programming strategies? The old Viva was much more Adult Contemporary than its former counterpart in Los Angeles.

CC: The type of pop we will program is simply the hits, but we will include a few hits of the '80s and '90s that people still want to listen to today. Artists like Juan Gabriel, for example, will not have much rotation on Viva, because they don't fit within the format. I can think of one or two songs by those artists whom we consider to have a "romantic" style that we will play, only because they have crossed all barriers.

Our audience prefers the music that is making waves now — the freshest pop tunes from people like Thalía, Paulina, Juanes, Shakira, etc. It's a fun and active format. Our strategy is simple: We will play the songs that are hits among 18-34-year-olds, which is our primary demographic.

I can also say that if there's a remix version of a hit ballad, we'll play it. In fact, we're looking into the possibility of doing a night show where the music is based totally on mixes.



DE LA HOYA AT KXOL The KXOL/Los Angeles team shares a moment with "Golden Boy" Oscar De La Hoya. Seen here (l-r) are KXOL DJs Rafa Miramontes and Shelly Shalhoub and PD Martha Shalhoub, De La Hoya and KXOL Programming Manager Fernando Pérez.

"We have received calls asking why the Tropical format has disappeared. The people we've spoken with have understood why we made the change and have accepted it."

R&R: What makes this moment the right time for HBC to have a format like Viva in Chicago? Does it have anything to do with the competition of stations like Super Estrella?

CC: No. In fact, HBC has always had specific formats for each market, but we like to give each market time to introduce new products. In Chicago trends dictate the formats. If there hadn't been success stories like those of Paulina Rubio, Shakira and Maná, there wouldn't have been a need for a station like this one. The market was not ready for this format years ago. Now, the response is great.

Many of the pop artists who were only known in Mexico before have now crossed over and influenced those second- and third-generation Hispanics who only listened to English-language music. Now those people are returning to their roots and listening to Spanish-language radio again.

It's wonderful that our artists record in English and that the second- and third-generation Hispanics who listen to them want to hear more and are requesting their

Spanish songs. Because of this, every day we get closer to having as many formats and stations as there are in Latin America. Soon we're going to see the formats we have breaking up into more formats.

R&R: Is HBC introducing this format in other markets?

CC: We have KOBT (Orbita) in Houston, which has a very similar format to Viva. The new Albuquerque station KVVF is also called Viva and has a similar format. This is a trend that is growing across the country. I wouldn't be surprised if we used this model in other markets.

Viva's competition in Chicago has grown. Now it is not only Super Estrella that Viva has to battle for that young audience. SBS recently debuted WKIE (Onda 92), whose format is also Pop Contemporary.

R&R: Any special promotions planned?

CC: We will have many. We want to be in constant contact with the community and our audience. We want to be out in the streets. We'll visit many schools, and we'll be part of the concerts or events that come to the city. Our station is very targeted to the young audience in Chicago, who are first-, second- and third-generation Hispanics.

TALK BACK TO R&R!

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

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RADIO MÚSICA®

This Week In Spanish-Language Music

And The Winners Are....

Univision celebrated the 15th anniversary of Premio Lo Nuestro on Wednesday, Feb. 6. With dance moves reminiscent of the style popular in Mexico's nightclubs in the '80s to accompany her latest single, "A Quien Le Importa," Thalía's opening performance didn't keep the audience fired up for long, and hosts Adal Ramones and Marco Antonio Regil struggled to get any response to their jokes and comments.



Thalía

To commemorate Lo Nuestro's 15th anniversary, many artists who've had hits over the past 15 years performed excerpts of their songs. Wilfrido Vargas, La Mafia, Pete Astudillo, Vicky Carr, Son By Four — who were joined at one point by original singer Angel López — Ilegales, Lupe

Esparza and others took the stage. The most memorable moment came when the stage darkened and a lone microphone stood in the spotlight while the music to Selena's "Como La Flor" played. The 2002 winner of six Lo Nuestro awards, Olga Tañón, end-



Olga Tañón

ed the trip down memory lane with a performance of "Cómo Olvidar."

The biggest buzz this year was about Luis Miguel's appearance at the show to accept this year's Premio a la Excelencia (Excellence Award). Usually the recipient performs some of his or her hit songs, but Miguel's appearance lasted only a few minutes. He appeared onstage; took in the screams, applause and a standing ovation; said a few thank yous; and left. Nevertheless, getting the Mexican superstar to appear was a triumph for Lo Nuestro.



Luis Miguel

The biggest winner of the night was Celia Cruz, who took home four awards: Tropical Album, Tropical Female Artist, Tropical Song of the Year and Best Salsa Performance. Following closely with three wins were Juanes — Pop Male Artist, Best Performance Rock and Video of the Year — and Pilar Montenegro for Pop Song of the Year, Regional Mexican Female Artist and Regional Mexican Song of the Year.

A list of other winners appears on this page.



Celia Cruz



Juanes

Premio Lo Nuestro Winners

Pop

Album: Sin Bandera, *Sin Bandera*

Female Artist: Shakira

Group or Duo: Sin Bandera

New Artist of the Year: Las Ketchup

Rock

Album: Maná, *Revolución De Amor*

Tropical

Male Artist: Marc Anthony

Group or Duo: Celso Piña y Su Ronda Bogotá

New Artist of the Year: Proyecto Uno

Merengue Performance: Elvis Crespo

Traditional Performance: Celso Piña y Su Ronda Bogotá

Regional Mexican

Album: Conjunto Primavera, *Perdóname Mi Amor*

Male Artist: Joan Sebastian

Grupo or Duo: Intocable

New Artist of the Year: Germán Lizárraga y Las Estrellas de Sinaloa

Tejano Performance: Intocable

Grupera Performance: Los Temerarios

Ranchera Performance: Vicente Fernández

Banda Performance: Banda El Recodo

Norteño Performance: Conjunto Primavera

Urban

Album: El General, *Is Back*

Best Performance: El General

People's Internet Choice Award

Pop: Thalía

Rock: Shakira

Tropical: Marc Anthony

Regional Mexican: Vicente Fernández

Urban: El General

Rock/Alternative

- | TW | ARTIST | Title | Label(s) |
|----|-----------------|------------------------|---------------|
| 1 | MOLOTOV | Frijolero | (Universal) |
| 2 | ATERCIOPELAOS | Mi Vida Brilla | (BMG) |
| 3 | CAFE TACUBA | Déjate Caer | (MCA) |
| 4 | JAGUARES | Te Lo Pido Por Favor | (BMG) |
| 5 | RESORTE | Alcohol | (Warner M.L.) |
| 6 | ENAMITOS VERDES | Cuánto Poder | (Universal) |
| 7 | ENRIQUE BUNBURY | Si | (EMI Latin) |
| 8 | VOLUMEN CERO | Tortugas Y Sumos | (Warner M.L.) |
| 9 | CATUPECU MACHU | Origen Extremo | (EMI Latin) |
| 10 | GUSTAVO CERATI | Cosas Imposibles | (BMG) |
| 11 | PANTEON ROCOCO | Esta Noche | (BMG) |
| 12 | MANA | Eres Mi Religión | (Warner M.L.) |
| 13 | JUANES | Es Por Ti | (Universal) |
| 14 | MANU CHAO | Bienvenido A Tijuana | (EMI Latin) |
| 15 | VICENTICO | Se Despierta La Ciudad | (BMG) |

Songs ranked by total number of points. 14 Rock/Alternative reporters.

Record Pool

- | TW | ARTIST | Title | Label(s) |
|----|-----------------|------------------------------|-----------------|
| 1 | SON DE CALI | Tan Buena | (Univision) |
| 2 | INDIA | Sedúceme | (Sony Discos) |
| 3 | NUEVOS SABROSOS | Me Voy De Party | (Más Music) |
| 4 | TITO ROJAS | Después De Dios, Las Mujeres | (MP) |
| 5 | THALIA | A Quién Le Importa | (EMI Latin) |
| 6 | JON SECADA | Si No Fuera Por Ti | (Crescent Moon) |
| 7 | TAINO | Festival | (MP) |
| 8 | GUANABANA | Guilaera | (Cutting) |
| 9 | KINITO MENDOEZ | Tírame Tú Que Yo Devuelvo | (J&N) |
| 10 | MIMI IBARRA | A Una Mujer Como Yo | (MP) |
| 11 | CABAS | Tu Boca | (EMI Latin) |
| 12 | EL GENERAL | La Mecedora | (Mock & Roll) |
| 13 | VICTOR MANUELLE | El Tonto Que No Te Olvidó | (Sony Discos) |
| 14 | TITO NIEVES | La Salsa Vive | (Warner M.L.) |
| 15 | VICTOR MANUELLE | En Nombre De Los Dos | (Sony Discos) |

Songs ranked by total number of points. 21 Record Pool reporters.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	SHAKIRA Que Me Quedes Tú (Sony Discos)	601
2	RICARDO ARJONA El Problema (Sony Discos)	536
3	ENRIQUE IGLESIAS Quizás (Universal)	489
4	JUANES Es Por Ti (Universal)	454
5	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	388
6	THALIA No Me Enseñaste (EMI Latin)	366
7	MANA Eres Mi Religión (Warner M.L.)	356
8	CHAYANNE Y Tú Te Vas (Sony Discos)	337
9	SIN BANDERA Entra En Mi Vida (Sony Discos)	297
10	JUANES A Dios Le Pido (Universal)	288
11	CRISTIAN Cuando Me Miras Así (BMG)	264
12	MARCO A. SOLIS Dónde Estará Mi Primavera (Fonovisa)	262
13	GISSELLE Márchate (BMG)	255
14	INDIA Sedúceme (Sony Discos)	248
15	LAS KETCHUP Aserejé (Sony Discos)	233
16	JORDI Tú No Sospechas (Sony Discos)	228
17	ANGEL LOPEZ Elegiste Perder (Sony Discos)	211
18	RICARDO MONTANER Si Tuviera Que Elegir (Warner M.L.)	206
19	PAULINA RUBIO Todo Mi Amor (Universal)	179
20	ALEJANDRO MONTANER Dimelo (Sony Discos)	175
21	LUIS MIGUEL Hasta Que Vuelvas (Warner M.L.)	172
22	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	171
23	SIN BANDERA Kilómetro (Sony Discos)	161
22	LIMITE Papacito (Universal)	147
25	SIN BANDERA Sirena (Sony Discos)	142

Data is compiled from the airplay week of February 2-8.
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Going For Adds

CABAS Tu Boca (EMI Latin)
 TIZIANO FERRO Alucinado (EMI Latin)
 AMARAL Sin Ti No Soy Nada (EMI Latin)
 CAROLINA Prefiero Estar Sola (Warner M.L.)
 LOS RABANES Bam Bam (Crescent Moon)
 NICOLE Viaje Infinito (Maverick Música)
 VILMA PALMA Vuelve A Comenzar (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	INDIA Sedúceme (Sony Discos)	545
2	OLGA TAÑÓN Así Es La Vida (Warner M.L.)	379
3	VICTOR MANUELLE En Nombre De Los Dos (Sony Discos)	271
4	GILBERTO S. ROSA Un Montón De Estrellas (Sony Discos)	257
5	SON DE CALI Tan Buena (Univision)	251
6	JERRY RIVERA Herida Mortal (BMG)	242
7	BACILOS Mi Primer Millón (Warner M.L.)	231
8	DOMINGO QUIÑONEZ A Que No Te Atreves (Universal)	227
9	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	216
10	EL GRAN COMBO Se Nos Perdió El Amor (Comba)	210
11	AREA 305 Si No Estás (Univision)	175
12	NUEVA ERA Amor Eterno (J&N)	173
13	JERRY RIVERA Vuela Muy Alto (BMG)	165
14	TITO NIEVES Dime Que Sí (Warner M.L.)	127
15	GRUPO MANIA Tu Manía Y La Mía (Universal)	123
16	DANIEL RENE No Me Tortures (Univision)	120
17	GISSELLE Márchate (BMG)	118
18	DAVID BISBAL Dígame (Universal)	116
19	JUAN LUIS GUERRA Y RUBEN BLADES Qué Bonita Luna (Karen)	113
20	MARC ANTHONY Viviendo (Sony Discos)	113
21	RICARDO ARJONA El Problema (Sony Discos)	109
22	ALEX BUENO Pídeme (J&N)	103
23	MANNY MANUEL Mal De Amores (Universal)	101
26	MARC ANTHONY Barca A La Deriva (Sony Discos)	99
25	DANIELITO 150 (Universal)	99

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Going For Adds

LIMI-T 21 Perdóname (EMI Latin)
 FRANKIE NEGRON Mi Mulata (Warner M.L.)
 LOS ILEGALES Siento (EMI Latin)
 TOÑO ROSARIO Yerba Mala (Warner M.L.)



Millie

In Stores Now!

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Currently Top 10 on
 Billboard's Hot Latin
 Track Chart

BMG
 U.S. LATIN



REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	INTOCABLE Sueña (EMI Latin)	881
2	LIMITE Papacito (Universal)	839
3	PALOMO De Uno Y De Todo Los Modos (Disa)	770
4	TEMERARIOS Comer A Besos (Fonovisa)	701
5	JOAN SEBASTIAN Afortunado (Balboa)	697
6	GERMAN LIZARRAGA Donde Vayas (Disa)	636
7	CONJUNTO PRIMAVERA Perdóname Mi Amor (Fonovisa)	585
8	BANDA EL RECODO Las Vías Del Amor (Fonovisa)	570
9	CUÑILLOS Eres Imposible De Olvidar (Balboa)	426
10	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	413
11	TUCANES DE TIJUANA La Chica Sexy (Universal)	352
12	PODER DEL NORTE Enamórate De Alguien (Disa)	333
13	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	332
14	JOEL HIGUERA El Baile De La Toallita (Disa)	331
15	TIGRES DEL NORTE La Reina Del Sur (Fonovisa)	328
16	LUPILLO RIVERA Te Solté La Rienda (Sony Discos)	326
17	LA ONDA Aserejé (EMI Latin)	314
18	RIELEROS DEL NORTE Capricho Maldito (Fonovisa)	307
19	TRINI Y LA LEYENDA El Amor De Mi Vida (Universal)	274
20	LIBERACION Niña Y Mujer (Disa)	270
21	BANDA MACHOS La Suegra (Warner M.L.)	268
22	CONTROL Carita De Angel (EMI Latin)	263
23	PANCHO BARRAZA Una Oración (Balboa)	260
24	AROMA Querido Ladrón (Fonovisa)	226
25	REYES DEL CAMINO Para Olvidarme De Ti (Disa)	213

Data is compiled from the airplay week of February 2-8.
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Going For Adds

- MARCOS OROZCO El Parrandero (Catalina)
- RAMON AYALA/PEDRO INFANTE Mira Nada Más (Warner M.L.)
- PESADO No Valgo Nada (Warner M.L.)
- LA BANDA PIRINOLA Con Mis Propias Manos (Balboa)
- BANDA CAÑA VERDE Una Flecha (Freddie)
- JUAN ACUÑA Ay Qué Cruz (Freddie)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS
1	LIMITE Papacito (Universal)	683
2	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	617
3	INTOCABLE Sueña (EMI Latin)	606
4	JIMMY GONZALEZ Y GRUPO MAZZ Yo Te Voy A Amar (Freddie)	540
5	CONTROL Carita De Angel (EMI Latin)	408
6	BIG CIRCO La Maquinita (EMI Latin)	393
7	IMAN Qué Mala Onda (Univision)	385
8	PALOMO De Uno Y De Todos Los Modos (Disa)	382
9	JENNIFER PEÑA El Dolor De Tu Presencia (Univision)	311
10	DUELO El Amor No Acaba (Univision)	307
11	LA ONDA Aserejé (EMI Latin)	296
12	RAMON AYALA Quedó Triste El Jacal (Freddie)	285
13	FRIJOLE ROMANTICOS No Me Asustan (Río Grande)	283
14	IMAN Me Has Robado El Corazón (Univision)	270
15	JIMMY GONZALEZ Y GRUPO MAZZ Dame Un Minuto (Freddie)	249
16	MARCOS OROZCO El Parrandero (Catalina)	232
17	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	230
18	KUMBIA KINGS La Cucaracha (EMI Latin)	220
19	INTOCABLE Muy A Tu Manera (EMI Latin)	215
20	DESPERADOZ La Bailadora (Tejas)	206
21	PODER DEL NORTE Enamórate De Alguien (Disa)	178
22	SIGGNO Es Que Te Quiero (Crown)	174
23	PESADO Lástima Me Das (Warner M.L.)	167
24	DUELO Qué Hubiera Sido (Univision)	159
25	LA CONTRA Por Amarte A Ti (Univision)	157

Data is compiled from the airplay week of February 2-8.
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Going For Adds

- GRUPO TRUENO Cuando Vas Al Baile (Seven Rivers)
- DEYA Prueba Con Un Beso (Catalina)
- CLAUDIA LOPEZ Abrázame (MP)
- ATRAPADO Hay Que Olvidarla (Freddie)
- ESENCIA Duele Querer (Freddie)
- JODY Tributo Al Rey (Ramón Ayala) (Freddie)

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East Coast, Top 50 AC station seeks experienced female morning co-host. Half our well-established morning team is leaving the business and we are looking for the best of the best to replace her. Ideal candidate will be able to relate to an AC audience, keep up with lifestyle news, be active in the local community and be able to successfully represent our station in all facets. Minimum two years radio experience, preferably with morning drive. Send tape and resume to Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, # 1074, Los Angeles CA, 90067. EOE.

Infinity in Pittsburgh

WBZZ-FM, B94 has an immediate opening for an Announcer to be part of a legendary Top 40 station. If you have a minimum of two years CHR on-air experience; have good production and people skills; possess creativity and great interview skills, rush your T&R to Announcer Search, Infinity Broadcasting. 651 Holiday Drive, Pittsburgh, PA 15220. Infinity Radio is an equal opportunity employer.

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The search is on for a positive, organized, supportive, team-playing producer who knows how to make the show look good, sound good and can be in tune with what the hosts and management want. Send your material to me as soon as possible! No calls please.

Marc Sherman Operations Manager
KHMX / MIX 96.5

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Sales Manager Opening at a Clear Channel Radio property

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Fabulous medium market cluster searching for the "poster child" of sales managers: an exemplary leader who possesses the ability to make tough decisions in the interest of achieving / exceeding monthly budgets, is an effective inventory/rate manager, has a track record of success with clients and staff. Past managers have failed to come close to delivering the revenue potential of this station's tremendous ratings and market performance. If this opportunity makes you say, "bring it on" – send your winning resume to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1075, Los Angeles, CA 90067. EOE.

Clear Channel's W3D needs a PD. Love country? Ready for battle? Packages to: 1822 North Court Street, Marion, IL 62959. EOE.

Opportunity Knocks

in the pages of R&R every Friday

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POSITIONS SOUGHT

Female voice with On-Air Market Experience, Hot production, Cool Edit Pro, Selector, Scotts Studios, Voicetrax and TLC. Shelly Escobedo (505) 758-9843. (2/14)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILLELIOTT: (813) 920-7102, billelliott@3DSJ.com. (2/14)

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Glenn Sauter Hot oldies DJ available. The Hits of Yesteryear. Listen: www.hitsofyesteryear.com Email: glenn@hitsofyesteryear.com. (2/14)

Female talent with 17+ years in business seeks perfect PT/swing San Diego, Orange, or LA. Amy4771@aol (760)744-477. (2/14)

Stand-up comic looking for full-time radio gig. Sidekick, sports, voices, appearances, WHATEVER! comedy.com: Pete Michael. (2/14)

Candy for the eyes...I mean ears! Energetic, enthusiastic, music-lover! ABS graduate. Jessica (405) 879-3448 or black_velvet6@hotmail.com. (2/14)

Recent ABS graduate willing to travel and do anything that's required of me. Tony (405) 258-2001 or (405) 812-5915. (2/14)

Fresh out of school, willing to relocate, love production and commercial writing. Joshua (405) 820-7390. (2/14)

Pro on the loose... Barry Michaels (772)388-2922. (2/14)

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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

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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).

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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.

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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.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.radioandrecords.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	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
NASHVILLE BUREAU:	615-244-8822	615-248-6655	ihelton@radioandrecords.com

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26 insertions	75.00
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(310) 788-1622
Fax: (310) 203-8727
e-mail: llinares@radioandrecords.com

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Call (310) 788-1625 or email
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CHR/POP

LW	TW	
1	1	AVRIL LAVIGNE I'm With You (Arista)
2	2	CHRISTINA AGUILERA Beautiful (RCA)
3	3	JUSTIN TIMBERLAKE Cry Me A River (Jive)
4	4	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
6	5	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
5	6	NIVEA Don't Mess With My Man (Jive)
9	7	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)
7	8	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
14	9	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
8	10	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)
12	11	T.A.T.U. All The Things She Said (Interscope)
11	12	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
10	13	PINK Family Portrait (Arista)
19	14	EMINEM Superman (Shady/Aftermath/Interscope)
16	15	JC CHASEZ Blowin' Me Up (With Her Love) (Jive)
20	16	DIXIE CHICKS Landslide (Monument/Columbia)
13	17	NELLY Air Force Ones (Fo' Reel/Universal)
15	18	EMINEM Lose Yourself (Shady/Interscope)
18	19	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
22	20	3 DOORS DOWN When I'm Gone (Republic/Universal)
21	21	VANESSA CARLTON Pretty Baby (A&M/Interscope)
24	22	SIMPLE PLAN I'd Do Anything (Lava/Atlantic)
17	23	JENNIFER LOPEZ Jenny From The Block (Epic)
27	24	DFDUB Country Girl (Columbia)
28	25	AMANDA PEREZ Angel (Powerhouse/Virgin)
26	26	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
31	27	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
25	28	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
23	29	LASGO Something (Robbins)
32	30	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

#1 MOST ADDED

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

#1 MOST INCREASED PLAYS

JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)

TOP 5 NEW & ACTIVE

KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)

COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)

FAITH HILL Cry (Warner Bros.)

STACIE ORRICO Stuck (Forefront/Virgin)

BLU CANTRELL Breathe (Arista)

CHR/POP begins on Page 29.

AC

LW	TW	
1	1	DIXIE CHICKS Landslide (Monument/Columbia)
3	2	FAITH HILL Cry (Warner Bros.)
2	3	PHIL COLLINS Can't Stop Loving You (Atlantic)
4	4	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
5	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
6	6	KELLY CLARKSON A Moment Like This (RCA)
7	7	DARYL HALL & JOHN DATES Forever For You (U-Watch)
9	8	SHERYL CROW Soak Up The Sun (A&M/Interscope)
8	9	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
11	10	CHRISTINA AGUILERA Beautiful (RCA)
10	11	SHANIA TWAIN I'm Gonna Getcha Good! (Mercury/IDJMG)
13	12	ROD STEWART These Foolish Things (J)
16	13	CELINE DION I Drove All Night (Epic)
17	14	JOSH GROBAN You're Still You (143/Reprise)
14	15	JOHN MAYER No Such Thing (Aware/Columbia)
18	16	REGIE HAMM Babies (Refugee/Universal South)
15	17	CELINE DION At Last (Epic)
22	18	DANA GLOVER Thinking Over (DreamWorks)
19	19	PAUL SIMON Father And Daughter (Nick/Jive)
21	20	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
20	21	TAMARA WALKER If Only (Curb)
23	22	DJ SAMMY & YANOU Heaven (Candlelight) (Robbins)
25	23	GEORGE HARRISON Stuck Inside A Cloud (Capitol)
28	24	AVRIL LAVIGNE I'm With You (Arista)
26	25	GARFUNKEL/SHARP/MONDOCK Bounce (Manhattan)
29	26	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)
27	27	UNCLE KRACKER In A Little While (Lava)
24	28	MARIAH CAREY Through The Rain (MonarC/IDJMG)
-	29	VONDA SHEPARD Rainy Days (Jacket)
-	30	ASELIN DEBISON To Say Goodbye To You (Independent)

#1 MOST ADDED

WHITNEY HOUSTON Try It On My Own (Arista)

#1 MOST INCREASED PLAYS

CELINE DION I Drove All Night (Epic)

TOP NEW & ACTIVE

GLORIA GAYNOR I Never Knew (Logic)

KEITH URBAN Somebody Like You (Virgin)

WHITNEY HOUSTON Try It On My Own (Arista)

HOOTIE & THE BLOWFISH Innocence (Atlantic)

BEN GREEN Without You (ASRC)

AC begins on Page 56.

CHR/RHYTHMIC

LW	TW	
4	1	50 CENT In Da Club (Shady/Aftermath/Interscope)
2	2	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
1	3	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
5	4	AALIYAH Miss You (BlackGround/Universal)
7	5	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
3	6	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
8	7	EMINEM Superman (Shady/Aftermath/Interscope)
6	8	NELLY Air Force Ones (Fo' Reel/Universal)
11	9	50 CENT Wanksta (Shady/Interscope)
9	10	2PAC Thugz Mansion (Amaru/Death Row/Interscope)
10	11	JAY-Z F/BEYONCE '03 Bonnie & Clyde (Roc-A-Fella/IDJMG)
20	12	FIELD MOB Sick Of Being Lonely (MCA)
13	13	JUSTIN TIMBERLAKE Cry Me A River (Jive)
24	14	KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)
12	15	BABY F/P. DIDDY Do That... (Cash Money/Universal)
19	16	TYRESE How You Gonna Act Like That (J)
21	17	R. KELLY Ignition (Jive)
25	18	SNODD DOGG Beautiful (Doggy Style/Priority/Capitol)
15	19	EVE Satisfaction (Ruff Ryders/Interscope)
14	20	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
17	21	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)
22	22	TRINA FILUDACRIS B R Right (Slip 'N Slide/Atlantic)
18	23	SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)
30	24	GINUWINE Hell Yeah (Epic)
27	25	AMANDA PEREZ Angel (Powerhouse/Virgin)
43	26	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
23	27	EMINEM Lose Yourself (Shady/Interscope)
29	28	CHRISTINA AGUILERA Beautiful (RCA)
34	29	LIL' KIM The Jump Off (Queen Bee/Atlantic)
32	30	BLU CANTRELL Breathe (Arista)

#1 MOST ADDED

BABY F/CLIPSE What Happened To That Boy? (Cash Money/Universal)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)

KELLY ROWLAND Can't Nobody (Columbia)

2PAC F/TRICK DADDY Still Ballin' (Amaru/Death Row/Interscope)

SARAI Pack Ya Bags (Epic)

B2K Girlfriend (Epic)

CHR/RHYTHMIC begins on Page 38.

HOT AC

LW	TW	
3	1	AVRIL LAVIGNE I'm With You (Arista)
2	2	DIXIE CHICKS Landslide (Monument/Columbia)
1	3	SANTANA F/MICHELLE BRANCH The Game Of Love (Arista)
5	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
6	5	KID ROCK WISHERYL CROW Picture (Lava/Atlantic)
4	6	NO DOUBT F/LADY SAW Underneath It All (Interscope)
7	7	MATCHBOX TWENTY Disease (Atlantic)
8	8	UNCLE KRACKER In A Little While (Lava)
9	9	NORAH JONES Don't Know Why (Blue Note/Virgin)
10	10	CREED One Last Breath (Wind-up)
12	11	CHRISTINA AGUILERA Beautiful (RCA)
15	12	3 DOORS DOWN When I'm Gone (Republic/Universal)
11	13	TORI AMOS A Sorta Fairytale (Epic)
14	14	AVRIL LAVIGNE Complicated (Arista)
13	15	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
16	16	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
20	17	SIXPENCE NONE THE RICHER Don't Dream It's Over (Reprise/Curb)
17	18	FAITH HILL Cry (Warner Bros.)
22	19	COLOPLAY Clocks (Capitol)
21	20	BON JOVI Misunderstood (Island/IDJMG)
25	21	UNCLE KRACKER Drift Away (Top Dog/Lava/Atlantic)
19	22	DAVE MATTHEWS BAND Grey Street (RCA)
18	23	JOHN RZEZNIK I'm Still Here (Jim's Theme) (Walt Disney/Hollywood)
-	24	MATCHBOX TWENTY Unwell (Melisma/Atlantic)
29	25	JOHN MAYER Why Georgia (Aware/Columbia)
23	26	STEREO FUSE Everything (ED/Wind-up)
27	27	PAY THE GIRL Freeze (TVT)
24	28	CREED Don't Stop Dancing (Wind-up)
28	29	STONE SOUR Bother (Roadrunner/IDJMG)
30	30	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

#1 MOST ADDED

LISA MARIE PRESLEY Lights Out (Capitol)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Unwell (Melisma/Atlantic)

TOP 5 NEW & ACTIVE

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)

BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)

NO DOUBT Running (Interscope)

JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)

DAVID GRAY Be Mine (ATO/RCA)

AC begins on Page 56.

URBAN

LW	TW	
3	1	50 CENT In Da Club (Shady/Aftermath/Interscope)
1	2	R. KELLY Ignition (Jive)
2	3	AALIYAH Miss You (BlackGround/Universal)
6	4	JENNIFER LOPEZ FILL COOL J All I Have (Epic)
5	5	JA RULE F/ASHANTI Mesmerize (Murder Inc./IDJMG)
11	6	MISSY ELLIOTT Gossip Folks (Gold Mind/Elektra/EEG)
12	7	TYRESE How You Gonna Act Like That (J)
4	8	B2K AND P. DIDDY Bump, Bump, Bump (Epic)
8	9	50 CENT Wanksta (Shady/Interscope)
13	10	FIELD MOB Sick Of Being Lonely (MCA)
10	11	DRU HILL I Should Be... (Def Soul/IDJMG)
7	12	NELLY Air Force Ones (Fo' Reel/Universal)
9	13	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)
14	14	JAHEIM Fabulous (Divine Mill/WB)
28	15	JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)
20	16	JUSTIN TIMBERLAKE Cry Me A River (Jive)
24	17	NIVEA Laundromat (Jive)
15	18	SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)
16	19	MISSY ELLIOTT Work It (Gold Mind/Elektra/EEG)
17	20	BUSTA RHYMES Make It Clap (J)
21	21	COMMON F/MARY J. BLIGE Come Close To Me (MCA)
32	22	MARQUES HOUSTON That Girl (Interscope)
18	23	BABY F/P. DIDDY Do That... (Cash Money/Universal)
19	24	2PAC Thugz Mansion (Amaru/Death Row/Interscope)
22	25	NAS Made You Look (Columbia)
23	26	LL COOL J F/AMERIE Paradise (Def Jam/IDJMG)
26	27	BLACKSTREET Deep (DreamWorks)
36	28	SNODD DOGG Beautiful (Doggy Style/Priority/Capitol)
34	29	GINUWINE Hell Yeah (Epic)
30	30	VIVIAN GREEN Emotional Rollercoaster (Columbia)

#1 MOST ADDED

LIL' KIM The Jump Off (Queen Bee/Atlantic)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

KILLER MIKE A.D.I.D.A.S. (Aquemini/Columbia)

KELLY ROWLAND Can't Nobody (Columbia)

MR. CHEEKS Crush On You (Universal)

TRINA FILUDACRIS B R Right (Slip 'N Slide/Atlantic)

NAAM BRIGADE What You Doin' Wit Dat (ARTISTdirect)

URBAN begins on Page 43.

ROCK

LW	TW	
1	1	3 DOORS DOWN When I'm Gone (Republic/Universal)
2	2	SALIVA Always (Island/IDJMG)
3	3	CREED Weathered (Wind-up)
5	4	SEETHER Fine Again (Wind-up)
4	5	STONE SOUR Bother (Roadrunner/IDJMG)
6	6	AUDIOSLAVE Cochise (Interscope/Epic)
15	7	AUDIOSLAVE Like A Stone (Interscope/Epic)
22	8	GODSMACK Straight Out Of Line (Republic/Universal)
7	9	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
17	10	THEORY OF A DEADMAN Make Up Your Mind (Roadrunner/IDJMG)
8	11	CHEVELLE The Red (Epic)
16	12	FOD FIGHTERS Times Like These (Roswell/RCA)
12	13	QUEENS OF THE STONE AGE No One Knows (Interscope)
11	14	SOCIALBURN Down (Elektra/EEG)
9	15	FOD FIGHTERS All My Life (Roswell/RCA)
13	16	RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)
19	17	DISTURBED Remember (Reprise)
14	18	NIRVANA You Know You're Right (Geffen/Interscope)
20	19	FUEL Won't Back Down (Wind-up)
21	20	TAPROOT Poem (Velvet Hammer/Atlantic)
23	21	DEF LEPPARD Four Letter Word (Island/IDJMG)
24	22	GOV'T MULE Drivin' Rain (ATD)
28	23	TRAPT Headstrong (Warner Bros.)
30	24	OUTSPOKEN Farther (Lava)
15	25	ZWAN Honestly (Reprise)
28	26	PEARL JAM Save You (Epic)
-	27	BON JOVI Bounce (Island/IDJMG)
-	28	DLEANOR Hands Off The Wheel (Sanctuary/SRG)
-	29	MUDVAYNE Not Falling (Epic)
29	30	DONNAS Take It Off (Lookout/Atlantic)

#1 MOST ADDED

STONE SOUR Inhale (Roadrunner/IDJMG)

#1 MOST INCREASED PLAYS

GODSMACK Straight Out Of Line (Republic/Universal)

TOP 5 NEW & ACTIVE

RA Do You Call My Name (Republic/Universal)

STYX Waiting For Our Time (CMC/SRG)

CHEVELLE Send The Pain Below (Epic)

STAGE I Will Be Something (Maverick/WB)

LEISUREWORLD I'm Dead (41/ARTISTdirect)

ROCK begins on Page 85.

URBAN AC

LW	TW	ARTIST	SON	LABEL
2	1	JAHEIM	Fabulous (Divine Mill/WB)	
4	2	SYLEENA JOHNSON	Guess What (Jive)	
1	3	MUSIQ	Dontchange (Def Soul/IDJMG)	
3	4	WHITNEY HOUSTON	One Of Those Days (Arista)	
6	5	VIVIAN GREEN	Emotional Rollercoaster (Columbia)	
5	6	ERYKAH BADU F/COMMON	Love Of My Life (Magic Johnson/MCA)	
8	7	TYRESE	How You Gonna Act Like That (J)	
7	8	HEATHER HEADLEY	He Is (RCA)	
10	9	RUFF ENDZ	Someone To Love You (Epic)	
9	10	GERALD LEVERT	Funny (Elektra/EEG)	
11	11	LUTHER VANDROSS	I'd Rather (J)	
13	12	GERALD LEVERT	Closure (Elektra/EEG)	
14	13	AALIYAH	I Care 4 U (BlackGround)	
12	14	INDIA.ARIE	Little Things (Motown)	
17	15	K-CI & JOJO	This Very Moment (MCA)	
16	16	DRU HILL	I Should Be... (Def Soul/IDJMG)	
15	17	DEBORAH COX	The Morning After (J)	
21	18	FLOETRY	Say Yes (DreamWorks)	
20	19	BLACKSTREET	Deep (DreamWorks)	
18	20	KENNY LATTIMORE/CHANTE' MOORE	Loveable... (Arista)	
24	21	AL JARREAU	Secrets Of Love (GRP/VMG)	
27	22	AALIYAH	Miss You (BlackGround/Universal)	
25	23	KEM	Love Calls (Motown/Universal)	
23	24	TONI BRAXTON	A Better Man (Arista)	
26	25	JEFF MAJORS	Somebody Bigger (Music One)	
19	26	SOUNDS OF BLACKNESS	Don't You Ever Give Up (Sounds Of Blackness)	
22	27	NEXT	Imagine That (J)	
29	28	TONY TERRY	In My Heart (Golden Boy)	
-	29	THEO	Get Your Groove On (TWP Productions)	
-	30	JOE F/MR. CHEEKS	That Girl (Motown/Universal)	

#1 MOST ADDED

CHICO DEBARGE Not Together (In The Paint/Koch)

#1 MOST INCREASED PLAYS

NIVEA Don't Mess With My Man (Jive)

TOP 5 NEW & ACTIVE

KIM WATERS You Know That I Love You (Shanachie)

DONNIE MCCLURKON F.Y. ADAMS The Prayer (Verity)

UNWRAPPED VOL. 2 Hot In Herre (Hidden Beach)

MUL-TY Looking For Love (L'nserval)

SANTANA F/MUSIQ Nothing #1 All (Arista)

URBAN begins on Page 43.

COUNTRY

LW	TW	ARTIST	SON	LABEL
3	1	TERRI CLARK	I Just Wanna Be Mad (Mercury)	
2	2	BLAKE SHELTON	The Baby (Warner Bros.)	
1	3	MARK WILLS	19 Somethin' (Mercury)	
5	4	AARON LINES	You Can't Hide Beautiful (RCA)	
6	5	GARY ALLAN	Man To Man (MCA)	
9	6	DIXIE CHICKS	Travelin' Soldier (Monument)	
7	7	JOE NICHOLS	Brokenheartsville (Universal South)	
4	8	EMERSON DRIVE	Fall Into Me (DreamWorks)	
8	9	BRAD PAISLEY	I Wish You'd Stay (Arista)	
10	10	ALAN JACKSON	That'd Be Alright (Arista)	
12	11	SHANIA TWAIN	Up! (Mercury)	
11	12	TRACE ADKINS	Chrome (Capitol)	
16	13	KENNY CHESNEY	Big Star (BNA)	
15	14	VINCE GILL	Next Big Thing (MCA)	
14	15	JENNIFER HANSON	Beautiful Goodbye (Capitol)	
17	16	KEITH URBAN	Raining On Sunday (Capitol)	
24	17	TIM MCGRAW	She's My Kind Of Rain (Curb)	
19	18	DIAMOND RIO	I Believe (Arista)	
20	19	MARTINA MCBRIDE	Concrete Angel (RCA)	
22	20	DEANA CARTER	There's No Limit (Arista)	
21	21	FAITH HILL	When The Lights Go Down (Warner Bros.)	
26	22	TOBY KEITH	Rock You Baby (DreamWorks)	
25	23	CHRIS CAGLE	What A Beautiful Day (Capitol)	
28	24	PHIL VASSAR	This Is God (Arista)	
29	25	JEFF BATES	The Love Song (RCA)	
31	26	RASCAL FLATTS	Love You Out Loud (Lyric Street)	
18	27	TRICK PONY	On A Mission (H2E/WB)	
32	28	RANDY TRAVIS	Three Wooden Crosses (Word/Curb/Warner Christian)	
30	29	JESSICA ANDREWS	There's More To Me Than You (DreamWorks)	
33	30	MONTGOMERY GENTRY	Speed (Columbia)	

#1 MOST ADDED

JIMMY WAYNE Stay Gone (DreamWorks)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Travelin' Soldier (Monument)

TOP NEW & ACTIVE

RADNEY FOSTER Scary Old World (Dualtone)

HOLLY LAMAR Unkissed (Universal South)

MARK CHESNUTT I'm In Love With A Married... (Columbia)

BRETT JAMES After All (Arista)

COUNTRY begins on Page 49.

SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
1	1	BOB JAMES	Morning, Noon & Night (Warner Bros.)	
2	2	BWB	Groovin' (Warner Bros.)	
4	3	BONEY JAMES	Grand Central (Warner Bros.)	
5	4	STEVE COLE	Off Broadway (Warner Bros.)	
3	5	PETER WHITE	Who's That Lady? (Columbia)	
6	6	STEVE OLIVER	High Noon (Native Language)	
7	7	DAVE KOZ & JEFF KOZ	Blackbird (Rendezvous/WB)	
11	8	MINDI ABAIR	Lucy's (GRP/VMG)	
10	9	DIANA KRALL	Just The Way You Are (Verve/VMG)	
13	10	MICHAEL LINGTON	Still Thinking Of You (3 Keys)	
9	11	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
15	12	KENNY G	Paradise (Arista)	
8	13	RICHARD ELLIOT O.T.	(GRP/VMG)	
18	14	BOB BALDWIN	The Way She Looked At Me (Narada)	
14	15	NATALIE COLE	Tell Me All About It (GRP/VMG)	
12	16	N. BROWN & M. McDONALD	I Still Believe (Warner Bros.)	
16	17	CRAIG CHAQUICO	Afterglow (Higher Octave)	
19	18	MARION MEADOWS	Tales Of A Gypsy (Heads Up)	
17	19	JOAN OSBORNE	I'll Be Around (Compendia)	
25	20	KIM WATERS	Waterfall (Shanachie)	
20	21	GREG ADAMS	'Sup With That (Ripa/Blue Note)	
22	22	DONNA GARDIER	How Sweet It Is (Dome Records Limited)	
23	23	GREGG KARUKAS	Your Sweet Smile (N-Coded)	
21	24	JEFF LORBER	Chopsticks (GRP/VMG)	
24	25	AL JARREAU	Random Act Of Love (GRP/VMG)	
27	26	NESTOR TORRES	Watermelon Man (Shanachie)	
26	27	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
30	28	CHIELI MINUCCI	Kickin' It Hard (Shanachie)	
28	29	JONATHAN BUTLER	Pata Pata (Warner Bros.)	
-	30	SPYRO GYRA	Getaway (Heads Up)	

#1 MOST ADDED

CRUSADERS Viva De Funk (GRP/VMG)

#1 MOST INCREASED PLAYS

BOB BALDWIN The Way She Looked At Me (Narada)

TOP 5 NEW & ACTIVE

PIECES OF A DREAM Loves Silhouette (Heads Up)

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

BLAKE AARON One Moment With You (Innervision)

GERALD ALBRIGHT Old School Jam (GRP/VMG)

DAVID LANZ Rcmantica (Decca)

Smooth Jazz begins on Page 65.

ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
1	1	SALIVA	Always (Island/IDJMG)	
2	2	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
4	3	SEETHER	Fine Again (Wind-up)	
3	4	CHEVELLE	The Red (Epic)	
5	5	TAPROOT	Poem (Velvet Hammer/Atlantic)	
8	6	GODSMACK	Straight Out Of Line (Republic/Universal)	
6	7	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
7	8	DISTURBED	Remember (Reprise)	
9	9	MUDVAYNE	Not Falling (Epic)	
11	10	TRAPT	Headstrong (Warner Bros.)	
13	11	RA DJ	You Call My Name (Republic/Universal)	
10	12	DISTURBED	Prayer (Reprise)	
15	13	SOCIALBURN	Down (Elektra/EEG)	
12	14	FOO FIGHTERS	All My Life (Roswell/RCA)	
18	15	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
14	16	AUDIOSLAVE	Cochise (Interscope/Epic)	
22	17	FOO FIGHTERS	Times Like These (Roswell/RCA)	
19	18	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
17	19	ZWAN	Honestly (Reprise)	
16	20	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	
23	21	FUEL	Won't Back Down (Wind-up)	
20	22	EXIES	My Goddess (Virgin)	
25	23	THEORY OF A DEADMAN	Make Up Your Mind (Roadrunner/IDJMG)	
21	24	NIRVANA	You Know You're Right (Geffen/Interscope)	
28	25	CHEVELLE	Send The Pain Below (Epic)	
27	26	PACIFIER	Bullitproof (Arista)	
24	27	CREED	Weathered (Wind-up)	
29	28	OUTSPOKEN	Farther (Lava)	
35	29	(HED) PLANET EARTH	Blackout (Volcano/Jive)	
26	30	CINDER	Soul Creation (Geffen/Interscope)	

#1 MOST ADDED

STONE SOUR Inhale (Roadrunner/IDJMG)

#1 MOST INCREASED PLAYS

GODSMACK Straight Out Of Line (Republic/Universal)

TOP 5 NEW & ACTIVE

STAGE I Will Be Something (Mercury/WB)

REVIS Caught In The Rain (Epic)

SEETHER Driven Under (Wind-up)

BREAKING BENJAMIN Skin (Hollywood)

SALIVA Rest In Pieces (Island/IDJMG)

ROCK begins on Page 85.

ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	QUEENS OF THE STONE AGE	No One Knows (Interscope)	
3	2	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
2	3	SALIVA	Always (Island/IDJMG)	
7	4	RED HOT CHILI PEPPERS	Can't Stop (Warner Bros.)	
6	5	CHEVELLE	The Red (Epic)	
4	6	FOO FIGHTERS	All My Life (Roswell/RCA)	
5	7	SEETHER	Fine Again (Wind-up)	
8	8	SUM 41	Still Waiting (Island/IDJMG)	
9	9	ZWAN	Honestly (Reprise)	
15	10	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
14	11	FOO FIGHTERS	Times Like These (Roswell/RCA)	
10	12	TAPROOT	Poem (Velvet Hammer/Atlantic)	
11	13	COLDPLAY	Clocks (Capitol)	
12	14	ALL-AMERICAN REJECTS	Swing Swing (DreamWorks)	
21	15	GOOD CHARLOTTE	The Anthem (Epic)	
23	16	EVANESCENCE	Bring Me To Life (Wind-up)	
13	17	NIRVANA	You Know You're Right (Geffen/Interscope)	
18	18	SOCIALBURN	Down (Elektra/EEG)	
17	19	DONNAS	Take It Off (Lookout/Atlantic)	
20	20	UNWRITTEN LAW	Rest Of My Life (Lava)	
22	21	DISTURBED	Remember (Reprise)	
24	22	TRAPT	Headstrong (Warner Bros.)	
19	23	TRANSPLANTS	Diamonds & Guns (Epitaph)	
27	24	GODSMACK	Straight Out Of Line (Republic/Universal)	
16	25	SYSTEM OF A DOWN	Inner Vision (American/Columbia)	
25	26	EXIES	My Goddess (Virgin)	
31	27	AFI	Girl's Not Grey (DreamWorks)	
41	28	CHEVELLE	Send The Pain Below (Epic)	
33	29	USED	Buried Myself Alive (Reprise)	
26	30	AUDIOSLAVE	Cochise (Interscope/Epic)	

#1 MOST ADDED

STONE SOUR Inhale (Roadrunner/IDJMG)

#1 MOST INCREASED PLAYS

GODSMACK Straight Out Of Line (Republic/Universal)

TOP 5 NEW & ACTIVE

SOUNDTRACK OF OUR LIVES Sister Surround (Republic/Universal)

TREBLE CHARGER Hundred Million (Virgin)

(HED) PLANET EARTH Blackout (Volcano/Jive)

SYSTEM OF A DOWN I-E-A-I-A-I-O (American/Columbia)

CINDER Soul Creation (Geffen/Interscope)

ALTERNATIVE begins on Page 90.

TRIPLE A

LW	TW	ARTIST	SON	LABEL
1	1	COLDPLAY	Clocks (Capitol)	
2	2	TORI AMOS	A Sorta Fairytale (Epic)	
4	3	DAVE MATTHEWS BAND	Grey Street (RCA)	
3	4	BECK	Lost Cause (Geffen/Interscope)	
5	5	WALLFLOWERS	How Good It Can Get (Interscope)	
6	6	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
8	7	PAUL SIMON	Father And Daughter (Nick/Jive)	
7	8	SUSAN TEDESCHI	Alone (Tone-Cool/Artemis)	
11	9	RHETT MILLER	Come Around (Elektra/EEG)	
13	10	DAVID GRAY	Be Mine (ATO/RCA)	
18	11	JOHN MAYER	Why Georgia (Aware/Columbia)	
10	12	BRAD SHININ'	(Redline)	
9	13	MATCHBOX TWENTY	Disease (Atlantic)	
12	14	TRACY CHAPMAN	You're The One (Elektra/EEG)	
15	15	SOUNDTRACK OF OUR LIVES	Sister Surround (Republic/Universal)	
22	16	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
19	17	SHERYL CROW	C'mon, C'mon (A&M/Interscope)	
16	18	SANTANA F/MICHELLE BRANCH	The Game Of Love (Arista)	
20	19	NORAH JONES	Come Away With Me (Blue Note/Virgin)	
17	20	STONE SOUR	Both (Roadrunner/IDJMG)	
21	21	PRETENDERS	Complex Person (Artemis)	
23	22	MAROON 5	Harder To Breathe (Octone)	
24	23	DAVE MATTHEWS BAND	Grace Is Gone (RCA)	
25	24	ZWAN	Honestly (Reprise)	
29	25	BIG HEAD TODD & THE MONSTERS	Julianna (Big)	
28	26	BRUCE SPRINGSTEEN	Lonesome Day (Columbia)	
26	27	KIM RICHEY	Circus Song (Can't Let Go) (Lost Highway/IDJMG)	
-	28	WALLFLOWERS	When You're On Top (Interscope)	
30	29	SISTER HAZEL	Your Mistake (Sixth Man)	
27	30	GEORGE HARRISON	Stuck Inside A Cloud (Capitol)	

#1 MOST ADDED

JOHNNY CASH Hurt (American/Lost Highway/DJMG)

#1 MOST INCREASED PLAYS

JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)

TOP 5 NEW & ACTIVE

MATCHBOX TWENTY Unwell (Mercury/Atlantic)

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

DAR WILLIAMS I Saw A Bird Fly Away (Razor & Tie)

RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)

KATHLEEN EDWARDS Six O'Clock News (Zoe/Rounder)

TRIPLE A begins on Page 95.

Publisher's Profile

By Erica Farber



DAVE BRUBECK

Dave Brubeck is a jazz legend. At 82 years young, he is still traveling the world, playing live concerts and recording new projects. He is also responsible for creating an institute at his alma mater, University of the Pacific, to help ensure that the music he so dearly loves continues to be interpreted and played by future generations.

While there is not enough space here to detail all of Brubeck's accomplishments and awards, it is the advice he gives young musicians that sums up it for me: "Don't play jazz to become rich or famous; it happens for very few. Come to jazz because you love it so much that you can't imagine life without it." And we can't imagine jazz without Dave Brubeck.

Realizing that music would be his life: "I thought a lot about music from the time I was 4 or 5. My mother was a music teacher and a pianist. We lived about 25 miles from San Francisco, in Concord, CA, then moved to a large cattle ranch. My dad was managing a 45,000-acre ranch. I wanted to be like my dad and went through a period where I wanted to be a cowboy and a roper. But I always kept playing and thinking about music. You get a lot done in your mind, even if you're not practicing, if you're riding horseback; you can think.

"I didn't want to go to college. My dad bought me four cows when I graduated from grammar school. He and I had a 1,200-acre ranch. He always kept track of my herd as they multiplied. I was set on going to that ranch, marrying a high school girl and never going anywhere else but Amador County. My mother wouldn't hear of it. She said I had to go to college, like my brothers. The compromise was that I would become a veterinarian.

"I went to the College of the Pacific, now University of the Pacific, in Stockton. I got out of school and went into the Army for 46 months, to be exact. There was an audition for an Army band just outside of Riverside, at Camp Haan. I made it. When they needed guys for D-Day, they broke up the band and sent a lot of us to the infantry. I ended up in Patton's army in France and Germany.

"When I got out, I went to Mills College, where I wanted to study with Darius Millhaud, on the GI Bill. It's a girls school, but they allowed GIs. My brother was teaching under Millhaud, who was brilliant."

His connection to jazz: "My eldest brother was head of music at Santa Barbara High School in Santa Barbara, CA. He was 11 1/2 years older than me. Howard, who was 4 1/2 years older, was Dean of Palomar College, outside of San Diego. My eldest brother had a jazz band that rehearsed in our house.

"When I moved to the ranch, I was fairly isolated. I bought a couple of records, Fats Waller. My mother wouldn't allow us to have a radio, so you felt even more isolated. I started playing in local bands when I was 14. In Amador County I played in a small jazz band on the weekends. If I played a job on Saturday night, when I got

home at 3 or 4 in the morning, Dad would say, 'Put on your overalls; it's time to go to work.' That's the way I grew up. It was wonderful."

Hooking up with Paul Desmond: "I tried to get into the Presidio Army Band in San Francisco. I knew I was going overseas in the infantry. Paul Desmond was one of the musicians chosen to play with me, but I hardly knew him until after the war. At Mills College we formed a group called The Dave Brubeck Octet. Some of us were from Mills, some were from San Francisco State, including Paul, Cal Tjader and one other musician. It was very avant garde. It was formed before the birth of the cool and the things Miles Davis did. We were together from '46-'48. Those New York guys didn't record until '49. People think we copied Miles Davis, but we were there before him. It was a very important group."

Defining jazz: "No one can define it very well. It's essentially American and expresses freedom. It's America's most important art form."

Thoughts on smooth jazz: "Like elevator jazz? That's the only thing I can think of. I would prefer they play the giants. There are plenty of them out there who have been re-released. They could introduce the public to it. If you listen to a Classical station, you hope to hear the great classical music, whether it's the Russians or the French or the Germans. You don't want to hear watered-down classical music. I feel the same about Jazz radio. If you played the great jazz artists of history up to the contemporary stuff, it would be much more educational for the public. It would keep jazz growing in the culture and in the community."

On his institute: "It's called the Dave Brubeck Institute, and it's at University of the Pacific. We hold auditions. The first group, we chose 17 from an audition of 75. Now there are five young jazz musicians who audition and compete. They're fantastic. Their first job with me was at the Monterey Jazz Festival. They got two standing ovations. It was their first public performance. They're going to play the Hollywood Bowl with me. They're so good.

"They're not part of the conservatory unless they want to be. They're not registered at the school. Our bass player went to the orchestra and asked if he could play bass. They auditioned him and put him in first chair. It's the same way with the young pianist. He's 17 or 18. The classical teachers think he's a real talent."

On working with his children: "We were called Two Generations Of Brubeck. I would tour with them. One of my sons, Christopher, had a rock group. Another son, Darius, had an avant-garde jazz group. Danny was the drummer for the jazz group. We went to Australia, Japan, all over Europe and toured many years. I would have my group, too, so you had a real festival. We finally cut it down to the three sons and myself. We just recorded with the London Symphony, with four sons, on my 80th birthday. I was thrilled with the cuts they sent me."

What gives him the most pleasure: "I'm writing every day. I'm writing a big band arrangement for the jazz band at the University of the Pacific Conservatory. I just wrote two pieces for 20 cellos for the Cleveland Cello Ensemble. That'll be performed at Yale and at Carnegie Hall. We'll go to England now and play 18 one-nighters."

His next project: "The next album was recorded live in a Starbucks in New York City. It's coming out in March, I think. It's called *Fifth Avenue South*. It's going to be sold at all the Starbucks stores. They're co-sponsoring our tour of England. They're trying to promote jazz with their coffee. It's a great idea. In the old days this used to happen in the coffeehouses. The coffeehouse is a gathering place. It's a great thing they're doing."

Something about him that might surprise our readers: "I'm the most unlikely person to be doing all

these things. The dean of the conservatory found out I couldn't read music. I switched to music after my first pre-med year. They didn't find out I couldn't read music until my last semester, because I avoided playing the piano, where they'd find out. I'd take cello or clarinet, where you're just learning the instrument and they don't know you're not a reader. The dean found out and didn't want to graduate me. Two teachers came to the dean and said, 'You're making a big mistake. This guy's going to do more than any student we've got here.' The dean said I was a disgrace to the conservatory. He told me he was going to let me graduate but made me promise never to teach."

Career highlight: "I was commissioned to write a piece for the pope. I did my Mass in Candlestick Park with the pope maybe 10 years ago. That was a big day in my life. Telarc recorded it at the National Cathedral in Washington. They asked me to write this special piece for his entrance. They called me through my conductor and manager. I asked what the text was. My manager said, 'Upon this rock I will build my church, and the jaws of hell cannot prevail against it.'

"His entrance was nine minutes. I thought, 'How am I going to do nine minutes on one sentence?' I went to bed and dreamed of how I could do it. If you do it as a chorale and fugue, you don't have to have a lot of sentences. If you do a fugue, you keep repeating the same words. When I got up I called my manager and said to call them back and ask for one more sentence. They gave me the next sentence: 'What is bound on earth shall be bound in heaven; what is loosed on earth shall be loosed in heaven.' I built the whole nine minutes on those two sentences.

"They hired my quartet and got 21 brass players. I wanted a big sound in the stadium. Bishop Quinn told me, 'Don't let your quartet play any jazz. We're getting a lot of flak from the local papers; they're saying that we shouldn't have a jazz musician writing music for the pope.' So the quartet didn't play. I'm very proud of that piece.

"I also played the Reagan-Gorbachev summit. That was big for me."

Career disappointment: "I'm disappointed that so much of the music I really worked hard on didn't get recorded. This year it's starting to get recorded."

Favorite radio format: "Classical."

Favorite musician: "Art Tatum, Duke Ellington, Louis Armstrong."

Favorite song: "It's called 'Summer Song.' I wrote it for Louis Armstrong. The day he died, the Classical station in New York played it. They hardly ever played jazz, but they played that song."

Beverage of choice: "Roma. It's an imitation coffee, without caffeine."

Hobbies: "I don't have time. I used to play basketball and football, but that's out of the question now. When there are five boys, sports is a big thing."

E-mail address: "Through Vikki Rzepka at Telarc, vrzepka@telarc.com."

Advice for broadcasters: "Realize how important jazz is around the world. It should be more important here at home. It's the greatest export we have for democracy, freedom and understanding. We shouldn't let it slip out of importance, like it's doing. A lot of universities have Jazz stations, but they're not nearly as prevalent as when I was growing up.

"People have heard so little jazz that they don't even recognize that they hear it all the time. Listen to TV, and you'll notice that most of the commercials have kind of a jazz feel. Why doesn't it cross over to the radio? If they're truly interested in elevating the public taste, they will bring back the great jazz created here in America and start playing that."

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CASH

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