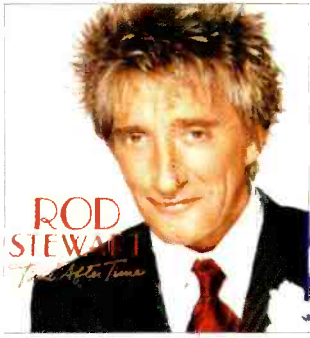


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Stewart Does It One More Time

Now in his fifth decade of scoring big hits, Rod Stewart continues his superstar ways as his latest single, "Time After Time" (J), is Most Added at AC this week. The song is the latest single from Stewart's newest multiplatinum CD, *As Time Goes By: The Great American Songbook, Volume II*.



R&R

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FEBRUARY 20, 2004



A Rapper's Delight!

Twenty-five years have passed since the first commercial rap hit, Sugar Hill Gang's "Rapper's Delight," found its way onto radio, and this week R&R looks at the explosive genre of music that is rap and hip-hop. R&R Urban Editor Dana Hall, Rhythmic Editor Dontay Thompson and Music Editor Frank Correia turn their collective energies to hip-hop to help celebrate this milestone. It all starts on Page 1.

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EVERYTHING ABOUT YOU**



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—Jay Shannon/PD, KXXM

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—Chris Callaway/PD, KRUF

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—Greg Thomas & Kid Knight, WBBO

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ON A WING AND ... ANOTHER WING

How many nonmusical NTR events do you know of that draw 20,000 fans? This week's Management/Marketing/Sales section offers a look at the lunacy behind one of radio's great entertainment spectacles: WIP/Philadelphia's annual Wing Bowl. Also: Irwin Pollack's 40 sales-meeting idea-starters, Craig Zimmerman on the kinds of e-mail messages to send your database, John Lund's 40-Point Sales Promotion Checklist, Jeffrey Hedquist on new ways to write creatively, Bayliss Scholarship Spotlight recipient David Black and more.

Pages 8-10

KANE'S BEATLE MEMOIRS

In 1964, legendary Philadelphia TV news anchor Larry Kane went on the road with The Beatles for one full month — originally against his own instincts. He reminisces about the experience as part of R&R's salute to the Fab Four's 40th anniversary.

Starts on Page 3

R&R NUMBER ONES

- CHR/POP**
 - OUTKAST *The Way You Move (Arista)*
- CHR/RHYTHMIC**
 - TWISTA... *Slow Jamz (Atlantic)*
- URBAN**
 - TWISTA... *Slow Jamz (Atlantic)*
- URBAN AC**
 - ALICIA KEYS *You Don't Know My Name (J)*
- COUNTRY**
 - TOBY KEITH *American Soldier (DreamWorks)*
- AC**
 - SHANIA TWAIN *Forever And For Always (Mercury/IDJMG)*
- HOT AC**
 - 3 DOORS DOWN *Here Without You (Republic/Universal)*
- SMOOTH JAZZ**
 - CHRIS BOTTI *Indian Summer (Columbia)*
- ROCK**
 - NICKELBACK *Figured You Out (Roadrunner/IDJMG)*
- ACTIVE ROCK**
 - NICKELBACK *Figured You Out (Roadrunner/IDJMG)*
- ALTERNATIVE**
 - INCUBUS *Megalomaniac (Epic)*
- TRIPLE A**
 - NORAH JONES *Sunrise (Blue Note/EMC)*
- CHRISTIAN AC**
 - MATTHEW WEST *More (Sparrow/Universal South)*
- CHRISTIAN CHR**
 - JEREMY CAMP *Right Here (BEC)*
- CHRISTIAN ROCK**
 - SANCTUS REAL *Beautiful Day (Sparrow)*
- CHRISTIAN INSPO**
 - STEVEN C. CHAPMAN *Moment Made For... (Sparrow)*
- SPANISH CONTEMPORARY**
 - MARCO A. SOLIS *Mas Que Tu Amigo (Fonovisa)*
- TEJANO**
 - INTOCABLE *Scy Un Novato (EMI Latin)*
- REGIONAL MEXICAN**
 - MONTEZ DE DURANGO *Lagrimas De Cristal (Disa)*
- TROPICAL**
 - VICTOR MANUELLE *Tango Ganas (Sony Discos)*



Congress Ponders Prevention Of Indecency In Broadcasting

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

Capitol Hill last week devoted a day to discussing ways to keep indecent material off the airwaves. While the now-infamous "wardrobe malfunction" by host to Viacom President/COO Mel Karmazin, NFL Commissioner Paul Tagliabue and all five FCC commissioners at a daylong hearing that at times turned into a grilling session. During his time in front of the subcommittee members, Karmazin was peppered with questions from such House members as Mike Bilirakis and Ed Markey. Right off the bat, Bilirakis asked Karmazin if indecency on radio far surpasses that on TV. Karmazin's reply: "Yes." Bilirakis then asked if it would be realistic to have someone at a radio station on call 24 hours a day to "bleep out" anything that could be ruled indecent. Karmazin explained

"What we need is a road map. It is not clear what exactly is meant by indecency."
Mel Karmazin

In the second of two hearings scheduled on Feb. 11, the House Telecommunications Subcommittee played

surpasses that on TV. Karmazin's reply: "Yes." Bilirakis then asked if it would be realistic to have someone at a radio station on call 24 hours a day to "bleep out" anything that could be ruled indecent. Karmazin explained

INDECENCY ▶ See Page 6

Brown Becomes WCBS-FM/New York's VP/GM

Chad Brown has added VP/GM duties at Infinity's flagship Oldies station, WCBS-FM/New York, effective Feb. 23. A veteran Infinity sales executive, Brown will continue to serve as Director/Sales for Infinity's entire New York cluster but will relinquish GSM duties for the cluster's News WCBS-AM.

Brown's appointment follows an August 2003 regional restructuring at Infinity that saw WFAN/New York VP/GM Lee Davis add those duties at WCBS-FM. Davis will now focus solely on WFAN.

"It's incredibly exciting for me to be going to 'CBS-FM,'" Brown told R&R. "I've been representing this property for a long time, almost 15 years, and I'm just as excited as anybody to be taking over this station."

Brown's experience includes

BROWN ▶ See Page 12

25 Years Of Hip-Hop

P.R.O.P.S. (Programmers Reminisce Over Past and Present Successes)

By Dana Hall
R&R Urban Editor
dhall@radioandrecords.com

In 1979 Sugar Hill Records released the single "Rapper's Delight" by a little-known New York rap trio, The Sugar Hill Gang. It was not the first rap record ever made, but it was the first to experience commercial success on both the Urban and Pop charts. It is in recognition of this milestone that we celebrate 25 years of hip-hop in this week's Urban and Rhythmic sections of R&R.

Rap started long before that, in the basements of Brooklyn row houses, in the projects of Queens and in the streets of the "Boogie Down" Bronx. When it finally hit radio in 1979, it was already a growing cultural movement

among African-American youth.

During hip-hop's 25-year history the genre has had phenomenal success artistically and financially, but it has also faced many challenges and barriers at radio and with the public.



In celebration of hip-hop's 25 years on the radio, R&R asked radio and record-industry professionals to share their memories and observations of how the music has evolved and grown over the years, as well as how it has changed our industry. Here's what they had to say.

See Page 38

Seacrest Takes Mornings At KIIS

On-Air will replace legendary Dees in wakeups

By Keith Berman
R&R Associate Radio Editor
kberman@radioandrecords.com

Former KYSR/Los Angeles afternoon host Ryan Seacrest has been named morning host at Clear Channel CHR/Pop sister KIIS/Los Angeles. Though an official start date has not been announced, Seacrest will replace Rick Dees, the radio icon who last week departed KIIS after 22 years in wakeups.



Seacrest

The new morning show will have the same name as Seacrest's Fox-syndicated TV program, *On-Air With Ryan Seacrest*, and will broadcast from the studios specially built for that show in Hollywood, CA.

Interestingly, the announcement of Seacrest's new morning job was made on his TV show when, during an appearance by Britney Spears, the recording artist said, "Hey, I want to congratulate you on being the new morning jock on KIIS-FM." Seacrest responded, "Yeah, that's right. I'm going to be on 102.7 KIIS-FM here in Los Angeles. You can come on any time you want."

Clear Channel/Los Angeles VP/Programming and KIIS PD John Ivey said, "We couldn't be more excited about the future of KIIS-FM with Ryan Seacrest."

SEACREST ▶ See Page 12

LATEST EARNINGS

Cumulus Recovers From Losses, Falls Short Of Analyst Estimates

By Joe Howard
R&R Washington Bureau
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Cumulus Media late Tuesday reported Q4 2003 earnings that fell short of Wall Street expectations but that helped the company recover from year-ago losses. The company's earnings of 7 cents per share fell 4 cents shy of Thomson First Call's consensus estimate of 11 cents, although Cumulus' Q4 net earnings rebounded from a loss of \$1.9 million (3 cents) in Q4 2002 to a gain of \$4.9 million.

Cumulus' Q4 net revenue grew 6%, to \$74.9 million,

while station operating income rose 2%, to \$27.3 million. On a pro forma basis, net revenue was flat at \$74.2 million and station operating income slipped 3%, to \$27.1 million. On a same-station basis, net revenue grew 2% and station operating income was flat.

For full-year 2003 Cumulus' net revenue increased 12%, to \$282 million, while station operating income rose 10%, to \$102.4 million. Net income rebounded from a loss of \$92.8 million in 2002 to a profit of \$5 million in 2003, but the 2002

EARNINGS ▶ See Page 25

McClendon Now Arista SVP/Urban

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

Cecilia "C.C." McClendon has been elevated to Sr. VP/Urban Promotion at Arista Records.

Overseeing the daily operations of the urban promotion department, she serves as a liaison between her area and the marketing and sales departments and heads national radio launches for all Urban and Urban AC single and album releases. Based in New York, McClendon reports to Exec. VP/Promo Steve Bartels.



McClendon

"C.C. has done a phenomenal job in turning around urban promotion at Arista," Bartels said. "She has incredible spirit, drive, purpose and leadership

MCCLENDON ▶ See Page 12

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In 2004, programmers agree that just playing the right music isn't enough to differentiate a radio station. They're relying more on their personalities. And they're giving those personalities greater latitude to entertain.

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Appeals Court Weighs Fate Of Media-Ownership Rules

FCC's cross-media, local limits at forefront of debate

By Joe Howard

R&R Washington Bureau
jhoward@radioandrecords.com

PHILADELPHIA — Fans and critics of deregulation had their day in court here on Feb. 11 as the Third Circuit appeals court heard arguments from all sides in an effort to weigh the fate of the FCC's controversial media-ownership rules. Those rules were approved by the commission last June after a months-long review but were suspended by the court three months later.

While the three-judge panel had tough questions for everyone, it took special exception to the FCC's

controversial "diversity index," a mathematical weighting formula the FCC developed to help it establish allowable levels of cross-media ownership in local markets.

FCC Assoc. General Counsel Jacob Lewis defended the index in the face of intense scrutiny from Judge Thomas Ambro, who took Lewis to task over what Ambro felt were inconsistencies in the index's weighting. In fact, Ambro spent some tense minutes in the courtroom picking apart specific examples where he believed the index

COURT ▶ See Page 13

Furst Directs Cumulus Country

Former Clear Channel Sr. VP/Programming Alan Furst has been tapped by Cumulus as Format Director/Country, joining current Format Director/Country Bob Raleigh in that capacity. Furst is based at the company's Atlanta headquarters.

Furst's background includes stints as VP/Programming for AMFM and Capstar. He has previously been Group PD for the Australian Radio Network, National PD for NewCity Communications and a consultant with Shane Media Services.

"Alan's extensive programming and strategy-consulting back-

ground will be put to good use at Cumulus," company Exec. VP John Dickey said. "Alan has worked with a lot of great brands. We all look forward to his contributions in continuing the tradition of building great live and local brands at Cumulus."

Furst said, "I am very excited to join Cumulus. Cumulus' programming philosophy of creating strong brands anchored around live and local talent is right on the mark. Getting a chance to work with a company that shares my values is going to be a real pleasure."

Nava KSCA PD; Santos To KLVE

Univision Radio has promoted Veronica Nava to PD for Regional Mexican KSCA/Los Angeles. She succeeds José Santos, who moves to Spanish AC clustermate KLVE as PD.

Santos became KSCA's PD in August 2003. He had previously served as PD for Univision's KISF & KQMR/Las Vegas.

Nava began her career at KSCA in 1997 as Asst. PD. After five years she was promoted to Programming & Talent Coordinator, coordinating programming and station events, including radiothons with Renan



Nava

Santos

Almendarez Coello ("El Cucuy De La Tarde"), one of Spanish-language radio's biggest personalities.

UNIVISION ▶ See Page 13

Trapp Tapped As KRQI/Seattle PD

Almost two months after the Infinity station flipped from '80s to Classic Alternative, KRQI (96.5 K-Rock)/Seattle has named Jim Trapp to fill its vacant PD position, effective March 1. Trapp was most recently PD for WMMS/Cleveland.

"We are delighted that Jim is taking the helm at K-Rock," said Infinity/Seattle Market Manager Mark Walen. "He possesses a tremendous set of skills ideally suited to achieving our goals."

Before his stint in Cleveland Trapp spent four years in Houston, where he was Director/FM Programming for Clear Channel's KHMV, KKRW, KLOL, KODA & KTBZ. He programmed KZZO/Sacramento from 1995-97 and KZON/Phoenix from 1992-95. Trapp was also an editor at *The Hard Report* from 1987-92.

"Something's going on up here," Trapp told R&R about KRQI. "This was not a format that was cooked up over a scotch and soda at a swank club. This started on the street. It's crawling into the radio station. It's making an impact, and people are noticing it. And it's amazing that I am allowed to be part of it."

A 'FUN Year With The Beatles

Larry Kane discusses his tour with the Fab Four

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com



Kane

When most people in the Delaware Valley think of legendary Philadelphia news anchor Larry Kane, now retired, they recall his sharp reporting skills and coverage of the serious news stories of the day at local ABC affiliate WPVI-TV. But Kane can also perhaps be considered America's first rock 'n' roll journalist: For one wild month in 1964, he went on tour with The Beatles — despite his vehement objections.

In this first of two columns saluting the Fab Four at 40, Kane recalls how he ended up on the road with John Lennon,

Paul McCartney, George Harrison and Ringo Starr. A full account of Kane's time with The Beatles can be found in his book *Ticket to Ride*, which was published in September 2003 by Running Press.

One-On-One

A little more than 40 years ago Kane took a job as News Director for Top 40 WFUN/Miami, which was in a fierce battle with crosstown Top 40 WQAM. Kane helped set WFUN apart with its "Fundamental News" broadcasts. In fact, WFUN boasted a four-person news staff — quite unusual for a teen-oriented music station.

See Page 19

Wells Moves To Newsweb

Infinity/Chicago VP/GM Harvey Wells, who has been a part of legendary Triple A station WXRT for over 2 1/2 decades, has resigned his post and been named VP/Radio Group Manager for Newsweb Corp.'s WSBC Radio Group. The group owns Windy City-area stations WAIT, WCFJ, WCSN-AM



Wells

& WSBC and is in the process of purchasing suburban Chicago stations WNDZ & WRZA from Entravision.

"Harvey is an excellent broadcaster and a wonderful guy," said Newsweb COO Charley Gross. "He gives us the ability to do some very special things in radio."

Wells started his radio career as a WXRT weekend overnight talent in 1975. He later moved into sales and was named VP/GM of the sta-

tion in 1990. In 1992 he launched WSCR as Chicago's first Sports/Talk radio station and added GM duties there. After Infinity took over, Wells' duties expanded to overseeing management of Talk WCKG and Country WUSN.

"Leaving so many great friends will be very difficult," Wells said. "I literally grew up in Chicago radio at WXRT. I have learned a great deal from [Viacom President/COO] Mel Karmazin, [former Infinity Radio President] Dan Mason and [current Infinity President/COO] Joel Hollander. However, Newsweb has offered me an opportunity to run a group of stations in a very entrepreneurial environment. I look forward to working with Charley Gross in creating radio stations of which we can be proud."

Simpson Set As PD At DC's '104'

Bonneville Hot AC simulcast WWVZ & WWZZ (104)/Washington has named Sammy Simpson PD. He replaces Mike Edwards, who exited in January after four years with the stations.

This is Simpson's second tour of duty at the stations, where he served as Director/Marketing from 1996-99. Most recently Director/Marketing & Promotion for WJZW & WRQX/Washington, Simpson has also been Marketing Director for WHIZ (Z100)/New York.

"We're so excited to have Sammy join the team," 104 VP/GM Joel Oxley said. "He exemplifies the

perfect blend of creativity, proven success and experience in the broadcast industry."

Simpson told R&R, "It was great being the offensive coordinator for a while, but this is a chance to step up and be the head coach. This move was a tough decision, but the opportunity to program again is very exciting. I'm a branding guy and a marketing guy; I feel I possess a lot of skills that don't always come in the typical PD package. Plus, I had the good fortune to work at Z100, where I learned a lot by looking over [PD] Tom Poleman's shoulder."

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Kellett Elevated To PD At KNRC

KNRC/Denver afternoon host Doug Kellett has added PD duties at the NRC Broadcasting-owned News/Talk outlet. Kellett succeeds Alan Eisenson, who exited earlier this month to become PD at Clear Channel News/Talk outlets KFBK & KSTE/Sacramento.



Kellett

Kellett's 20-plus-year News/Talk radio career began at WHBB/Selma, AL in 1983. He went on to hold on-air and programming positions at WEIZ & WRCG/Columbus, GA and in July 1987 was named PD at Gaylord's WWTN/Nashville, where he remained until the station was purchased by Cumulus last year. He joined KNRC as afternoon drive host in August 2003.

"I am very excited about our opportunity here in Denver," Kellett told R&R. "KNRC is expanding its efforts to offer more live and local talk, along with local news and traffic, seven days a week. We have a great mixture of conservative and liberal talk that provides an excellent alternative to the all-conservative

KELLETT ▶ See Page 13

Disney Board Rejects Comcast Offer

Cable TV giant has no plans to up bid

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

Walt Disney Co.'s board of directors earlier this week unanimously turned down a \$56 billion takeover bid from Philadelphia-based cable TV company Comcast Corp., saying Comcast's offer was too low.

Comcast made an unsolicited takeover bid for Disney on Feb. 11, and on Tuesday Disney nixed the offer after the Disney board said the amount represented a 15% discount to the company's latest stock price.

Comcast responded by saying its offer — .78 Comcast shares for each Disney share — was a full and generous one. Investors initially reacted negatively to the rejection, and Disney shares saw close to a \$1 drop in the 11am ET hour on Tuesday before rebounding. Disney finished the day at \$26.90, down just 2 cents.

Though Disney has rebuffed Comcast for now, it did not rule out accepting a later offer more to its liking. "We are committed to creating shareholder value now and in the future and will carefully consider any legitimate proposal that would accomplish that objective," Disney said in a release. Disney's board also gave embattled Chairman/CEO Michael Eisner its support, saying it has "confidence in the business, financial and creative direction of Disney" under Eisner's leadership.

Comcast, the nation's largest ca-

ble TV operator, has no plans to up its bid for Disney, which owns ABC. According to Reuters, which cited a source close to Comcast, the company is also wary of running a shareholder-consent solicitation to replace all or part of Disney's board while Disney's stock continues to trade at current levels.

Interestingly, Disney will hold its annual shareholders' meeting in Comcast's hometown of Philadelphia on March 3. Comcast, which owns a small stake in Disney, is not expected to direct any shareholder campaign against Eisner on that day, Reuters said, citing its source. "This has never been about Mr. Eisner," the source said. "It has been about

DISNEY See Page 6

Liberman Ready To Go With IPO

Burbank, CA-based Spanish-language broadcaster Liberman Broadcasting last week filed with the Securities & Exchange Commission to raise as much as \$184 million in an initial public offering.

The company did not say how many shares it plans to offer, nor did it estimate a price range. Liberman hopes to trade on Nasdaq with the ticker symbol "LBIM" and would use the net proceeds from the offering to repay a portion of its outstanding debt. Credit Suisse First Boston and Deutsche Bank Securities are jointly manag-

ing the IPO. UBS is listed as a co-manager.

Liberman owns six radio stations in Southern California, including Los Angeles-area Regional Mexican trimulcast "Que Buena"; a full eight-station cluster in Houston; and an FM in Bay City, TX. The company also owns TV stations in Los Angeles, Houston, Dallas and San Diego

and television production facilities in Houston, Dallas and Burbank.

Liberman saw estimated owner revenue of \$50.9 million in fiscal 2002, according to BIA Financial Networks. The company said in its SEC filing that it had radio-division net revenue of \$39.3 million in fiscal 2002.

Standard & Poor's Ratings Services said Tuesday that its current ratings and outlook on Liberman subsidiary LBI Media Inc. would not be affected by a Liberman IPO.

— Adam Jacobson

BUSINESS BRIEFS

Sirius Ups Subscriber Projection After Radio Shack, EchoStar Deals

Sirius said last week that it expects to end 2004 with approximately 1 million subscribers, up from its earlier estimate of 860,000. Prompting the increase: a new marketing deal that makes Sirius the only satellite radio service available at Radio Shack's 7,000 retail stores across the country. The deal substantially increases Sirius' retail presence at a time when it trails rival XM Satellite Radio by about a million subscribers. Meanwhile, Sirius' music programming will soon be added to the lineup for most of the 9 million homes served by EchoStar's Dish Network satellite TV service. "These agreements represent a giant step forward for Sirius that should generate significant additional subscribers," Sirius President/CEO Joe Clayton said.

In other news, Sirius has sold \$250 million worth of convertible notes through a private placement. The satcaster said that every \$1,000 worth of the notes — which pay 2.5% interest — will be convertible at the note holder's option into approximately 226 shares of Sirius common stock. That works out to a stock price of about \$4.42 per share. Sirius also granted the buyer a 30-day option to buy another \$50 million worth of notes. The company plans to use proceeds from the sale for general corporate purposes.

Following the note sale, Standard & Poor's affirmed its ratings on Sirius, including a "CCC" corporate credit rating and "stable" outlook. Sirius has approximately \$450 million in debt. According to S&P, its stable outlook on Sirius reflects the near-term flexibility provided by Sirius' liquid assets and some progress in the satcaster's key operational issues.

Meanwhile, Sirius has made a deal to make its service available as a factory- or dealer-installed option in 2005 Volkswagen New Beetle models, starting late this summer. Sirius will also be available in the redesigned VW Jetta model that will arrive in showrooms early next year. Additionally, Sirius has inked an agreement with the Wall Street Journal Radio Network to provide subscribers with hourly stock-market reports and business news via the "Wall Street Journal Report" and "Dow Jones Money Report." Sirius subscribers will also have access to WSJ's daily early-morning business hour, *The Wall Street Journal This Morning*.

Continued on Page 6

R&R Stock Index

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

	Change Since				
	2/13/03	2/6/04	2/13/04	2/13/03	2/6/04-2/13/04
R&R Index	185.90	221.43	224.09	+20%	+1%
Dow Industrials	7,749.87	10,593.03	10,627.85	+37%	+0.3%
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Detroit **WDFN**

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UP 54%

Phoenix **KGME**

2.0 to 6.0

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Tampa **WDAE**

5.3 to 6.9

UP 30%

Cincinnati **WKCY**

4.1 to 5.4

UP 32%

Sacramento **KHTK**

7.9 to 12.2

UP 54%

Buffalo **WGR**

5.8 to 7.5

UP 29%

Albuquerque **KMML**

3.0 to 9.7

UP 223%

O N T H E R O A D O R O N T H E R A D I O



ROME ROCKS

Source: Arbitron, Fall 2002 vs Fall 2003 AQH Share, Men 25-54, Exact time, M-F, MSA • Reserve this show now call Steve Kaufman at 818-461-5177

PREMIERE TALENT

Indecency

Continued from Page 1

that all stations have people responsible for making sure there's no need to bleep anything out, as radio stations run on a seven-second delay.

Markey then put Karmazin on the spot by repeatedly asking if he would give a "G" rating to this year's much discussed Super Bowl halftime show. Additionally, Markey asked Karmazin if he thought the lyrics of the songs performed during the show were appropriate for an audience of 8- to 80-year-olds.

Karmazin replied, "The artists who were selected to perform were very, very popular mainstream artists. The songs featured are some of the most popular songs of today, and the versions were the 'clean' versions of those songs — songs that were played on thousands of radio stations. The lyrics were scrubbed, looked at and deemed appropriate." Karmazin did admit, though, that on the Monday morning after the game he had second thoughts about the show's content.

Karmazin was also forced to explain to the subcommittee why Viacom subsidiary Infinity has not paid fines handed down by the FCC for broadcasts ruled indecent at two of its radio stations. Viacom is appealing the fines on the grounds that the FCC's rules on indecency are too vague. Asked by Subcommittee Chairman Fred Upton why Infinity didn't pay up, Karmazin said, "The material was objectionable and offensive, but the question is whether or not the material was indecent. I can fire somebody for reasons that I don't want that material on the air, but whether something is or is not acceptable for us doesn't mean necessarily that we violated the indecency standard."

When quizzed by Upton about the infamous Opie & Anthony "Sex for Sam" promotion at WNEW/New York, Karmazin replied, "I believe it was inappropriate. It should not have been on our radio station. We fired the PD, fired the GM, fired the producer and fired the hosts. We changed the format of the station from Talk to music. I'm not a constitutional lawyer, I cannot tell you if the specific words conform to indecency standards, but I can tell you that it did not conform to our own standards."

Karmazin then went on the defensive and stressed that, in his opinion, no broadcaster looks at an FCC fine as simply a cost of doing business. "I can assure you that I don't want to get a fine," he said. "It's not about the money, it's about the principle." But Karmazin said he doesn't think fines address what Viacom believes is the real problem: "very vague standards" for what can be considered indecent.

"What we need is a road map," Karmazin said. "It is not clear what exactly is meant by indecency. If

there was intent to broadcast indecency, I have been told to run it after 10pm, in the 'safe harbor' period. We hope that the FCC will undertake a rulemaking that will decide what is indecency — and ask if the standard in Las Vegas is the same as the standard in Salt Lake City. If the FCC undertakes this rulemaking for the first time and the courts uphold it, then that is the standard."

Powell Defends FCC's Ability To Act

Over on the Senate side of Capitol Hill, several senators asked Congress to enact legislation to curb indecency in media. At the Senate Commerce Committee hearing devoted to "Protecting Children From Violent and Indecent Programming," committee Chairman John McCain said that both CBS and the NFL "fumbled" the Super Bowl halftime content and that broadcasters must remember that the use of the broadcast spectrum includes the responsibility to serve the public's best interests.

Sen. Conrad Burns, who acknowledged that all were "shocked and dismayed" by Janet Jackson's Super Bowl stunt, warned of a possible "overreaction" from Congress in its attempts to enforce indecency regulations. "This high-profile situation could lead Congress to go too far," he said, asking legislators to approach the situation with guided principles and expressing concern about the potential unintentional effects of augmented FCC fines.

FCC Chairman Michael Powell appeared in front of the Senate Commerce Committee before speaking at the House subcommittee hearing, and he called Jackson's performance the latest example of "coarseness" in media. He said that protecting children and giving tools to parents to restrict their kids' access to indecent and violent programming is an all-out FCC effort — one that includes giving broadcast companies stiffer financial penalties for the airing of material ruled indecent. "We understand \$27,500 fines are peanuts for multimillion-dollar companies," Powell said at the Senate hearing. He added that the FCC will continue to "aggressively answer complaints in a timely manner."

Later in the day, at the House subcommittee hearing, Upton quizzed Powell on how a license-revocation proceeding would take place and why it took three years for the FCC to fine Clear Channel for segments of the *Bubba The Love Sponge* program that were ruled indecent. Powell said speeding the process for reviewing complaints and issuing fines would require additional funding for more attorneys to handle the large volume of material that comes in to the commission.

Five-Point Plan

At the Senate hearing, FCC Commissioner Michael Copps outlined a five-point indecency plan. The first step, he said, would be to punish transgressors more severely. He'd

also like the FCC to consider the content of advertising, as well as programming. Step two would be to reform the complaint process, setting time limits for a commission response and taking the burden of proving indecency off those who complain.

Step three would be to look more closely at violent programming as being possibly indecent, while step four would involve an "industry summit" on indecency that would include cable and satellite providers as well as broadcasters. The last step in Copps' plan would be to reaffirm the right of local broadcasters to control programming and the right of affiliates not to air network programming that isn't suitable for their communities.

Copps also reiterated his oft-stated position that increased media consolidation may be leading to increased indecency on the airwaves.

Commissioner Kevin Martin called for the FCC to endorse a "family hour" for television and said he's hearing calls for the same indecency guidelines that apply to broadcast TV to be applied to cable and satellite programming. As of now, Martin noted, "Radio personalities that we have fined for indecency can just move to satellite radio."

Commissioner Jonathan Adelstein in his statement also referred to consumer concerns, saying, "As a parent and FCC commissioner, I share the public's disgust with the increasingly crude radio and television content that we're seeing." He said he's pleased with the progress in indecency enforcement he's seen during his time at the FCC, but added, "We need to ramp it up even further. In my view, the gratuitous use of swear words and nudity have no place in broadcasting."

Upton's bill now awaits the full House Commerce Committee, which is reviewing a markup of the proposed legislation made Feb. 12. One amendment offered by Rep. Bobby Rush would require broadcasters to maintain recordings of all aired programming for a period of 180 days.

Meanwhile, a much discussed "three strikes" amendment to Upton's broadcast-indecency bill was proposed by Rep. Albert Winn. The amendment would require any broadcast station that is fined three or more times for the airing of material deemed indecent to face a possible license revocation by the FCC.

Also up for consideration: a clause offered by Rep. Cliff Stearns that aims to significantly increase the amount the FCC can penalize nonlicensees (such as entertainers like Janet Jackson and Justin Timberlake) in cases where a fine might be proposed against an individual or group instead of a broadcast station.

Additional reporting by Joe Howard and Brida Connolly.

TRANSACTIONS AT A GLANCE

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

- KTHO-AM/South Lake Tahoe, CA \$710,000
- WKIQ-AM/Eustis and WQBQ-AM/Leesburg, FL \$180,000
- KFLH-FM/Chama, NM \$220,000
- KWFL-FM/Roswell, NM \$1
- WFFG-FM/Corinth, WMML-AM/Glens Falls, WENU-FM/Hudson Falls and WENU-AM/South Glens Falls (Saratoga Springs), NY \$2.5 million
- WDDH-FM/St. Marys, PA \$1.25 million

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

DEAL OF THE WEEK

• WNH-FM/Belmont and WJYY-FM & WOTX-FM/Concord (Manchester), NH

PRICE: \$9 million

TERMS: Asset sale for cash

BUYER: Nassau Broadcasting Partners LP, headed by President/Chairman Lou Mercatanti Jr. Phone: 609-452-9696. It owns 29 other stations, including WHOB-FM & WNNH-FM/Manchester.

SELLER: Vox Media Corporation, headed by COO Jeff Shapiro. Phone: 781-230-8018

BROKER: Glenn Serafin of Serafin Brothers Inc. and Richard A. Foreman of Richard A. Foreman Associates Inc.

2004 DEALS TO DATE

Dollars to Date:	\$243,274,531 (Last Year: \$2,451,069,267)
Dollars This Quarter:	\$243,274,531 (Last Year: \$715,826,328)
Stations Traded This Year:	111 (Last Year: 912)
Stations Traded This Quarter:	111 (Last Year: 210)

BUSINESS BRIEFS

Continued from Page 4

Salem Forecasts Growth In Block Programming

Having completed annual rate negotiations for its block-programming business, which performed well for the company in 2003, Salem Communications said last week that it expects same-station national block revenue to increase about 5% in 2004. The company also said 90% of its block-programming business was renewed for this year. Salem CEO Ed Atsinger said, "Our block-programming business represents a reliable stream of revenue and cash flow that grows steadily and consistently, something no other publicly traded radio broadcaster can claim."

Continued on Page 13

Disney

Continued from Page 4

maximizing value for the shareholders for both companies."

Should Comcast ultimately acquire Disney, ABC's owned-and-operated radio stations may be augmented, rather than, as early speculation had it, spun off. According to the *Los Angeles Times*, Comcast Cable Division President Stephen Burke, a former Disney executive who assisted Disney in its merger with Capital Cities/ABC and whose father was Capi-

tal Cities' CEO in the early 1990s, was "frustrated" when Disney execs refused to support his plan to grow ABC's radio division. Burke could replace Eisner if the takeover bid finally goes through.

While there had been talk of Viacom swooping in as a "white knight" for Disney, that rumor was quashed Tuesday when Viacom said it doesn't expect to make a competing bid. Disney, meanwhile, continued to do business as usual, announcing Tuesday that it has purchased the Muppets and Bear in the Big Blue House properties from the Jim Henson Co.



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WIP Fans Flock To Wing Bowl XII

There's nothing like Philly's fantastic food frenzy

How many chicken wings can you eat in one sitting? Ten? Twenty? Fifty? How about 167? In a stunning upset, 99-pound Sonya "The Black Widow" Thomas of Alexandria, VA defeated New York's "Young Cookie" Jarvis by two wings, winning WIP (Sportsradio 610)/Philadelphia's Wing Bowl XII on Jan. 30 at Philly's Wachovia Center.

No ordinary food contest, the Wing Bowl is now one of radio's premier NTR spectacles, drawing 20,000 crazed (and mostly male) fans to the Wachovia Center to witness the pageantry, ogle "Wingette" babes, host tailgate parties, drink beer and generally get into a fowl mood from the wee hours through midmorning, in synch with *The WIP Morning Show*, crewed by Angelo Cataldi, Al Morganti and Rhea Hughes.

Media visibility for the locally trademarked Wing Bowl has grown exponentially, and it now attracts TV coverage from all the area network affiliates during their morning news, plus major press, web features, TV reports in other cities and stories on ESPN and the Food Network (which rates the Wing Bowl America's No. 2 food-eating contest).

Numerous local politicians, dignitaries and celebrities, including Jon Bon Jovi, appeared at this year's event, but the big attractions were the 24 mostly oversized contestants; the contestants' costumes, floats and entourages; and, of course, the 75 scantily clad Wingettes, who were selected from local show bars and through listener recommendations.

WIP declines to share the specific economics of the Wing Bowl, but Promotions Director Greg Jakows, who organizes the free event with the help of sister stations' staffs, WIP's sales

and programming teams and numerous "good interns," says it's a big revenue maker for the station, thanks to support from major sponsors Applebee's, Matt Blatt Suzuki and Steve Singer Jewelers, plus several smaller sponsors.

"We started preparations in September and began qualifying wing eaters the Monday after Thanksgiving," says Jakows. "They'd call in to the station and talk with the

morning show about what type of crazy food stunt they could do on-air. For example, Sonya ate 24 hard-boiled eggs in one minute, 55 seconds. And no one was really turned away from being a Wingette."

The petite Thomas, who triumphed in a two-minute "eat-off" after the 30-minute glutton-fest was tied in regulation, took home a 2004 Suzuki Verona, the contest's official diamond ring and an oversize golden crown that slid down over her small face. Her win ended the four-year reign of local champion Bill "El Wingador" Simmons.

How It Began

The Wing Bowl debuted in 1993, when Morganti, recognizing that fans were tired of the NFL's Philadelphia Eagles not making the Super Bowl, suggested something for area residents to get excited about. At the time, Buffalo was a frequent visitor (and

loser) to the Super Bowl, so WIP took that city's most celebrated dish, the chicken wing, and organized its first-ever wing-eating contest in a local hotel lobby on the Friday of Super Bowl weekend. The first Wing Bowl attracted 150 people and featured only two contestants, one of whom ate 100 wings to win the title.

Here's how the 2004 event was structured:

After the official weigh-in, WIP sponsored an all-night party in a heated tent outside the venue, where over-



night personality Big Daddy Graham welcomed early tailgaters and began the revelry.

6am: *The WIP Morning Show*, featuring Angelo, Al and Rhea, begins coverage and supplies color commentary and interviews throughout the morning.

6:30: The contestants' procession, in which wing eaters parade around the Wachovia Center with their own theme music and Wingette accompaniment.

7:50: Appearance by Miss Wing Bowl.

8:00: First half of competition, with 24 contestants (14 minutes).

8:15: Beer-bash halftime show with two men smashing cans of beer into their heads.

8:20: Second half of competition, with 10 contestants (14 minutes).

8:40: Two-minute blitz with top five contestants.

8:50: Two-minute "eat-off."

9:15: Coronation of Sonya Thomas as Queen of the Wing Bowl.

Finally, a panel of local celebrities



CHICKEN NOT-SO-LITTLE Left to right: During WIP (Sportsradio 610)/Philadelphia's Wing Bowl XII, an unidentified contestant chows down on one of numerous plates of chicken wings, served up by Wingettes; Lauren Young, Miss Wing Bowl XII, presides over the festivities; wing-eating champion Sonya Thomas basks in the glory of having outmunched several 300-pound men.

Idea-Starters For 40 Sales Meetings

By Irwin Pollack

The best sales managers don't look at sales meetings as a "spray and pray" proposition. They plan meetings out, one at a time, with an ultimate goal in mind. Here is a "shopping list" of meetings you may want to develop in addition to those you already run. Got others? Send them to me, and I'll write about them in an upcoming issue.



1. How to look for buying signals
2. What to look for on your first sales call
3. Streamlining your account-list management
4. Basic negotiation skills
5. How to be prepared every day
6. Overcoming objections
7. Being organized
8. Client-focused selling
9. Closing techniques
10. Creating the presentation
11. Dealing with print
12. Dialing for meetings
13. Effective schedules
14. Features and benefits
15. Formatic positioning
16. How to build equity in your list
17. Strengths and weaknesses of your competition
18. Selling investment vs. expense
19. Making the presentation
20. Measuring the audience
21. Fundamentals of a customer-needs analysis
22. Selling without numbers
23. Overcoming fear of failure
24. Prospecting and lead development
25. Understanding audience research (general)
26. Selling feature programming
27. Selling with research
28. Writing copy that sells
29. You're in business for yourself
30. Time management
31. What the client likes — and hates
32. Cluster selling
33. Sure-fire sales ideas for every month
34. Handling collections
35. The first 60 seconds of the phone call
36. P&Ls for local businesses
37. What the client will never tell you
38. Upselling
39. The first sales meeting
40. Learning your prospects' businesses

New England-based sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting on sales and management. He can be reached toll-free at 888-723-4650 or via www.irwinpollack.com

judged a competition among the Wingettes, who recited the alphabet while jumping on a trampoline. The winning Wingette, Lauren Young, received a five-day trip to Cancun.

TV coverage began the evening before the festivities, with local UPN affiliate WPSG-TV's 30-minute special *The Road to Wing Bowl XII*, featuring the WIP morning personalities. The morning team also hosted a one-hour *Bad to the Bone: The Best of Wing Bowl XII* recap the following week.

Wanna Hold A Wing Bowl?

Asked what advice he'd give to other stations considering an event like

this, Jakows says, "Lots of planning. As the flagship for the NHL Flyers and NBA 76ers, we have a relationship with the Wachovia Center already, but you need to track all expenses: renting the venue, including skyboxes; security; T-shirt sales; bike racks; staging; and everything that goes with it. Make sure it's safe enough and that everyone involved signs release forms."

By the way, if you're wondering about champion Thomas' nutritional intake, one Interep site calculated that she ate 41,750 calories and 2,672 grams of fat. That's enough calories for 20 days of recommended eating and 44 days' worth of fat. Maybe Tums should be a sponsor too.

Make The Listener E-mail Connection

By Craig Zimmerman

So you've started your online database (MMS, 1/16), and you've asked your listeners to provide you with their e-mail addresses so you can send them great things. Now you need to determine what those great things are going to be.

1. Extend your brand. Your online presence is an extension of your on-air brand, so you need to communicate relevant and interesting information to your station's e-mail club, just as your air talents do for your listeners every day. Top local and national stories, the weather, artist news — whatever it is, take the information and create a newsletter or bulletin to send to your database.

News/Talkers can send a quick midday news update with three or four story summaries (a headline plus one or two sentences) and end each story with a link to the full story on the station website. An AC station can e-mail club members artist-related news, including concert updates, new CD releases or timely news or gossip about a core artist.

2. Get more information on what your listeners want in an e-mail. There are several ways to do this, but

all of them center on asking your listeners. If your station does callout research, perceptual studies or focus groups, you should use at least a few of the questions to inquire whether participants are members of the e-mail club and what kinds of information they'd like to receive, whether it's artist info, school closings, discount coupons, etc. Of course, you can also ask your listeners to pick a few categories of interest on your website's sign-up page or in the member-preferences section.

Another way to harvest information is to pick five listeners from your database and start e-mail conversations with them. Send them a message asking them to tell you what they would like to receive in future e-mail correspondence. I know it sounds simple, but, remarkably, most people overlook this step. By contacting a small group, you can connect with some active listeners for much less than the cost of a formal focus group.

Also not to be overlooked is a brief e-mail survey. Your e-mail provider may offer an easy-to-use survey feature, but if that's not available, you can simply ask listeners to respond to your e-mail with their thoughts or create a form on your website that listeners can fill out with their opinions. While the results may be a little more difficult to tally, doing this should help accomplish your overall goal.

3. Test and measure. One of the best things about e-mailing listeners is that there is no reason all your listeners have to receive the same message. You can test and measure responses to different e-mails. Randomly divide your database (figuratively, not physically) into two or four parts and send out different e-mails.

Whether the messages are entirely different or cover similar content with changes only in the semantics, you'll begin to sense how your communication shapes the feedback. That will help you determine what your listeners are looking for and what they are most likely to react to, giving you guidance on the most effective writing styles.

Less Is More

Because your listeners provided you with permission to reach out to them, they are going to look forward to receiving your e-mails. That said, you still need to grab their attention with your subject line or headline, then get to the point. Don't add a lot of fluff or unnecessary information. The reader is only going to give your e-mail a limited amount of time, and you want to take full advantage of each opportunity to get in — then get out.

Coupons & Advertisements

You need to be careful with ads and coupons, because your listeners signed up to receive interesting and useful information. Stations that send out ads without any useful content are likely to alienate their community and drive up the unsubscribe rates.

Obviously, your e-mail club can be used to generate nontraditional revenue, but you must find creative ways to include sponsor information or ads in your messages. One trick some of our clients use is creating station-specific or artist-specific content on behalf of advertisers. This can be as simple as promoting a station contest or appearance in the body of an advertiser message.

If your e-mail content is strong enough, sending an ad or two in the body of the e-mail is acceptable. But if your e-mail is light on content but heavy on advertising, you probably won't have your listeners' attention for long. Even if they don't spam you back or opt out altogether, they won't pay as much attention to you.

Bottom line: Respect your e-mail audience and they'll reward you with information, insight and maybe even some good old-fashioned word-of-mouth growth.

Craig Zimmerman is VP/Operations for PromoSuite and ListenerEmail.com. He oversees client relations and customer support for PromoSuite's promotional information and database system and ListenerEmail.com's e-mail system, which includes a web-database service, audience-research surveys and wireless text messaging. Reach him at 212-509-1200, ext. 210, or czimmerman@promosuite.com.



Craig Zimmerman

Top Sales Promotion Planning Tips

By John Lund

How good your sales promotions are depends on how well they work for your client, your listeners and your station. Covering everything from creation to execution, here's a 40-point questionnaire to qualify each sales promotion and ensure the best possible results.



Preparation

1. What is the promotion or contest called?
2. What does the client want the promotion to accomplish?
3. What should it accomplish for the station?
4. Is it appropriate for both the target audience and the station's image?
5. Does the station have exclusivity on the promotion?
6. How can the promotion be improved from its raw concept?
7. Is the promotion in conflict with any other station activity, client or promotion?
8. Will the station always look good, in terms of crowd size, level of participation, significant registration, multiple winners and meaningful goodwill?
9. Is this promotion easy — easy to understand, easy to play and easy to win?

Client Information

10. Has the client done business with your station before?
11. How much is the account currently spending with your station?
12. How much more will be spent per week, month or year with this promotional opportunity?
13. How will the client support the promotion? Will there be an additional on-air schedule, outside advertising, an in-store promotional campaign, a remote broadcast, etc.?
14. How will the station promote the promotion (promos, website, other media)?
15. How many promos or mentions, if any, are promised or necessary in addition to the client's commercials? At what value? Will it sound like the client owns the radio station when this promotion is on the air (that is, are there too many promos)?
16. What stations has the client done promotions with before? Did the sales promotions run smoothly, or were there problems due to the client or station?
17. Is the promotion fundamentally a good value for the client and the station?
18. Can the value of the prize be leveraged? Can you turn a \$1,500 trip into a \$15,000 sales package?
19. Will the client provide another promotional opportunity or ad schedule if this one is successful?

On-Air Setup

20. Will the promotion sound great on the air?
21. Who will write, produce, schedule and update the promos? Consider rules, contest forms, winners' sheets, prize releases and bookkeeping procedures.
22. Does the contest constitute an illegal lottery, with a prize, chance and consideration?
23. Can the rules be changed midway through the promotion? Can the time frame be extended?
24. Should the station's legal counsel be apprised of the promotion?
25. Are the complete rules simple enough to convey in 30 seconds?
26. Is the contest fun to play even for those not calling in to win?

Remote Details

27. Will personality appearances be necessary? If so, assign a value to the time and determine who will pay for it.
28. Will remote equipment, line charges and security be necessary? If so, indicate the costs and who will be responsible for them.
29. Doing a promotion on location requires signage, additional liners, the station van, contest registration, entry boxes, etc. Does the client's budget justify (or cover) the expense?
30. What are the odds for success? (A registration program for a remote at a low-traffic business may end up looking like a failure.)

Prize Pointers

31. Will the prizes coincide with your listeners' interests? How valuable are they to the target audience?
32. Will the client supply promotional items, gifts and prizes? List the prizes and indicate their value.
33. How will the prizes be distributed? Will certificates or prizes be mailed, or will winners pick them up at the station, the client's location or a remote?
34. When the prize is to be picked up, is the prize value enough to justify the driving distance for winners? Be sure to provide directions.
35. Are the promotion and prize topical? Do they relate to what everyone's talking about?
36. What do qualifiers win? Is there instant gratification for them and the listeners?
37. Are the prizes really worth the hoops listeners jump through to get them?

Post-Promotion Review

38. How will the station and the client gauge success?
39. How well did the contest work? Prepare a followup report for the client, including documentation of on-air mentions and the money spent by the station on promotion. Complete a station file with all promotional particulars, liners, rules, promos, winners and a results evaluation.
40. Would you recommend doing this promotion next year?

John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service, sales-oriented, multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777, by e-mail at johnl@lundradio.com or via www.lundradio.com.

Bayliss Scholarship Spotlight



David Black

Colleges: San Francisco State University, University of Wisconsin

Years of award: 1990, 1992

Current position: GM, WSUM/Madison

Station owner: University of Wisconsin



David Black

datation that WSUM has so much more room in which to maneuver. We are a much more important outlet for up-and-coming bands and alternative news sources than we would be in a more competitive commercial environment.

R&R: *What are your career goals?*

DB: To work with our students to make WSUM the top college station in the country and to create the most attractive radio-studies academic program in the country right here. I figure to retire in 2028, health permitting, so these are realistic goals if we can keep the station moving forward every year.

R&R: *What advice would you give students who are interested in pursuing a radio career?*

DB: Place as much emphasis on understanding the business as you do on understanding music or news or sports, whichever is your specialty. You will be paid on your value to the bottom line of ownership, and that is true whether you're working for a family-owned station or for Clear Channel.

politicians, tower opponents and citizens' boards were really not interested in following the rules or proper procedures in making decisions.

R&R: *What is the emphasis in the journalism and mass communications department at UW with respect to radio?*

DB: UW (and Big 10 universities in general) emphasizes theory and research. The department seeks to answer questions as to why people listen, how they make their station choices, what they pay attention to, etc. Results of research studies are published in various publications.

There is very little practical radio training at UW, except three basic courses I teach here: radio news reporting, radio programming and talk show hosting. The result is, at the very least, a more critical and demanding consumer of media messages.

R&R: *What have you learned about the radio industry in the real world since you graduated?*

DB: I believe the consolidation of media ownership is, overall, a bad trend. It does add to the variety of radio programming in that very few markets have stations competing in certain formats, like Classic Rock or Oldies. But without competition, the music within each genre becomes homogenized. I would attribute falling CD sales to the lack of opportunity for new and different bands to be heard on the nation's airwaves, rather than to file swapping. I would also argue that consolidation of ownership prevents alternative news sources and news voices from reaching the airwaves.

Ironically, it is because of consoli-

R&R: *You spearheaded construction and regulatory approval for WSUM/Madison. What was the most important lesson you learned?*

DB: That passion for your job takes you a long way. I started this project with very little knowledge of FCC rules, zoning laws, university administration and structure, state and federal regulations or local politics. I learned much about each by continuing to push as hard as I could (or as I dared) along each continuum.

I learned that the general public really understands little about the role radio plays in the everyday lives of so many people. The neighbors of the proposed tower thought they could stop it simply by saying they didn't want to look at it. After all, they reasoned, who really cares about a student-run radio station? It's just kids playing DJ for their pals, right?

The university administration really had no intuitive understanding of how important an educational tool student-run community radio is. The students were willing to pay all costs associated with getting their voices on the airwaves to participate in the community of ideas.

The farmer who was leasing us the land for the tower was more invested in the community than many of his "bedroom community" opponents. The federal regulations governing radio properly account for the importance of radio in the popular culture, and local zoning is not more powerful than those regulations.

What I would do differently is not underestimate the local zoning process in siting a tower. It was incredibly complicated, and some of the

The John Bayliss Broadcast Foundation enables outstanding college juniors, seniors and graduate-level students who desire careers in the radio industry to receive \$5,000 in financial aid while majoring in broadcast communications. Up to 15 awards are given annually, and more than 275 students have received scholarships since 1985. For more information, contact Bayliss Foundation Exec. Director Kit Hunter Franke at 831-655-5229 or khfrank@baylissfoundation.org, or visit www.baylissfoundation.org.

60-Second Copywriter

Here's The Deal On Creativity

By Jeffrey Hedquist

Try this variation on brainstorming: Assemble a series of cards (your brainstorming group can help you create these) with one topic on each. Regular three-by-five file cards work fine for this. One set of cards describes relationships: mother and son, talent agent and star, insurance salesman and prospective purchaser, garage mechanic and car owner, music teacher and child prodigy — you get the idea.

A second set of cards covers situations: a discussion of where to go for dinner, a purchase of anything (new car, house, socks), a first date, divorce, birth of a child, winning the lottery, etc.

A third set of cards covers where the scene takes place: a coin collectors' convention, the parking lot at Wal-Mart, the surface of the moon, in a tunnel beneath Ft. Knox. Each set of cards has unlimited possibilities. You'll think of more as you listen to all the sound bites in your audio library.

Shuffle each group of cards and turn the piles face down. One person randomly picks and holds up the relationship card, another person takes a situation card, and the third person selects a locale card. Then you start brainstorming to create a commercial based on those three elements. It could be a family at dinner discussing hairstyles, the first day on the job for a door-to-door piano salesman in a campground or three conversations adrift in an Internet chat room.

You'll find the possibilities are endless. Putting these elements together in unusual ways can and will create commercial ideas.

Recluse poet Jeffrey Hedquist is carving this onto a clay tablet while hanging from the end of a 200-foot bungee cord over a pool of piranha at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Reach him at 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com; or through www.hedquist.com.

Knights Get Royal Treatment



KKDA/Dallas personality Skip Cheatham accepts the Urban Knight Hall of Fame Award, presented by AURN President Jay Williams, on behalf of Service Broadcasting President/GM Hymen Childs. Pictured above (l-r) are Cheatham, Williams, Clear Channel/New Orleans VP/GM Muriel Funches, AURN VP/Affiliate Entertainment Services Anita Parker-Brown, AURN Sr. VP/Operations Glenn Bryant, Interep VP/Director of Urban Radio Sherman Kizart, AURN Manager/Operations Lenore Williams, AURN Sr. Director/Partnership Marketing Andy Williams and RAB President/CEO Gary Fries.



American Urban Radio Networks recognized its newest Urban Knight Award recipients at a reception during the RAB2004 conference in Dallas. Seen here are (l-r) Urban Radio Broadcasting President Kevin Wagner, AURN President Jay Williams and Clear Channel/New Orleans VP/GM Muriel Funches.

Why Are Radio Websites The Way They Are?

It's way too late to be ambivalent about the 'Net

So your radio station has a website. Let me make some guesses about what it might be like. First, it has a black background, unless yours is a Smooth Jazz station. Then it's white. The copy is black, white or (for a Rock or Rhythmic station) red, and there's a station logo at the top left. There may or may not be a tiny "Listen Live" or "Listen Now" button below the logo or over on the top right. If there is a button, odds are about 50/50 that it leads not to a live web stream, but to a page explaining that there isn't actually a stream now, but it'll be back anytime, real soon, just keep checking, won't be long now. This message will have been in place since mid-2001.

There is most likely a banner graphic on the homepage with pictures of the station's core artists, or whoever the core artists were when the site was designed. In a tribute to the unlamented frames fad, the homepage has both vertical and horizontal navigation bars with the site's main features distributed randomly under both. These "fake frames" show up on all or most pages of the site, and they scroll with the

screen, thus providing all the aesthetic disadvantages of frame design without adding navigational consistency.

The menu's features include a dedicated link for the morning show, pics and bios of the airstaff (half of which say only "Coming soon!"), digital photos of uneven quality and with insufficient captions ("Here's one of our interns with a winner") and an events cal-

endar that's at least a couple of weeks out of date.

If somebody in the sales department has made a deal to sell website ads across the cluster, you'll have another menu at the top of the page with advertising links. This gives both a mild-mannered Soft AC and its razor-chewing Active Rock clusterbuddy the chance to have words like "Home & Family," "Pets" and "Women's Health" nice and prominent on the homepage.

The rest of the homepage is devoted to a zillion busy little rectangles that, in no particular order, link to advertisers, pics, music news, not-music news and whatever charities your station has hooked up with.

Whether you're at a tiny station in an unrated market or a major-market powerhouse, chances are your station's website is (no offense) a dated, boring, ugly, confusing mess.

It Can't Go On This Way

Radio has been ambivalent about the Internet since there's been an Internet to be ambivalent about. The 'Net looked at first like another competing medium that would take up people's radio time (as it happens, most surveys say it doesn't), and valuable staff time would be needed to design and take care of a station website. But back when radio stations figured they could stream their programming online for just the cost of bandwidth, it seemed worth the trouble of launching a website to put up the stream and maybe add a little at-work listening, and many stations did so.

But with the AFTRA royalties squabble and, later, Copyright Office and court decisions that AM and FM simulcasts are liable for streaming royalties to the RIAA and performing-rights organizations, a lot of stations pulled their streams. And, without the stream to anchor the website, a lot of stations and groups lost interest in web development. And even as stations creep slowly back into streaming, web development for radio remains stalled.

I don't mean this as a slam at radio's web developers. A lot of those developers are probably dying to get at their stations' sites and make them into something more sensible and attractive, but they've been limited to patching up and gluing things onto a design that was maybe OK in 1999. Ask your developer

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, Feb. 17, 2004.

Top 10 Songs

1. **OUTKAST** Hey Ya!
2. **GREEN DAY** I Fought The Law (And The Law Won)
3. **BRITNEY SPEARS** Toxic
4. **MAROON 5** This Love
5. **NICKELBACK** Someday
6. **OUTKAST** /**SLEEPY BROWN** The Way You Move
7. **THE DARKNESS** I Believe In A Thing Called Love
8. **BLACK EYED PEAS** Where Is The Love?
9. **WHITE STRIPES** Seven Nation Army
10. **FIVE FOR FIGHTING** 100 Years

Top 10 Albums

1. **NORAH JONES** *Feels Like Home*
2. **MAROON 5** *Songs About Jane*
3. **WHITE STRIPES** *Elephant*
4. **SIGUR ROS** *Ba Ba Ti Ki Di Do (EP)*
5. **INDIGO GIRLS** *All That We Let In (Limited Edition)*
6. **OUTKAST** *Speakerboxxx/The Love Below*
7. **JOSS STONE** *The Soul Sessions*
8. **NICKELBACK** *The Long Road*
9. **FIVE FOR FIGHTING** *The Battle For Everything*
10. **INCUBUS** *A Crow Left Of The Murder*

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Feb. 5, 2004 are listed below.

Top Alternative

EVANESCENCE Going Under
JET Are You Gonna Be My Girl
COLDPLAY Moses
COURTNEY LOVE Mono
SWITCHFOOT Meant To Live



Travis Storch • 866-365-HITS

Top Jazz

RICHARD ELLIOT Sly
BRIAN HUGHES Wherever You Are
NORAH JONES Sunrise
MICHAEL MCDONALD Ain't No Mountain...
MINDI ABAIR Save The Last Dance

Top Electronica/Dance

AIR Cherry Blossom Girl
SIMPLY RED Sunrise
KMC /**SANDY** Get Better
ANDAIN Beautiful Things
GOLDFRAPP Black Cherry

what he or she would do if given a free hand with your site, and then look at some of your own favorite websites. Does your station site look anything at all like the sites you hang out at on your own time? Should it?

Also look at well-regarded non-radio sites — try Apple Computers' elegant www.apple.com or MSNBC's uncluttered but comprehensive www.msnbc.com. Check out Sony's www.us.playstation.com and Microsoft's www.xbox.com. Contrary to what you might expect, these gamer websites are smoothly functional. The designers have resisted the temptation to load the sites with Flash-y junk just because they're promoting youth-driven products, and they have sites that look good, load fast and won't seem dated anytime soon.

You know what the basics of good 'Net design are: simplicity, clarity

and a minimum of clutter. An idiot-proof navigational system that gets visitors to every major feature with a single click from the homepage. Realizing that the need to make everything easy to reach doesn't mean you have to try to fit everything on the homepage. And remember accessibility: A lot of people use screen-reading software to navigate the 'Net. Will your links make sense to them?

The World Wide Web has been in people's homes for 10 years now, and there are too many great-looking, practical websites out there for people to see a dated patch job as anything other than what it is. You wouldn't set up a remote with a card table and a hand-lettered sign (would you?). A lot more people see you on the 'Net than will ever attend your remotes. Don't let your station be represented by a disappointing website.

DIGITALBITS

RIAA Files More John Doe Suits

The RIAA on Tuesday said it has filed five new lawsuits based on Internet Protocol addresses. Those IP addresses may ultimately lead to the names of 531 individuals the RIAA believes infringed its member labels' copyrights on peer-to-peer networks. RIAA President Cary Sherman said, "Legal online music services are delivering a high-quality, consumer-friendly experience, and they're attracting new fans. But they shouldn't have to compete with businesses based on illegal downloading. That's why we are sending a clear message that downloading or 'sharing' music from a peer-to-peer network without authorization is illegal, it can have consequences, and it undermines the creative future of music itself."

Like all previous RIAA lawsuits against individuals — including the hundreds filed last year that have been cast into doubt because they relied on Digital Millennium Copyright Act subpoenas — these suits target people who allegedly offered infringing material on P2Ps. No individual has yet been sued by the RIAA for downloading music illegally.

Bay Area Stations Combine For Web Initiative

ABC's KGO, KSFO & KMKY/San Francisco, Inner City's KBLX/San Francisco and Bonneville's KDFC, KOIT-AM & FM & KZBR/San Francisco are combining to create a new independent local radio rep firm called **Innovative Radio Solutions**. Headed by former KDFC-AM & FM & KKSF/San Francisco GM David Kendrick, Innovative Radio Solutions will combine the eight stations' on-air and web audiences for promotions, merchandising and event marketing, serving primarily non-radio advertisers.

Kidd Appointed PD For KQBT/Austin

Jason Kidd, formerly PD at Clear Channel's WKST/Pittsburgh, has been appointed PD at Infinity's CHR/Rhythmic KQBT (The Beat 104.3)/Austin. He succeeds Scooter B. Stevens, who exited in December 2003.



Kidd

Kidd hails from Annapolis, MD, where he got his start in radio as an intern at WBSB in 1989. He held on-air posts in Ocean City, MD; Richmond; and York, PA until 1997, when he joined then-Dance WXYV/Baltimore as Music Coordinator/evening talent. He joined WWHT/Syracuse in 1999 as Asst. PD/MD and was later promoted to PD. In early 2002 he was transferred to his post at WKST. He also spent a month as PD of WSMJ/Baltimore in late 2003.

"We were looking for a leader to program KQBT in a highly competitive market, and Jason is that person," said Infinity/Austin VP/Program-

Fletcher GM/RVP At KWRP/Riverside

Magic Broadcasting CHR/Rhythmic KWRP/Riverside has tapped Kimberly Fletcher as GM/Regional VP, effective Feb. 23. Fletcher was most recently GSM for Entravision's KDLD & KDLE/Los Angeles.

KWRP is operated in a partnership with Panama City, FL-based Styles Media. "It's great to be hooked up with someone who loves startups as much as we do," Styles Media's Tom DiBacco said. "Kimberly's success in Los Angeles certainly got her competitors attention, and we're thankful to be benefiting from that. She's perfect to lead our California team and lead our company in expanding our horizons there."

Fletcher said, "I am privileged to have this extraordinary growth opportunity. I am looking forward to making KWRP a huge success."

In related news, KWRP has tapped Jim Campanis as GSM. Campanis has been with the station since December and has worked at other Riverside stations as an AE.

ming Dusty Hayes. "His experience in Syracuse and Pittsburgh has uniquely prepared him for the situation in Austin, and he knows the ropes when it comes to a CHR station."

Kidd told R&R, "After working in upstate New York and Pittsburgh, with all that great weather, this will be a nice change — now I can sweat

my ass off! Dusty Hayes was impressed with what we did in Pittsburgh against Infinity, as well as the battle in Syracuse. I look forward to working with him and Infinity/Austin VP/Market Manager John Hiatt. We have an intense battle going on here with Emmis' CHR/Rhythmic KDHT, and I am ready to escalate the war."

EXECUTIVE ACTION

CC Promotes Levin To EVP/Law & Gov't Affairs

Andrew Levin has been promoted to the newly created positions of Exec. VP/Law & Government Affairs and Chief Legal Officer at Clear Channel. Levin, an attorney and CPA, joined the company in late 2002 as Sr. VP/Government Affairs in Washington, DC and in his new capacity will relocate to the company's headquarters in San Antonio.

"It is increasingly important to address corporate and public-policy issues hand in hand," said Clear Channel President/COO Mark Mays. "Bringing together Clear Channel's legal and government affairs operations will allow us to do just that. Andy's unique understanding of law, business and public policy makes him the ideal person to lead the company's newly integrated team."

Before joining Clear Channel, Levin served as Democratic Counsel to the U.S. House Energy & Commerce Committee, where he specialized in telecommunications and mass-media issues.

KHWD/Sacramento Names Sozinho PD

Infinity has hired Dave Sozinho as PD of its new Classic Alternative KHWD (Howard 93.7)/Sacramento, which flipped from Rock KXOA earlier this month. Sozinho, who goes by the on-air name Dead Air Dave, will arrive at KHWD next week.

Sozinho has been Asst. PD/afternoon driver at New Planet Alternative KEDJ (103.9 The Edge)/Phoenix for the past 10 years. He served as Production Director/evening host at then-Alternative KKDJ/Fresno from 1985-93.

"Dave is a great guy and certainly

knows the format after 20 years," KHWD OM Byron Kennedy told R&R, joking, "Not to put his business out there, but let's face it — he's old by today's standards. What most of us would call 'classic alternative,' Dave played as currents. He's one of only three guys still living qualified for the job."



Sozinho

Sozinho told R&R, "It is always really exciting to be in a position where you get to build a station from the ground up, and that's what I get to do here. I built a library about a week and a half ago, and it's been on autopilot. So far there's been a pretty good buzz about it."

Mort Crim

The power of positive radio

Mort Crim speaks to listeners with optimism, humor, wit, and insight. Never political or controversial, Mort is a winning broadcaster who can be heard on over 1,300 stations including major markets, such as Los Angeles, Philadelphia, Boston, Dallas, and Detroit.

"My friend Mort Crim refuses to be one of those prophets of gloom and doom. His message of hope carries power."

Charles Osgood, CBS News

Increase your listeners with Mort Crim and his daily inspiration of positive radio.

Mort Crim Programs

You Care About - Live 7:30 AM (ET)

Second Thoughts - A 2-minute uplifting message from lives of everyday Americans

An American Spirit - A 90-second series profiling real Americans who make a difference every day

Satellite Feeds: 8:30 AM (ET), 9:30 AM (ET), 10:30 AM (ET)

Contact information:

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Fax : 973.438.1727

Website: libertybroadcasting.com



Passion. Insight. Listeners.

McClendon

Continued from Page 1

skills that contribute to the winning attitude that permeates her staff as they deliver chart-topping results. I am thrilled to be able to recognize C.C. with this much deserved promotion."

Arista's VP/R&B Promotion since 2001, McClendon began her industry career in 1981 as MD of WJLB/Detroit. She joined Arista in 1986 as R&B Promotion Manager/Great Lakes Region and went on to promotion posts at Mercury Records and Virgin Records before returning to Arista in 1995 as Direc-

tor/R&B Promotion, Great Lakes Region. She moved to Priority Records in 1997 as VP/R&B Promotion and later returned to Arista as Sr. National Director/R&B Promotion.

"Arista has always paved the way by providing me and the urban staff with a great source of hits to bring to radio," McClendon said. "I am grateful to my team of nationals and regionals and especially to Steve Bartels, who has been the motivating force for me here at Arista. The opportunity to take Arista to the top and show the industry that we are the No. 1 label for urban, urban adult and hip-hop music is a dream come true."

Seacrest

Continued from Page 1

Seacrest said, "I am honored and privileged to have the opportunity to become the host of the renowned KIIS-FM morning show. I am excited to be part of the team that takes KIIS into a new era and to continue my relationship with Clear Channel. I am looking forward to returning to daily radio, and what better place than KIIS-FM — the nation's No. 1 pop music brand?"

In addition to his KIIS duties, Seacrest will continue hosting his syndicated TV show and Fox-TV's *American Idol*. He will also continue his new responsibilities as the host of *American Top 40*, which he assumed earlier this year from Casey Kasem.

Brown

Continued from Page 1

10 years at CBS Radio Representatives, where he started as an AE for CBS Radio/Atlanta. He was promoted to Southern Regional Manager and later became Central Regional Manager. Following Interep's purchase of CBS's rep firm, Brown became VP/GM over the CBS stations. He spent a short time as GSM of WCAA/New York under then-owner Hispanic Broadcasting before taking top sales duties at WCBS-AM 2 1/2 years ago.

Succeeding Brown as WCBS-AM's GSM is Matt Timothy, who most recently served as VP/Marketing & Development for WCBS-TV/New York.

— Adam Jacobson

Industry

• LOU PATRICK forms Evolution Research, a new media service company specializing in advanced music research. Patrick was formerly VP of Edison Media Research.



Patrick

Changes

Records: Johnny Colt rises to the position of President of the Atlanta Chapter of the Recording Academy.

Sports: Eli Gold joins WJOX/Birmingham as he revives his *Calling All Sports* talk show.

Industry: Elyse Schiller and Kathryn Korniloff form creative and production alliance Fruit/Shake, which will offer original music compositions, sound design and audio post-production services to television networks, TV programs, feature films, corporate videos and multimedia projects.

Products & Services: Caitlin Hill is named Director/Client Services for MusicBox.

Court

Continued from Page 3

may not have worked. But Lewis explained that the index was only meant to function as a guide for the FCC to follow in setting media-concentration limits in specific markets.

"We used the diversity index to study the markets, not write the rule," Lewis said. "It was a short-hand tool the FCC used to give some transparency to how the commission creates these rules. We had to balance the costs and benefits of consolidation in markets. That balancing judgment was an important one, and I don't think the commission should be criticized for trying to lend some analytical study to the area."

While Lewis tried to convince the court that the index was a suitable tool for crafting local cross-ownership restrictions, attorney Henk

Brands — representing jointly the ABC, NBC and CBS networks — said that cross-media limits are the only way to protect viewpoint diversity. He argued for the complete dissolution of local media-ownership limits on the grounds that local limits pit similar media against each other.

"Diversity is not a matter of one media," Brands said. "Diversity is something that is influenced by other media as well. It makes no sense to look at diversity in a single service."

Internet's Role

But Angela Campbell, attorney for the Citizens' Petitioners and Intervenors group, defended local media-ownership rules, arguing that they're necessary because there is still a lack of local cable and Internet news in most areas of the country. She also said studies indicate that most people still get their news from broadcast outlets.

"The FCC has said its goal is viewpoint diversity and localism," Campbell said. "There is a connection between ownership and viewpoint diversity."

However, Judge Ambro pointed

out that research has shown there are regional websites devoted solely to local news and that the 'Net is "seemingly limitless in what it can provide if you look hard enough." Judge Julio Fuentes also repeatedly wondered how a medium as broad as the Internet shouldn't be considered in the debate, since it offers seemingly limitless opportunities for dispersing news and information.

But Campbell stood her ground, saying local Internet news can't replace local broadcast news because 'Net news rarely offers users viewpoint diversity. "The Internet is not a good local news outlet, because oftentimes it's the same viewpoint

Continued on Page 25

Products & Services

• ZEO RADIO NETWORKS launches Select Mix to service the radio community, clubs and industry professionals with song remixes and edits. For more information, contact Zeo Radio Networks at 908-769-4327.

BUSINESS BRIEFS

Continued from Page 6

Citadel Prices Stock Offering

Citadel has set a \$19 per-share price on its previously announced sale of 28 million shares of common stock. The offer includes 8 million new shares and 20 million shares tendered by affiliates of Citadel parent Forstmann Little. Citadel has also granted the stock sale's underwriters an overallotment option to purchase up to an additional 4.2 million shares. Citadel expects to raise about \$145.2 million through the sale of the new stock and plans to use the proceeds to redeem some outstanding debt. Citadel won't receive net proceeds from the sale of the Forstmann Little affiliates' stock.

Eastlan Adds Six More Markets

Wenatchee, WA-based ratings service Eastlan Resources is now providing radio ratings for Dover-Milford, DE; Monroe, LA; Ypsilanti, MI; and the Oregon communities of Klamath Falls, Ontario and Salem. All six markets will start receiving ratings data with the spring 2004 survey. In Monroe Eastlan will compete head-to-head with Arbitron, which ranks the northern Louisiana city market No. 251. The other markets were previously unrated.

IBOC Developer Wins NAB Award

Infinity Broadcasting Sr. VP/Engineering Glynn Walden will be presented with the NAB Engineering Achievement Award for radio in recognition of his work in developing iBiquity's in-band, on-channel digital-radio technology during his tenure as iBiquity's VP/Broadcast Engineering. Walden was part of a team of 50 engineers, scientists and technicians who worked on the IBOC technology, which is now marketed to radio stations under the HD Radio name. Walden also developed a transition plan for broadcasters switching from analog to digital. Walden and other Engineering Award winners will be honored during NAB2004 at the April 21 Technology Luncheon.

AWRT Sets Agenda For Leadership Summit

Sens. John McCain and Bob Graham will keynote the Feb. 25 Congressional Reception preceding the American Women in Radio & Television's annual Leadership Summit and Business Conference, set for Feb. 26-28 at the Wyndham Washington, DC hotel. The invitation-only reception will be hosted by CBS Saturday Early Show anchor Gretchen Carlson. On the Leadership Summit agenda: a keynote luncheon featuring White House Deputy Assistant to the President for Communications Suzy DeFrancis and Arbitron President/New Ventures, International Pierre Bouvard; a "Strategies to Achieve the Power of Workplace Diversity" panel featuring, among others, Susquehanna VP/Diversity Elizabeth Miceli and Fox News Director/Diversity Development & Government Affairs Angela McGowan; and a panel titled "Work and Life in the Balance," featuring, among others, Clear Channel Radio Sr. VP/Communications Lisa Dollinger. For more information on the summit and a complete agenda, visit www.awrt.org.

CHRONICLE

CONDOLENCES

Retired 30-year WMAL/Washington news reporter Larry Krebs, 81, Feb. 12.

Kellett

Continued from Page 3

talk position of our competitors. I've had some success during my career in taking stations with low ratings and improving them, and I hope to be able to do the same thing for KNRC."

Heloise is the world's most trusted name in household advice, currently airing on 400 stations nationwide. Her full-length show *Ask Heloise*, and her 90-second feature, *Hints From Heloise*, provide household tips that will have your listeners tuning in faithfully. She is, in fact, the best way for you to reach women 25-54 years of age.

Just look at Heloise's credentials:

- *Hints From Heloise* appears seven days a week in over 500 newspapers across the US and in 20 countries
- Contributing editor and columnist for *Good Housekeeping* magazine
- Author of 8 books, including *Get Organized With Heloise* (2004)

Build your audience with Heloise, the most trusted name in household advice.

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Univision

Continued from Page 3

"For seven years Veronica has been a key team player for the success of KSCA," Univision Radio/Los Angeles Operations Director Eleazar Garcia said. "She's amazingly talented, and I'm confident that with her knowledge of the re-

gional Mexican market and her energy and dedication the station will continue to be the leader in Spanish broadcasting."

Almendarez Coello told R&R, "I believe this is an important move in the right direction. Veronica brings experience and fresh vision to KSCA's programming."

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WILL.I.AM I/FERGIE Lay Me Down

RAP

DJ Mecca
KANYE WEST Jesus Walks

ROCK

Adam Neiman
APARTMENT 26 Give Me More
BURDEN BROTHERS Beautiful Night
DROWNING POOL Step Up
PUDDLE OF MUDD Heal Over Head
STATIC-X So

ALTERNATIVE

Adam Neiman
MICHAEL ANDREWS Mad World
DISTILLERS The Hunger
JET Cold Hard Bitch
OFFSPRING (Can't Get My) Head Around You
SOMETHING CORPORATE Ruthless
STILLS Still In Love Song
VINES Ride
YEAH YEAH YEAHS Maps

TODAY'S COUNTRY

Liz Opoka
KENNY CHESNEY When The Sun Goes Down
PAT GREEN Guy Like Me
JOHN MICHAEL MONTGOMERY Letters From...

PROGRESSIVE

Liz Opoka
ANNE McCUE Stupid
NELLIE McKAY David
JASON MRAZ Curbside Prophet
GRANT-LEE PHILLIPS Lily-A-Passion

SMOOTH JAZZ

Gary Susalis
AMEDEO Morning News
BRIAN BROMBERG Bobblehead
PAUL BROWN 24/7
DAN SIEGEL In Your Eyes
HIL ST. SOUL For The Love Of You

AMERICANA

Liz Opoka
EMMYLOU HARRIS Strong Hand
JAMES McMURTRY Fraulein O.

SIRIUS

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New York, NY 10020
212-584-5100

SIRIUS RADIO

Steve Blatter

Planet Dance

Swedish Egil

ARMANO VAN HELDEN Hear My Name
LOUIS VEGA & JAY SEALEE... Diamond Life (Bootleg)
LOUIS VEGA... Diamond Life (Deep Dish Remix)
JON THE DENTIST Global Phases (Agnelli & Nelson 2004 Mix)
EBONY DUBSTERS Ra
FUNK D'VOID Emotional Content

The Pulse

Haneen Arafat
GAVIN DEGRAW I Don't Want To Be
TOBY LIGHTMAN Devils and Angels

U.S. 1

Kid Kelly
JENNIFER LOPEZ Baby I Love U
JANET JACKSON Just A Little While
KANYE WEST Through The Wire
WHITE STRIPES Seven Nation Army
IN-GRID You Promised Me

New Country

AI Skop
SHANIA TWAIN It Only Hurts When I'm Breathing
CHRIS CAGLE I'd Be Lying

Octane

Jose Mangin
PROBOT Shake Your Blood

The Beat

Geronimo
SIMPLY RED Fake
KELLY CLARKSON The Trouble With Love Is
CHRISTINA AGUILERA The Voice Within
STEREO SOUNDCLASH / LOUISE CARVER Stand Back
SEAL Waiting For You

Heart & Soul

B.J. Stone
MUSIQ Whoknows
BEYONCÉ Me, Myself & I
TAMIA Questions

The Trend

Joel Salkowitz
SEAL Love's Divine

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DMX Fashion Retail Video

David Mihail

The top music videos shown on DMX Fashion Video, targeted at 18-34 adults.

311 Love Song
AVANT Don't Take Your Love Away
BEATLES I Want To Hold Your Hand
BEN JELEN Come On
BEYONCÉ Me, Myself & I
CLAY AIKEN Invisible
COLDPLAY Moses
COPELAND Walking Downtown
DEATH CAB FOR CUTIE The New Year
EISLEY Marvelous Things
FEFE DOBSON Everything
GOAPELE Closer
HILARY DUFF Come Clean
HOT HOT HEAT No, Not Now
JOHN MAYER Clarity
JOSS STONE Fell In Love With A Boy
JXL I/SOLOMON BURKE Catch Up To My Step

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

CHR/POP

Jack Patterson
NELLY Work It
DARKNESS I Believe In A Thing Called Love

CHR/RHYTHMIC

Mark Shands
JANET JACKSON Just A Little While
CHINGY One Call Away

URBAN

Jack Patterson
TAMIA Questions
ATL Make It Up With Love

ALTERNATIVE

Dave Sloan
STILLS Still In Love Song
PROBOT Shake Your Blood
ELEFANT Misfit

ROCK

Stephanie Mondello
PUDDLE OF MUDD Heal Over Head
BILLY TALENT The Ex

DANCE

Randy Schlager
MICHAEL WOODS Solex (Close To The Edge)
JOHNNY VICIOUS I'm Waiting
JAIMESON Thinking Of You
MR. ON VS. JUNGLE BROTHERS Breathe Don't Stop
SIMPLY RED You Make Me Feel Brand New
PRESTA AND STAKEY Find Myself (Apple Jaxx Edit)
DURAN DURAN Sunrise (Jason Nevins Remix)
DELERIUM/MERINA PALLOT Truly (Wise Buddha Edit)
PEPLAB Wondergirl (AI Boom Mix)
EMMA BUNTON I'll Be There (Europa XI Vocal Mix)
MARY Dreamin' Of Lovin' You (Club Edit)
MOONY Flying Away (At Mendoza Vs. Tibet Club Mix)
BT VS. DAFT PUNK Harder, Better, Faster, Stronger
KATE RYAN Only If I

ADULT ALTERNATIVE

Stephanie Mondello
TRUMAN Morning Light
STEADMAN Wave Goodbye

ADULT CONTEMPORARY

Jason Shiff
BLONDIE Good Boys
ENRIQUE IGLESIAS Not In Love
BRITNEY SPEARS Toxic

INTERNATIONAL HITS

Mark Shands
BLUE MAN GROUP I Feel Love

COUNTRY

Leanne Flask
MONTGOMERY GENTRY If You Ever Stop Loving Me
SHEDAISY Passenger Seat

RAP/HIP-HOP

Mark Shands
TWISTA Overnight Celebrity
T.I. Rubber Band Man

AOL Radio@Network

Ron Nenni 415-934-2790

Top Pop

Mark Hamilton
SARAH CONNOR Bounce

Smooth Jazz

Stan Dunn
JEFF GOLUB Pass It On
BRIAN BROMBERG Bobblehead



Phil Hall • 972-991-9200

ABC AC

Peter Stewart
3 DOORS DOWN Here Without You

Tom Joyner Morning Show

Vern Catron
GERALD LEVERT Wear It Out



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
JET Cold Hard Bitch
NO OUBT It's My Life

Active Rock

Steve Young/Kristopher Jones
DROWNING POOL Step Up
3 DOORS DOWN Away From The Sun
KID ROCK Jackson, Mississippi

Hot AC

John Fowlkes
TOBY LIGHTMAN Devils And Angels
NORAH JONES Sunrise

CHR

Steve Young/Josh Hosler/John Fowlkes
3 DOORS DOWN Away From The Sun
KIMBERLEY LOCKE 8th World Wonder
THREE DAYS GRACE (I Hate) Everything About You

Mainstream AC

Mike Bettelli/Teresa Cook
SEAL Love's Divine

Marie And Friends (Marie Osmond Show)

Mike Bettelli/Teresa Cook
SIMPLY RED You Make Me Feel Brand New

The Alan Kabel Show

Steve Young/John Fowlkes
OUTKAST Hey Ya!

Danny Wright

Ray Randall/Hank Aaron
SHEDAISY Passenger Seat

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
KID ROCK Cold And Empty
TOBY LIGHTMAN Devils And Angels
SEAL Love's Divine

Adult Contemporary

Rick Brady
SIMPLY RED You Make Me Feel Brand New

U.S. Country

Penny Mitchell
SHANIA TWAIN It Only Hurts When I'm Breathing

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
SHANIA TWAIN It Only Hurts When I'm Breathing
MONTGOMERY GENTRY If You Ever Stop Loving Me
SCOTTY EMERICK The Coast Is Clear
JULIE ROBERTS Break Down Here
ALISON KRAUSS & STING You Will Be My Ain True Love



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
DEEP PURPLE Haunted
WARREN ZEVON & BRUCE SPRINGSTEEN Disorder...

Mainstream Country

David Felker
JOHN MICHAEL MONTGOMERY Letters From Home
SHANIA TWAIN It Only Hurts When I'm Breathing

Hot Country

Jim Hays
MONTGOMERY GENTRY If You Ever Stop Loving Me
SHEDAISY Passenger Seat

Young & Verna

David Felker
SHANIA TWAIN It Only Hurts When I'm Breathing
KELLIE COFFEY Texas Plates



After Midnite

Sam Thompson
TRACY LAWRENCE Paint Me A Birmingham



Country Today

John Glenn
REBA McENTIRE Somebody
BIG & RICH Wild West Show
SHEDAISY Passenger Seat
BROOKS & DUNN That's What She Gets For Loving Me



Scott Meyers • 888-548-8637

Nightly Tesh Show

SIMPLY RED You Make Me Feel Brand New

Weekend Tesh Show

JOSH GROBAN Your Raise Me Up



Jay Frank • 310-526-4247

Audio

BEN JELEN Come On
BIG & RICH Wild West Show
BRIGHT EYES Lover I Don't Have To Love
CHRIS CAGLE I'd Be Lying
DIERKS BENTLEY My Last Name
FOUNTAINS OF WAYNE Mexican Wine
HOWIE DAY She Says
JAGGED EDGE What It's Like
JAHEIM Diamond In Da Ruff
JOSH KELLEY Everybody Wants You
KATY ROSE Overdrive
KILEY MINOGUE Red Blooded Woman
KORN Y'all Want A Single
MARQUES HOUSTON Because Of You
MATCHBOX TWENTY Downfall
MICHAEL BUBLÉ Sway
MONTGOMERY GENTRY If You Ever Stop Loving Me
PHANTOM PLANET Big Brat
SHEDAISY Passenger Seat
STACIE ORRICO I Promise
SWITCHFOOT Dare You To Move
SWITCHFOOT Gone
TAMIA Questions
LIVING END Who's Gonna Save Us
POSTAL SERVICE Such Great Heights
VINES Ride

Video

COURTNEY LOVE Mono
G UNIT Wanna Get To Know You
JOHN MAYER Clarity
JUNKIE XL Catch Up To My Step
LINDSAY LOHAN Drama Queen (That Girl)
MONTGOMERY GENTRY If You Ever Stop Loving Me
SHEDAISY Passenger Seat
STARSAILOR Silence Is Easy
VAN HUNT Dust
YELLOWCARD Ocean Avenue



Tony Lamptey • 866-552-9118

Hip-Hop

LIL FLIP Game Over
MURPHY LEE Luv Me Baby



WEST

- HILARY DUFF Come Clean
- LUTHER VANDROSS Dance With My Father
- ALICIA KEYS You Don't Know My Name
- 3T Party Tonight
- LAMONT DOZIER I Hear A Symphony

MIDWEST

- HILARY DUFF Come Clean
- LUTHER VANDROSS Dance With My Father
- ALICIA KEYS You Don't Know My Name
- COLDPLAY Clocks
- MUSIQ Whoknows

SOUTHWEST

- HILARY DUFF Come Clean
- ALICIA KEYS You Don't Know My Name
- MUSIQ Whoknows
- POLYPHONIC SPREE Light And Day
- COLDPLAY Clocks

NORTHEAST

- HILARY DUFF Come Clean
- ALICIA KEYS You Don't Know My Name
- LUTHER VANDROSS Dance With My Father
- LAMONT DOZIER I Hear A Symphony
- 3T Party Tonight

SOUTHEAST

- ALICIA KEYS You Don't Know My Name
- LUTHER VANDROSS Dance With My Father
- HILARY DUFF Come Clean
- 3T Party Tonight
- LAMONT DOZIER I Hear A Symphony



Artist/Title	Total Plays
HILARY DUFF Come Clean	76
JESSE MCCARTNEY Beautiful Soul	75
CLAY AIKEN Invisible	74
CHEETAH GIRLS Cinderella	73
D-TENT BOYS Dig It	73
HILARY DUFF Why Not	72
HILARY DUFF So Yesterday	71
HAMPTON Hampsterdance 2	66
LINDSAY LOHAN Ultimate	57
RON STOPPABLE & RUFUS Naked Mole Rat	49
AVRIL LAVIGNE Sk8er Boi	32
JUMP5 Do Ya	32
RAVEN Superstition	31
JUMP5 We Are Family	31
CHRISTY CARLSON ROMANO Teacher's Pet	30
KELLY CLARKSON Miss Independent	30
PINK Get The Party Started	30
STEVIE BROCK Zip-A-Dee Doo-Dah	29
STACIE ORRICO (There's Gotta Be) More To Life	29
BOWLING FOR SOUP Punk Rock 101	29



Playlist for the week of Feb. 10-16.

72 million households



Lori Parkerson
202-380-4425



SQUIZZ (XM48)

Charlie Logan

LINKIN PARK Lying From You
PUDDLE OF MUDD Heel Over Head
STATIC-X So
EVERLAST White Trash Beautiful
EDGEWATER Eyes Wired Shut

U-POP (XM29)

Ted Kelly

COLDPLAY Warning Sign
RONAN KEATING She Believes
LEMAR Another Day
GOMEZ Catch Me Up
REM Animal

THE LOFT (XM50)

Mike Marrone

ANNE McCUE Crazy Beautiful Child
ANNE McCUE Gandhi
ELTON JOHN Candle In The Wind
GRANT LEE PHILLIPS Hickory Wind
GRANT LEE PHILLIPS Lily-A-Passion
GRANT LEE PHILLIPS Always Friends
JEFF KLEIN Another Breakdown
JEFF KLEIN Keep It (Like A Secret)
JEFF KLEIN Everything Is Alright
PHIL ROY Amazing

RAW (XM66)

Leo G.

FIRST DRAFT Too Many People
SQUAD UP /LIL FLIP Headachin'

WATERCOLORS (XM71)

Trinity

CASSANDRA WILSON Fragile

X COUNTRY (XM12)

Jessie Scott

OLD CROW MEDICINE SHOW CC Rider
AMERICAN AMBULANCE Raleigh & Spencer
RECKLESS JOHNNY WALES Other People
TOM RUSSELL Tonight We Ride
TARBOX RAMBLERS Honey Babe
JACK WHITE Wayfaring Stranger

XM CAFÉ (XM45)

Bill Evans

VIENNA TENG Warm Strangers
FIVE FOR FIGHTING The Battle For Everything
PETER HIMMELMAN Unstoppable Forces
WILLIAM MOWIK Notes From The Underground
STEWART LEWIS Clearer

XMLM (XM42)

Ward Cleaver

GOD FORBID Gone Forever

WATERCOLORS (XM71)

Trinity

A. RAY FULLER Spanish Flyer
ALEX BUGNON Southern Living
CHRIS BOTTI Indian Summer
DAN SIEGEL In Your Eyes
DAVE KOZ Let It Free
DAVID BENOIT Watermelon Man
DAVID SANBORN Isn't She Lovely
DOWN TO THE BONE Cellar Funk
MARC ANTOINE Lady
NAJEE La Smooth
NICK COLIONNE High Flyin'
PAMELA WILLIAMS Unconditional
PAUL BROWN 24/7
PETER WHITE Talkin' 'Bout Love
RICHARD ELLIOT Sly
RICHARD SMITH What's Up?
YULARA City Of Joy

36 million households



Cindy Mahmoud,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

CHINGY One Call Away
KANYE WEST Through The Wire
CASSIDY I/R. KELLY Hotel
RUBEN STUDDARD Sorry 2004
LUDACRIS Splash Waterfalls
OUTKAST I/SLEEPY BROWN The Way You Move
BEYONCÉ Me, Myself & I
YING YANG TWINS I/LIL JON... Salt Shaker
JAY-Z Dirt Off Your Shoulder
ALICIA KEYS You Don't Know My Name

RAP CITY TOP 10

CHINGY One Call Away
LUDACRIS Splash Waterfalls
CASSIDY I/R. KELLY Hotel
YING YANG TWINS I/LIL JON... Salt Shaker
JUVENILE I/MANNIE FRESH In My Life
KANYE WEST Through The Wire
J-KWON Tipsy
T.I. Rubber Band Man
TWISTA I/KANYE WEST... Slow Jamz
JAY-Z Dirt Off Your Shoulder

Video playlist for the week of Feb. 10-16.



David Cohn
General Manager

2

	Plays
TWISTA I/KANYE WEST... Slow Jamz	71
CHINGY One Call Away	69
BEYONCÉ Me, Myself & I	63
HILARY DUFF Come Clean	58
MISSY ELLIOTT I'm Really Hot	57
JESSICA SIMPSON With You	52
DARKNESS I Believe In A Thing Called Love	50
KANYE WEST Through The Wire	49
BRITNEY SPEARS Toxic	46
BLINK-182 I Miss You	36
MAROON 5 This Love	35
JOSS STONE Fell In Love With A Boy	35
EVANESCENCE My Immortal	28
NICKELBACK Someday	27
OFFSPRING Hit That	26
KATY ROSE Overdrive	26
SEAN PAUL I'm Still In Love With You	25
311 Love Song	25
EAMON F**k It (I Don't Want You Back)	24
BLACK EYED PEAS Hey Mama	24
TRILLVILLE Neva Eva	20
PHANTOM PLANET Big Brat	18
YEAH YEAH YEAHS Maps	17
EVANESCENCE My Immortal	15
DIZZEE RASCAL Fix Up, Look Sharp	15
YOUNG GUNZ No Better Love	15
JOSS STONE Fell In Love With A Boy	15
LOSTPROPHETS Last Train Home	14
BRAND NEW Sic Transit Gloria... Glory Fades	13
SHINS So Says I	13
YELLOWCARD Ocean Avenue	13
POLYPHONIC SPREE Light And Day	12
MISSY ELLIOTT I'm Really Hot	12

Video playlist for the week of Feb. 10-16.



75 million households

Paul Marszalek
VP/Music Programming

ADDS

USHER I/LIL JON & LUDACRIS Yeah

	Plays
MAROON 5 This Love	50
NO DOUBT It's My Life	38
EVANESCENCE My Immortal	37
OUTKAST I/SLEEPY BROWN The Way You Move	35
BEYONCÉ Me, Myself & I	23
SHERYL CROW The First Cut Is The Deepest	22
NICKELBACK Someday	22
JESSICA SIMPSON With You	22
BRITNEY SPEARS Toxic	22
DARKNESS I Believe In A Thing Called Love	17
JET Are You Gonna Be My Girl	17
NORAH JONES Sunrise	17
JOSS STONE Fell In Love With A Boy	17
MELISSA ETHERIDGE Breathe	16
FIVE FOR FIGHTING 100 Years	15
GOOD CHARLOTTE Hold On	15
ALICIA KEYS You Don't Know My Name	15
JOHN MAYER Clarity	15
TRAIN When I Look To The Sky	10
FUEL Falls On Me	9
BLACK EYED PEAS Hey Mama	9
ENRIQUE IGLESIAS I/KELIS Not In Love	8
SEAL Love's Divine	8
WIDELIFE All Things Just Keep Getting Better	8
JACK JOHNSON Taylor	7
COURTNEY LOVE Mone	7
KID ROCK Feel Like a Machine	4
TOBY LIGHTMAN Devils And Angels	4
KYLIE MINOGUE Slow	4
PINK God Is A DJ	4
JOSH GROBAN You Pa-se Me Up	3
TWISTA I/KANYE WEST... Slow Jamz	3
KELIS Milkshake	2
SLEEPY BROWN I/OUTKAST I Can't Wait	2
RUBEN STUDDARD Sorry 2004	2

Video playlist for the week of Feb. 9-15.



COUNTRY MUSIC TELEVISION

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

ADDS

K. CHESNEY & U. KRACKER When The Sun Goes Down
SCOTTY EMERICK The Coast Is Clear
MONTGOMERY GENTRY If You Ever Stop Loving Me
ALISON KRAUSS I/STING You Will Be My Ain True Love
LEANN RIMES This Love
JULIE ROBERTS Break Down Here
SHANIA TWAIN It Only Hurts When I'm Breathing

TOP 20

	Plays	TW	LW
KENNY CHESNEY There Goes My Life	29	26	
ALAN JACKSON Remember When	28	29	
TOBY KEITH American Soldier	28	28	
JOSH TURNER Long Black Train	26	28	
BRAD PAISLEY Little Moments	26	26	
CLAY WALKER I Can't Sleep	26	18	
SARA EVANS Perfect	25	25	
BUDDY JEWELL Sweet Southern Comfort	25	24	
MINDY SMITH Jolene	25	22	
GARY ALLAN Songs About Rain	24	29	
SHANIA TWAIN She's Not Just A Pretty Face	24	27	
TRACE ADKINS Hot Mama	23	25	
JIMMY WAYNE I Love You This Much	22	25	
KEITH URBAN You'll Think Of Me	21	19	
SHEDDISY Passenger Seat	20	6	
JOE NICHOLS Cool To Be A Fool	13	11	
BROOKS & DUNN You Can't Take The...	11	17	
SHERYL CROW The First Cut Is The Deepest	11	12	
DIERKS BENTLEY My Last Name	11	11	
CLINT BLACK Spend My Time	11	11	

Airplay as monitored by Mediabase 24/7
between Feb. 9-14.



Jim Murphy, VP/Programming
19 million households

ADDS

SCOTTY EMERICK The Coast Is Clear
MONTGOMERY GENTRY If You Ever Stop Loving Me
ALISON KRAUSS I/STING You Will Be My Ain True Love
JULIE ROBERTS Break Down Here
SHANIA TWAIN It Only Hurts When I'm Breathing

TOP 20

JOSH TURNER Long Black Train	
TOBY KEITH American Soldier	
KENNY CHESNEY There Goes My Life	
ALAN JACKSON Remember When	
TRACE ADKINS Hot Mama	
BRAD PAISLEY Little Moments	
BILLY RAY CYRUS Always Sixteen	
RHONDA VINCENT If Heartaches Had Wings	
GARY ALLAN Songs About Rain	
BUDDY JEWELL Sweet Southern Comfort	
SARA EVANS Perfect	
JOE NICHOLS Cool To Be A Fool	
DIERKS BENTLEY My Last Name	
SHANIA TWAIN She's Not Just A Pretty Face	
BROOKS & DUNN You Can't Take The Honky Tonk...	
BILLY CURRINGTON I Got A Feelin'	
A. KRAUSS & J. TAYLOR How's The World Treating You	
CLAY WALKER I Can't Sleep	
EMERSON DRIVE Last One Standing	
BLUE COUNTY Good Little Girls	

Information current as of Feb. 20.



Pos.	Artist	Avg. Gross (in 000s)
1	SIMON & GARFUNKEL	\$2,464.0
2	BETTE MIDLER	\$973.3
3	SHANIA TWAIN	\$964.2
4	AEROSMITH & KISS	\$929.0
5	DAVE MATTHEWS & FRIENDS	\$747.6
6	TOBY KEITH	\$430.2
7	LINKIN PARK	\$396.7
8	MANNHEIM STEAMROLLER	\$368.6
9	AMY GRANT/VINCE GILL	\$311.1
10	JOHN MAYER	\$289.6
11	BILL GAITHER & FRIENDS	\$235.3
12	TRANS-SIBERIAN ORCHESTRA	\$222.7
13	HARRY CONNICK JR.	\$221.7
14	MATCHBOX TWENTY	\$219.9
15	MARTINA MCBRIE	\$217.8

Among this week's new tours:

BEN KWELLER/DEATH CAB FOR CUTIE
DISTILLERS
G. LOVE & SPECIAL SAUCE
JEWEL
STROKES

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

TELEVISION

Due to the Presidents' Day Holiday, Nielsen television ratings were not available at press time. TV ratings will return next week.

COMING NEXT WEEK

Friday, 2/20

- Indigo Girls, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Elton John, *The View* (ABC, check local listings for time).
- Ben Harper, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- RZA, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- French Kicks and Kanye West, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 2/21

- Christina Aguilera hosts and Maroon 5 perform on *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 2/23

- Murphy Lee, Jermaine Dupri and Nelly, *Ellen DeGeneres*.
- 311, *The Sharon Osbourne Show* (check local listings for time and channel).
- Travis Tritt and Trace Adkins guest-star on *Yes, Dear* (CBS, 8pm ET/PT).

- Simple Plan, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

- Norah Jones, *Late Show With David Letterman* (CBS, check local listings for time).

- Nick Lachey, *Conan O'Brien*.

Tuesday, 2/24

- Tom Jones, *Ellen DeGeneres*.
- Ruben Studdard guest-stars on UPN's *One on One* (8pm ET/PT).
- Patti LaBelle guest-stars on UPN's *All of Us* (8:30m ET/PT).
- Joss Stone, *Jay Leno*.
- Tom Jones, *Craig Kilborn*.

Wednesday, 2/25

- Norah Jones, *The Daily Show With Jon Stewart* (Comedy Central, 11pm ET/PT).

Thursday, 2/26

- Nelly Furtado, Sharon Osbourne.
- Prince, *Jay Leno*.
- Simple Plan, *Jimmy Kimmel Live* (ABC, check local listings for time).
- The Stills, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Feb. 13-16

Title	Distributor	\$ Weekend	\$ To Date
1	<i>50 First Dates</i> (Sony)*	\$45.10	\$45.10
2	<i>Miracle</i> (Buena Vista)	\$17.01	\$40.05
3	<i>Barbershop 2: Back in Business</i> (MGM/UA)	\$16.50	\$44.97
4	<i>You Got Served</i> (Sony)	\$6.02	\$33.00
5	<i>The Butterfly Effect</i> (New Line)	\$5.95	\$49.17
6	<i>Catch That Kid</i> (Fox)	\$5.87	\$12.37
7	<i>Along Came Polly</i> (Universal)	\$5.45	\$82.01
8	<i>Lord Of The Rings: Return...</i> (New Line)	\$5.09	\$357.36
9	<i>Mystic River</i> (WB)	\$4.30	\$75.26
10	<i>Cold Mountain</i> (Miramax)	\$3.93	\$87.75

* First week in release. All figures in millions.

Note: Figures reflect a three-day weekend. Source: Nielsen EDI

COMING ATTRACTIONS: This week's openers include *Confessions of a Teenage Drama Queen*, starring Lindsay Lohan. She contributes three tunes to the film's *Hollywood* soundtrack — "Drama Queen (That Girl)," "A Day in the Life" and "What Are You Waiting For" — while Simple Plan's acoustic version of "Perfect," Lillix's "Tomorrow," Diffuser's "Only in the Movies," Superchick's "Na Na," Nick Cleary's "1,2,3," Cherie's "Ready," Fan 3's "Boom," Alexis' "The Real Me," Atomic Kitten & Kool & The Gang's "Ladies Night" and Wakefield's "Un-Sweet Sixteen" complete the ST.

Wakefield are also featured on the Milan soundtrack to *Eurotrip*, starring Kristin Kreuk. Their "Wild One" plays alongside cuts by Chapeaumelon, Caulerize, Ugly Duckling, Linval Thompson, The Salads, Autour De Lucie and more.

Currently in theaters is *Barbershop 2: Back in Business*, starring recording acts Ice Cube, Eve and Queen Latifah. For the film's *Interscope* soundtrack, Eve teams with Mary J. Blige on the song "Not Today" and with Keyshia Cole on the song "Never," while Mya duets with Chingy on "Fallen" and with Sean Paul on "Things Come and Go." The ST also contains two tunes by Olivia — "All" and "Private Party" — as well as Sleepy Brown & OutKast's "I Can't Wait," The Clipse's "Pussy," G Unit's "Unconditionally," Floetry & Mos Def's "Wanna Be Where U Are (Thisizzaluvsong)," D-12's "Barbershop," Mobb Deep's "One of Ours," Morgan Smith & 3LW's "On the Weekend," Spitfya & Anthony Hamilton's "Make It Home" and Avant & Keke Wyatt's "Precious Love."

— Julie Gidlow



Big Noise From Fargo

Ed Schultz feels right about leaning left

Ed Schultz is a big guy. The former college football star, who admits he loves his guns and tossing back a few cold ones with the boys, doesn't exactly look or sound like the poster boy for the left as he bellows his trademark phrase — "Lock and load, baby!" — into the microphone on his KFGO/Fargo, ND-based radio show, now syndicated nationally by Jones Radio Networks.

The self-proclaimed "Big Ed" is the Republican-turned-liberal whom Democrats hope will be their long-sought weapon to combat the success of conservative Talk radio stalwarts like Rush Limbaugh, Sean Hannity and others.

Delivering what JRN bills as "straight talk from the heartland," Schultz, who is Fargo's No. 1-rated talk host with 15 years of double-digit ratings, says the time is right for the emergence of a national radio voice to defend and articulate the Democrats' platform. "Half the country voted for Al Gore," he says. "Don't tell me they don't listen to radio."

In recent weeks Schultz has been on the road a lot, broadcasting his daily show from a number of Democratic primary states and attracting

a host of big-name Democrats as on-air guests in the process, including presidential hopefuls Howard Dean and Wesley Clark.



Ed Schultz

Also stopping by to chat with Schultz were Representative Dick Gephardt, Senate Minority Leader Tom Daschle, Senators Joseph Lieberman and Byron Dorgan and New York Senator and former first lady Hillary Clinton. You sure can't say this guy doesn't have friends in high places.

I recently caught up with Schultz to find out why he believes that he's the guy who can succeed when other hosts from the left have failed at presenting a progressive message on national Talk radio.

R&R: What makes you want to take

on the political right with your new national show?

ES: I believe there is a conservative mantra out there on Talk radio in America. They're all saying the same thing and singing the same tune, and, for some reason, they have done a good job of convincing radio listeners across the country that a progressive format won't work.

I don't buy that. I have a lot of confidence, and I really believe that this show is going to take off. I've been in radio for a long time, and I see no reason why a show like this can't work.

R&R: What's the mission of The Ed Schultz Show?

ES: The mission is that of any other program, and that is to get ratings and revenue. This show is no different from any other: If we don't get ratings and generate revenues, we aren't going to be around. This is not some special project that the industry has to embrace, it's a radio talk show.

It's aggressive and progressive, it's newsmakers, it's what's happening today, and it's about what's on the minds of Americans. It's caller-driven, and I don't screen my callers. I don't ever plan on screening them. I want this show to be where America comes to talk.

TRS 2004 Update

We're less than one week away from News/Talk radio's largest annual gathering, the R&R Talk Radio Seminar, taking place Feb. 26-28 at the Renaissance Washington, DC Hotel. Already pre-registered to attend are News/Talk professionals representing major group broadcasters from across America, including ABC, Bonneville, Buckley, Citadel, Clear Channel, Cox, Emmis, Entercom, Hubbard, Infinity, Jefferson-Pilot, Journal, Regent, Saga, Salem, Tribune and many more.

Don't miss this once-a-year opportunity to share with and learn from many of the best News/Talk broadcasters in the business. Check out the full agenda of format-focused learning sessions at www.radioandrecords.com. On-site registration will be available at the Renaissance beginning at noon on Thursday, Feb. 26 at the TRS 2004 information desk. You still have time to invest in your station and your career. Join us in our nation's capital for TRS 2004.



"I want to represent all of us out there who take a shower after work."

R&R: Have you always been interested in politics and social issues?

ES: I've always been interested in politics and issues that affect our country. I grew up during the Vietnam War in Norfolk, a big military town. My dad worked for the government, and my older brother and sister were both in college at that time and were very much against the war, so there were a lot of interesting and spirited debates at our dinner table. My mom was a high school English teacher, so we were

all very well schooled and well versed. We were always that kind of family.

R&R: You've obviously enjoyed a great deal of success in your local gig at KFGO. Why take on this formidable challenge?

ES: Timing is everything in our business. I'm politically active, and I believe the discourse in this country is very dangerous right now. There is too much of only one voice, and if I can make a difference, I am sure going to give it a shot.

The Democrats have underestimated the effectiveness of Talk radio. Coupled with the Internet, radio is positioned for the future, and more and more people are using it to get their information. That's why progressives need to have their voices heard on Talk radio too.

Democrats have had enough. They've been beaten up and vilified on Talk radio for far too long. If I'm the guy who can turn that around in America, I accept the challenge.

Continued on Page 18

**JOHN
BATCHELOR
KNOWS
HOW
TO GET
A RISE
OUT OF
HIS AUDIENCE**

**THE JOHN
BATCHELOR SHOW**
Where the drama of tomorrow's news unfolds tonight

KSFO-AM SAN FRANCISCO up 24% from 4.1 TO 5.1
WMAL-AM WASHINGTON up 63% from 3.2 TO 5.2
WRKO-AM BOSTON up 32% from 4.1 to 5.4

**SEE YOUR RATINGS RISE
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PREMIERE SERVICE

Big Noise From Fargo

Continued from Page 16

R&R: What is it about your success at KFGO that you believe will translate into national radio success?

ES: I talk about current issues and things that affect people's lives. To me, the most important two words in Talk radio are *you* and *your*. In other words, what does something mean to you and to your family? On top of that, I believe — unlike the right-wing conservatives — in being fair, and I think that will always translate into success, no matter what station I am on.

R&R: How do you respond to the argument that there is already progressive Talk radio available to listeners via National Public Radio?

ES: The comparison between commercial Talk radio and NPR is simply not valid. Their mission is different, their style is different, and their content is different.

R&R: Why do you think others who have tried to be the liberal voice on Talk radio have met with little success to date?

ES: I can't address those who have tried progressive Talk in the past other than to say that maybe they weren't the right people. I'm not prepared to be the governor of New York, and, with all due respect to Mario Cuomo, I don't think he was prepared to be a radio host. I'm a radio guy, and I know how to do radio. I've delivered double-digit ratings in every market I have ever worked in. Now I'm just branching out into a new area.

I know there is an appetite in listeners out there for what I do. For over 15 years conservatives have had a safe haven on the Talk radio dial. Democrats have never felt that there is someplace where they can go to on Talk radio to express their opinions. I know I have an uphill

battle to fight, but I also know it will work. I want to represent all of us out there who take a shower after work.

R&R: Can progressive Talk and conservative Talk co-exist on the same station, or will there be a need for "all-liberal" stations just as there are now "all-conservative" Talkers?

ES: Of course they can co-exist on the same station. As OM at KFGO, I put Rush Limbaugh on our radio station back-to-back with my show. I was willing to do it, and other radio programmers out there ought

"I'm not NPR, and I'm not going to allow people to put the 'liberal' tag on me."

to be willing to do it too. When the show comes back with ratings and revenues for them, those PDs are going to be viewed as visionary.

I'm not NPR, and I'm not going to allow people to put the "liberal" tag on me. I'm conservative on some issues and progressive on others. I'm pro-life and pro-gun, but I'm very liberal on things like farm subsidies, education and health care.

What conservative Talk has become today is advocacy radio. They have one view of the world, and they don't want to hear about or let anyone talk about any other point of view. They have vilified Democrats for years, to the point where there is now a school of thought in our

industry that nothing else but conservative Talk will work. It makes my blood boil.

R&R: While conservative hosts seem proud to say, "I'm a conservative," is there some sort of defensiveness on the part of those on the left about being called a liberal?

ES: Yes, but only because it is a term that has been vilified by the hard right.

R&R: But conservatives would countercharge that it is the left that has labeled all of them "right-wing wackos."

ES: Well, some of them are. They can sure dish it out, so now let's see if they can take it.

R&R: You were recently in Washington for the president's State of the Union speech. How did his report square with your perspective on the state of America?

ES: First of all, he must have gotten his budget director from the planet Mars. What this administration is allowing to happen and what they are proponents of is absolutely disastrous for this country. They are pulling out a credit card and handing the bill to the next generation, and the way they are running this country is about as immoral as it can possibly get. Sure, you can have a great economy if you're willing to write \$500 billion worth of hot checks.

We're running up record deficits, and the jobs are not following in this economy. We're stringing our military out too thin, we're not funding education, and health-care costs are rising in double digits from year to year, so don't tell me the economy is in great shape.

Yet we're having no debate on this issue on Talk radio in America because we have about 450 conservative talk show hosts out there who are grabbing their bullet points from the White House and walking in lock step with whatever this administration says.

R&R: What's your take on the nar-

rowing field of Democrats vying to take on George W. Bush in November?

ES: It's great that the Democrats have had so many candidates, and Iowa was a great example of what happens when you have real debate. You never really know what's going to happen in an election race. Many of the conservatives in this country had left John Kerry's campaign for dead, and look where he is now.

R&R: Where do you and your listeners stand on the war in Iraq?

ES: In the run-up to the war, I

"I think that the Democrats have underestimated the effectiveness of Talk radio."

asked some very hard questions on my show, and I got a lot of listener backlash. This administration worked the country into a frenzy and prepared us mentally to go to war. In hindsight, based on what we were told and where we are right now, we need to review this so that we don't get ourselves stuck again messing around with flimsy intelligence and any kind of government deception of the people.

We were told that Saddam was 45 minutes away from launching nukes, that they were trying to buy uranium from Africa. They even outed a CIA operative! It took them three months to launch an investigation into that, but when [former Treasury Secretary] Paul O'Neill gave his opinions publicly, it only took them one day to threaten him.

R&R: I take it you would like to see regime change in Washington?

ES: Absolutely, based on health care, based on fiscal policy and based on foreign policy. And this president has got ice water in his veins when it comes to shipping jobs overseas. He doesn't even acknowledge it as a problem. He doesn't care about the American worker. All he cares about is corporate profits and lining his campaign pockets.

R&R: Any advice for comedian Al Franken, who has recently signed with another network, as they say, to host a progressive Talk radio show?

ES: Good luck, and welcome to the flock. I hope he makes it. I've never met Al, and I don't know any of the people involved in his project or their mission. I'm not here to wish bad on anybody in the industry.

R&R: Finally, if I'm a manager or PD of a Talk station, what's the best reason for putting your show on my already successful right-of-center station?

ES: Radio stations that get communities to respond to their programming are going to win ratings. You put Ed Schultz on, and you are going to have people talking about you and sampling your radio station. You're going to find out that we put on a good radio show, and you're going to gain ratings and revenue. This isn't *The Gong Show*.

TALK BACK TO R&R!

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

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A 'FUN Year With The Beatles

Continued from Page 1

Immediately after Kane's arrival at the station, a quartet from Liverpool, England stormed America's shores. Since Beatlemania quickly became a legitimate news story, Kane was sent to cover the quartet's arrival in the Magic City. "When I first met The Beatles in February 1964 in Miami, when they first came, there was just a news conference and the tumultuous greeting at the airport," he says.

The Beatles came and went that time, but in May 1964 WFUN management learned that an unprecedented American tour was being planned for the Fab Four. Kane was asked to use his prowess as a journalist to get an interview with the band when they visited Jacksonville to play at the Gator Bowl.

"They listed the dates, and I had never seen anything like it," Kane says. "It was 25 locations, 33 days, 40-something concerts."

Kane wrote to Beatles manager Brian Epstein asking for some quiet time with the band. "I wrote to him explaining that the station was going to fly a bunch of kids up there and that I'd love to get one-on-one with The Beatles," he says. "In the letter I put my business card and a couple of perfumed letters from fans that I found, and that was that."

A Nose For News

Kane soon received a reply from Epstein inviting him to go along on the tour. All Kane needed to do was pay \$3,000 to cover his expenses. "I went to my GM and said, 'First of all, how the hell are we going to pay for this?'" Kane recalls. "The PD thought it would be great to syndicate the reports across the country."

"Then there was the issue of my going, and I pleaded with him not to send me. I said, 'This is a job for a DJ.' Although I was 21 years old at the time, I had been in news since I was 16, and I was a real news gatherer. News gathering was the most exciting part of my life."

"The GM and the PD were very smart people, in retrospect. They said, 'We need a newsman, because it has to be a creative story every day. We don't want somebody to go and say, 'It's groovy to be here with The Beatles.' We want stories."

"This is exactly what I said to them: 'Why would a serious journalist like me, who covers all the important issues of the day, want to travel with the band? That was my perspective then, not now. I knew that I could make and find stories anywhere, but I really

didn't want to travel with them. The station insisted."

Kane suffered a personal loss soon after, when his mother passed away from multiple sclerosis, but he ultimately agreed to join The Beatles on the road and file reports back to WFUN. On Aug. 18, 1964, he departed Miami with a 22-pound reel-to-reel tape recorder in tow.

"I pleaded with the GM and the PD not to send me to cover The Beatles. I said, 'This is a job for a DJ.'"

"The wheels kept falling off," Kane says. "I used alligator clips, where you would actually open the telephone and attach them to nodules and then the sound would go over the phone system."

Serious, Not Silly

In press conference after press conference The Beatles were peppered with dozens of silly queries. "If you want to make a great comedy album, get all of the news conferences that The Beatles held in each city and listen to some of the questions," Kane says.

"You'd think that the American reporters of the time were the biggest morons on the face of the earth. The questions they asked were so stupid: 'Do you wash your hair?' 'Is your hair real?' 'What did you eat for breakfast?'"

Kane, however, asked the bandmembers hard-hitting questions about the biggest news issues of the day and things he thought young people wanted to hear about: marriage, the war in Vietnam, the assassination of President Kennedy, and social mores in the U.S.

How did they react? "I think that they liked me a lot," Kane says. "If you listen to the CD that is included with my book, you'll see what kind of relationship there was. I think they viewed me as some kind of straight man, a real serious guy, in contrast to their environment, which was serious about entertaining, but in more of a show-biz kind of atmosphere."

The Lowdown On Lennon

Kane had access to the band just about every day, and he says they were eager to sit around and talk with him. While he had a rapport with all of the bandmembers, his two favorite Beatles — in terms of chemistry — were John and George.

"First of all, John Lennon was a man who said in public what he thought in private," Kane says. "That in itself could be very dangerous, and he did so much to the chagrin of Brian Epstein, who was a very politically correct kind of guy. He protected The Beatles' image like you wouldn't believe."

"When Lennon started spouting off about war and the goofiness of society and how young people are treated and the Kennedy assassination and issues surrounding life, Epstein was horrified. He just couldn't believe it."

When Kane met up with The Beatles again in 1966, joining the tour for three stops, he encountered a "very pissed off" Lennon. "He saw that my head was partially shaved, because I was just two months out of basic training in the Air Force," Kane says.

"He gave me a lecture and then offered to bring me over to England to get me a job, to get me out of the U.S. I explained to him that I wasn't crazy about the conflict in Vietnam but I had to do what I had to do, and I wasn't going to leave my country."

"Lennon was a guy who remembered things. In May 1975 we had WFIL/Philadelphia hold an on-air marathon broadcast to raise funds for MS, and I invited John to come and join us. The disc jockeys never believed he would show up, but he came."

"We raised about \$300,000 over a weekend, and for the majority of the hours John was on the air. He remembered what had happened to my mother, and he did it for me. That's the kind of guy he was. And he did the weather on my show, which was a piece of work in itself."

'Beatles And Children First'

Kane also had a strong relationship with Harrison. "George was fascinating. He was always called the 'quiet Beatle,' but that was a lot of BS. The fact is that George was called the quiet Beatle because he stayed quiet unless he had something to say. But when he had something to say, he had something to say."

"This was not a man of small talk, but a man of intense intellect. He was the first person I ever heard in my life

Beatlemania 2004

On Feb. 7 Oldies KBSG/Seattle commemorated the 40th anniversary of The Beatles' arrival on American shores by re-creating the event with Beatles tribute band RAIN at Seattle's Museum of Flight. The faux Beatles were greeted by a crowd of more than 5,000 Fab Four fans, who watched RAIN descend the ramp of a British Airways Concorde at 1:20pm, exactly 40 years to the minute after The Beatles' arrived at John F. Kennedy International Airport.

RAIN treated attendees to a set of songs that matched those performed by The Beatles in their first three appearances on *The Ed Sullivan Show*, and KBSG aired the free concert. KBSG morning co-host **Fastlane Phillips** said, "It was like 1964 all over again. It was the return of Beatlemania for everyone who was there."



HOCUS FOCUS It's The Beatles arriving in the United States for first time, in 1964. Or is it?

talking about the inner self, making a spiritual connection, understanding other people and being peaceful. He was way ahead of his time. He was a very heady guy and also had a great sense of humor."

It was Paul McCartney, according to Kane, who was really the "quiet Beatle." "Anybody who traveled with them will tell you the same thing," he says. "He's a delightful guy, but very subdued, and he was very careful about what he said."

When it came to the stage, however, McCartney set himself apart from the rest of the group. "He never met a stage he didn't like," Kane says. "This is a man who waited with bated breath to go out there and perform."

"John would be sweating profusely before every concert. Paul could not wait. He made love to the audience with his eyes and his body language. He was a master performer and maybe the most charismatic superstar I've ever seen in the way he approached the audience."

About Ringo, Kane says, "He was simply a fantastic interview — not as good as John or George, but very stimulating." Interestingly, according to Kane, Ringo remembers nothing from The Beatles' tours today.

Kane was even in a potentially life-threatening situation with The Beatles. "We were flying from Minneapolis to Portland, OR, and the right engine of the Electra was on fire," he says. "I actually noticed it — it was one of the few nights where they hadn't interrupted my sleep by throwing ice cubes down my back."

"I told the pilot, and everybody was kind of freaked out. Lennon kept say-

ing, 'Buddy Holly, Buddy Holly.' I told him to stop. We were going to make it, and I knew we would be fine, but as we were going down, Lennon said, 'Just remember, if there's ever an emergency, it's Beatles and children first.'"

Radio Saviors

According to Kane, radio was dying in the early 1960s. It was The Beatles who helped recharge the medium, especially Top 40. "The Beatles resurrected radio single-handedly," he says. "They brought stations to combat against each other. Every station in every market had its own radio war going."

After the 1966 Beatles tour, Kane accepted an offer to move to Philadelphia and join WFIL. Three years later, at age 29, he was anchoring the news for WFIL's sister TV station, now known as WPVI.

Kane retired from day-to-day news anchoring in December 2002 and today runs a consultancy that works with Comcast's CN8 cable channel. He also writes a twice-monthly column in the *Philadelphia Inquirer* and provides commentary and analysis for News KYW-AM, Philadelphia.

All that success points back to 1964. "There were several things that the Beatles tour did," Kane says. "Number one, it taught me how to travel. It also brought me to a larger stage and a different type of reporting. I was reporting on a cultural phenomenon. I think it was a defining moment in my career, in terms of making me very well known in the radio business. I would have never succeeded as an anchor if I wasn't a newsman first."

Getting A Head No Easy Feat

Panic holds the city of Philadelphia in its icy grip, as one of the city's true icons has gone missing: the giant fake fuzzy head belonging to Phanatic, the Phillies mascot. Jumping right into the action, Beasley's **WLDW** put up a \$5,000 reward for its safe return and began running sensitive promos like this: "You give us head, we give you cash." WLDW Promotions Director **Rob Zilla** says, "Philly is the only city where crime pays — to the tune of \$5,000."

Last week the station held a candlelight vigil in the parking lot, inviting all area mascots in a show of solidarity. "It was a who's who," says Zilla. "We had Phlex of the Philly Phantoms hockey team, Mad Dog of the Philly Wings lacrosse team, the Temple Owl, the LaSalle Explorer, the St. Joe's Hawk, etc. We couldn't find a proper prayer that would fit a stolen mascot head, so we just read the 12 Steps of AA." One mascot noticeably absent — and who remains under a cloud of suspicion at press time — was Hip Hop of the 76ers. "He conveniently claims he had to fly to L.A. for the All-Star Game last weekend," says Zilla, unable to hide his disgust.



A bird on the head is worth ... oh, never mind.

Leap Of The Friggin' Week™

KQXR/Boise, ID PD/afternoon dude **Jacent Jackson** is being treated for market whiplash as he girds his loins (ouch) for a free trip to Chicago to become Asst. PD/MD of Emmis Alternative **WKQX (Q101)**. The search is now underway for his replacement in Boise, and Jackson offers this free bit of rural survival advice to anyone looking to fill his size-12 shoes: "In Idaho, if you hit a cow while you're driving, it's your fault, and you have to pay the farmer. There is an actual question about the free-range law on your driving test when you move here."

The Programming Dept.

- After a two-year marriage, **KKRZ/Portland, OR** and PD **Michael Hayes** will amicably divorce at the end of next week. "I'm just looking for the right situation — obviously, a CHR/Pop or Hot AC station, preferably on the West Coast,"

Hayes tells **ST Daily**. Reach out to him at 503-259-3272 or sixshare@aol.com.

Folks interested in this choice gig should get their materials in front of Clear Channel/Oregon Regional VP/Programming **Tony Coles**, pronto. Mail your package to Coles at 4949 SW Macadam Ave., Portland, OR, 97201, or e-mail your tastefully sized, non-e-mail-crashing file to tonycoles@clearchannel.com.

- After four years as PD of WMMR/Philadelphia, **Sam Milkman** exits. OM Buzz Knight is searching for his replacement.

- Congrats to **Rob Morris**, who, despite the region's painfully short, five-week golfing season, just signed a new deal to remain PD of KDWB/Minneapolis for another three years.

- **Calvin Hicks** returns to the CHR side of the biz — as the new PD/afternoon personality at Cumulus CHR/Pop WMGB/Macon, GA. "I was just waiting for the right opportunity to come along, and here it is," says Hicks, best known for his PD stints at WSSX/Charleston, SC and WWXM/Myrtle Beach, SC. Most recently, he was working as a morning show producer/promotions guy at WALR and WFOX/Atlanta. Hank Brigmond, who had been doing double PD duty at WMGB & WPEZ, will now focus his energies solely on WPEZ.

- KHHT (Hot 92 Jamz)/Los Angeles Production Director **Ron Shapiro** adds Asst. PD duties.

- KCLB/Palm Springs, CA Asst. PD/afternoon dude **Rick Sparks** is upped to PD, taking the heat off of Programming Manager Gary DeMaroney, who's been acting PD for the past year. "I've got a full staff in place, the last book was up, and I don't have to shovel snow!" says Sparks.

- In the wake of last week's announcement that Artistic Media Director/Top 40 Casey Daniels was stepping down as PD of WNDV (U93)/South Bend, IN comes word that Asst. PD/afternoon jock **AJ Carson** has been named interim PD.

- The budget bug bites KCPX/Salt Lake City PD **Ian McCain**, who exits due to corporate downsizing. Reach out to him at 402-202-1041 or imccain@hotmail.com.

- **Carson Scott**, PD of Triad Country WAIB/Tallahassee, FL, heads north to become MD/night guy at South Central Alternative WNFZ/Knoxville.

- Veteran Florida broadcaster **Bob DeCarlo** is the new PD/morning personality at Styles Media Soft AC WVVE/

RR Timeline

1 YEAR AGO

- Infinity promotes **Dave McDonald** and **Tom Humm** to Sr. VPs/Market Managers in Portland, OR and Las Vegas, respectively.
- **Mark Renier** rejoins WNNX/Atlanta as GM.
- **Ross Zapin** tapped to head DreamWorks Rock and Modern Rock promotion departments.
- **Tom Langmyer** promoted to VP/GM of KMOX/St. Louis.



Tom Humm

5 YEARS AGO

- **John Hare** named President of ABC Radio.
- **Ken Berry** elevated to PD of KGO-AM/San Francisco; **Greg Tantum** named News Director.
- **John Brown** elevated to Sr. VP/Promotion of Curb Records.

10 YEARS AGO

- **Valerie DeLong** rises to VP/Promotion at EastWest Records America.
- **Rob Garland** appointed VP/Promotion at Elektra Entertainment Group.
- **Liz Kiley** recruited by The Box as Dir./Radio Affiliations.
- **Jeff "Ozzie" Sattler** named VP/GM of WLLZ/Detroit.



Valerie DeLong

15 YEARS AGO

- **Tunc Erim** promoted to Sr. VP at Atlantic Records.
- **Mark Chernoff** named PD of WJFK/Washington.



Tunc Erim

20 YEARS AGO

- **Kevin Metheny** named Dir./Programming at MTV.
- **Richard McIntosh** named VP/GM of WLUM & WAWA/Milwaukee.
- **Paul Michael Tyler** promoted to PD at WSNI-FM/Philadelphia.
- **Dick Penn** named Sr. VP at NBC Radio Networks.



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Panama City, FL. DeCarlo is best known for his decade-long run as PD/morning personality at AC WUSA/Tampa, back when it was owned by Gannett. Most recently DeCarlo was OM of Waitt Radio's Panama City cluster.

'And Then It Got Weird....'

Apparently, Linkin Park are fairly well loved in the Midwest, as evidenced by the outlandish lengths to which their fans will go to score free tickets. Active Rocker **WJJO/Madison** happened to have a few pairs to blow out, so they decided to test the waters to see just how far they could push their listeners — and the boundaries of good taste. PD **Randy Hawke** shares several heart-warming stories with **ST**. "One lady made a naked snow angel — on a minus-11-degree winter day! A 'gentleman' licked his cat's ass, and another guy French-kissed his mom for 12 seconds!" says a dry-heaving Hawke. "When he was done, the mother actually said, 'I have not been kissed like that in a while!'" Seconds later Hawke began drinking heavily.

In Other News

Legendary CHR jock **Dude Walker** (pictured) is helping to organize a 25th anniversary reunion of the staff of his old station, **WRQX/Washington**, from its era as CHR "Q107." Walker, who did mornings with newsman Doug Limerick, asks all interested alumni to set aside Saturday, April 17 to reunite. Original Q107 staffers like Dave Thomson, Joe Cipriano, Uncle Johnny and Sandy Weaver have already committed. Don't tell anyone, but the party will be held at 3pm at Ireland's Four Provinces, 3501 Connecticut Avenue NW, Washington, DC. Interested Q107 alumni may reach out to Walker at dude@dudewalker.com.

• **Tom McDonald**, the artist formerly known as "Bo Benjamin" at WHWK/Binghamton, NY and WCEO-AM/Columbia, SC, has thrown his hat into the political ring — albeit a tiny one: McDonald has announced his bid to grab a vacated

Town Council seat in exotic Irmo, SC in a special election to be held in April. Not to worry — he won't be giving up his day job as Sr. Account Exec with Citadel/Columbia SC.

• Under the watchful ears of PD Big Dave Eubanks, Travis CHR/Pop **WNHT (Hits 96.3)/Ft. Wayne, IN** has made some programming and jock adjustments. In the wake of crosstown CHR/Rhythmic WJFX's No. 1 ranking in the fall book, Eubanks and crew are now leaning the station further into the rhythmic realm while retaining its pop sensibility. Married morning duo **Davin & Ana Friendly** slide over to the same shift on sister Hot AC WYLT (My 103.9). Hits MD **Goose** slides into the new *Hits Morning Madhouse*, teaming with **Van**, a.k.a. Brian Van Bokkelen, who's inbound from WLHR/Panama City, FL.



Not the station "Van."

Quick Hits

• After five years, **Danny Czekalinski** has done his last morning show for Infinity's WQAL (Q104)/Cleveland. "Danny has been trying to get to Florida for a while, to be closer to his mom," PD Alan Fee tells **ST**. "He made a life choice, and it's hard to argue with that. I have no doubt that he'll find some great gig in Florida, then call and torture us by telling us how warm it is down there."

• Effective March 7, longtime *Open House Party* host John Garabedian will hand over the Sunday-night hosting duties to former WFLZ/Tampa night stud **Kane**. But don't worry, kids, Garabedian will continue to host Superadio's *OHP* every Saturday night on over 140 stations across this great land.

• Night guy **Nick Andrews** exits Radio One Alternative WLRS/Louisville. PD Lance Hale is seeking a replacement who also enjoys long walks on the beach, pina colodas and cuddling — but not necessarily in that order.

• KBKS/Seattle inks **Jubal Flagg** as the new Executive Producer of *The Jackie & Bender Morning Show*. Flagg is formerly of the Fox Sports Net's *Tony Bruno Show*.

• Former KNEV/Reno, NV Asst. PD/MD **Maverick** resurfaces as the new morning guy at Christian KXWA/Denver, which will go live on March 11.

ST Shot O' The Week



KNEW/San Francisco dispatched several mobile, interactive billboards to locations not far from the courthouse where accused wife murderer Scott Peterson's case is being heard. Featuring a photo of Peterson in his orange jumpsuit with the headline "Man or Monster?" the boards also have a toll-free number that listeners can call to vote on Peterson's innocence or guilt. Not surprisingly, Peterson's attorney, Mark Geragos, isn't happy about the boards, but experts say the stunt is perfectly legal.

Talk Topics

• **Tracy T. Gilliam** is named GSM of Infinity Oldies KRTH/Los Angeles. Gilliam joins from Premiere Radio Networks, where she was VP/Integrated Business Solutions.

• Westwood One's new *Ron Insana Show* debuted on Feb. 14 with a reported 30-plus charter affiliates, including WCKG/Chicago, KNEW/San Francisco, WTKK/Boston, KTRH/Houston and WTNT/Washington. Thanks for listening.

• On the heels of Doug Kellett's elevation to PD of News/Talk **KNRC/Denver** comes a boatload of other changes: Morning host **Greg Dobbs** voluntarily steps down due to ongoing health problems and is replaced by **Jimmy Lakey**, most recently with crosstown Salem News/Talker KNUS. Wait, there's more: Evening hosts **Dominic Brascia** and **Bill Thorpe** exit as Radio America's syndicated **Michael Reagan** moves into the 6-9pm slot.

Condolences

• **Margaret T. O'Brien**, mother of former **R&R** salesperson **Barry O'Brien**, passed away Monday, Feb. 16 at her home in Falmouth, ME, at the age of 94. The funeral is set for Feb. 20 in Shrewsbury, MA.

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Hip-Hop's Changing Complexion

New faces, sounds emerge from genre's mass influence

It was 25 years ago that many people first heard hip-hop on the radio via The Sugarhill Gang's 1979 "Rapper's Delight." The Gang didn't invent hip-hop, but they were the first rappers to have an international smash in the genre. While many pundits saw this new form of music as a fad, hip-hop became more than just a new sound; it became a culture, a movement, an explosion that's produced some of the most exciting music in recent history.

And the shock waves of that explosion made their way from the inner city to the burbs. Go to any suburban mall, and you'll see kids of all colors, shapes and sizes sporting Sean John or Enyce gear and speaking the slang of their favorite stars. If you need more proof that hip-hop is fully entrenched in pop culture, turn on the tube, and you'll hear actress Fran Drescher in an Old Navy commercial saying her shizzle's gone fizzizzle.

The impact of hip-hop has traveled overseas as well. Ever hear Brit-hop? No, that's not a joke ... well, it was until British white boy Mike Skinner, a.k.a. The Streets, hit the scene. *Original Pirate Material*, Skinner's 2002 masterpiece, is a slice of teenage life in the U.K. delivered in a conversational cockney rap-sing style, and it's a brilliant overseas adaptation of American hip-hop.

And there's more to come. Witness Dizzee Rascal, a 19-year-old East Londoner who's delivered an off-the-wall critically lauded debut by the name of *Boy in da Corner*. Released on indie-rock-friendly Matador Records, Rascal is making inroads in the U.S. via Alternative stations like KROQ/Los Angeles and WFNX/Boston, which have added the lead single, "Fix Up, Look Sharp." And with his unique blend of U.K. garage, hip-hop and drum & bass, Dizzee beat out bands such as Radiohead, The Darkness and Coldplay this past September to walk away with the U.K.'s Mercury Music Prize.

Hick-Hop Hero

Once and still a predominantly African-American genre, hip-hop's influence has been so great that performers of pretty much any race can

be found spitting rhymes these days. Over the years we've seen a number of white boys on the mike, both good (nice Jewish boys by the name of Beastie), bad (Canadian one-hit wonder Snow) and ugly (not-from-the-streets Vanilla Ice). And, of course, we all know how big a star Eminem has become.

Nowadays there are more ethnicities than ever in hip-hop. Back in 2001 hip-hop fans were groovin' to a nasty new track by the name of "Ugly." When listeners saw the video, you could almost hear the collective gasp and feel the subsequent frenzy. A football player-turned-rapper from backwoods Georgia, Warren Anderson Mathis, better known as Bubba Sparxxx, had arrived.

With the buzz growing from his self-released 1999 album *Dark Days*, *Bright Nights*, Sparxxx's material landed in the hands of Interscope's Jimmy Iovine. Missy Elliott's producer of choice, Timbaland, was so impressed that he made 2001's reissue of *Dark Days* the inaugural release on his Beat Club Records label, and, thanks to "Ugly," the album went gold.

Bubba's hick-hop is back on his most recent release, *Deliverance*, where you can hear harmonicas and fiddles entwined in Timbaland's beats while Sparxxx rhymes about fishing poles and moonshine. Amazing things can happen when mix tapes from New York find their way down South.

Learn Chinese

An even more unlikely new face belongs to Chinese American Jin Auyeung, the New York by way of Miami rapper who is now part of the Ruff Ryders crew (DMX, Eve, et al.). The son of middle-class parents who immigrated to Florida to better their lives, Auyeung was turned on to hip-hop in the sixth grade, when he heard LL Cool J's "Mama Said Knock You Out."

From there, he began freestyling and winning rap battles. He worked in his parents' restaurant in order to save up enough money to take weekend trips to New York to go up against MCs there. By the time he was 17, Auyeung knew that a career in rap was preferable to college.

On his trips to the Big Apple he hooked up with Kamel of Crafty Plugz, who was impressed by Auyeung's skills on the mike and took the young rapper under his wing. From there, Auyeung dominated MC battles on BET's *106th & Park's* "Freestyle Friday." He was inducted into the hall of fame after winning seven straight weeks, which also led to a record deal with Ruff Ryders.

Now Auyeung has delivered his debut single, "Learn Chinese," has appeared in a movie (*Too Fast Too Furious*) and is set to drop his debut album, *The Rest Is History*, on March 23.

Emo-Hop?

The hottest new genre on the lips of music journalists is "emo rap." If you're not familiar with the whole emo genre, picture a personal diary set to music. The tag has been pinned on everyone from Dashboard Confessional to The Used, and the look is everything from hipster eyeglasses and tight T-shirts to what the average teenager would wear at the Warped Tour.

Open *Spin's* latest "Next Big Things" issue, and you'll find an excellent article by Jon Caramanica on the subject, "Emo Rap: Up From the Underground." "In 2004 the hottest thing going in below-the-radar hip-hop is that most foreign of rap concepts: feelings," he writes.

"Feelings of love. Feelings of insecurity. Feelings of despair. For an increasingly vocal niche of the underground, rap bravado is a relic of the past — fear and loathing have re-



Bubba Sparxxx



Jin

Susie On A 'Roll'

Unsigned artist pulling No. 1 phones in Gainesville

Down in the Sunshine State, things have been hot for unsigned talent Susie. Her song "Slow Your Roll" has ignited phone lines at WKYS/Gainesville, pulling in No. 1 requests. And she doesn't even have a record deal.

At one point rated No. 6 in the nation for tennis, Susie received a full scholarship to Duke University. But after three years she took a year off to focus on music when the opportunity arose. She and manager Ben Gershon had been in contact with Lava Records for about three years,



Susie

and Sr. Director Andy Shane had an opportunity for Susie to record a track with rapper Fat Joe. Susie flew out to Los Angeles, spent two days in the studio and headed back to Florida with "Slow Your Roll."

From there, Gershon says they started an old-fashioned face-to-face promotional tour that resembled a presidential campaign. They'd hit the beach with a boom box, and Susie would sing the song to people, sometimes performing it hundreds of times a day. At Susie's expense they also bought ad time in the Gainesville and Panama City markets on MTV, VH1, BET and the WB, and she performed wherever she could across Florida.

"We had a minimum amount of funds but put in the maximum amount of hours," says Gershon. "Some days we'd be up at 6:30am and come back at 11pm. When you shake somebody's hand and sing them a song face to face, they remember it forever."

And the tactic worked, especially at WYKS. "Requests have been at a record level at night," says WYKS PD Jeri Banta. "I can't remember a single with the total volume of calls that 'Slow Your Roll' has received. In the two months we've been playing it, 'Slow Your Roll' has been one of the top 5 most requested songs every week and typically is No. 1. Susie has the talent and the work ethic to be a star."

For more info on Susie, contact Ben Gershon at G&G Management at 561-852-8177.

placed bitches and money."

Or perhaps it's come full circle. Maybe we're back to Grandmaster Flash's "The Message," where he blends social commentary with an edginess not found in the work of the Cristal-sipping sect that dominates MTV. "It's like a

jungle/Sometimes it makes me wonder/How I keep from going under." Flash was truly on the edge, and you could feel it in the rhymes and the beat.

At the leading edge of the whole emo rap thing is the Minneapolis-based collective known as Atmosphere. "Trying to Find a Balance," the excellent first single from the group's fourth LP, *Seven's Travels*, echoes Flash's funk.

Atmosphere is fronted by 31-year-old Sean "Slug" Daley, the son of a black father and white mother who divorced while he was a teenager. The group's confessional grit is resonating with a whole new generation of hip-hop fan, and *Seven's Travels* is a must-listen, coast-to-coast diary that taps into the *Sturm und Drang* of America's youth.

Independents' Day

You won't find emo rap on a major label or rap imprint. Atmosphere, for example, are on the roster at punk label Epitaph, alongside acts like Pen-



Atmosphere

nywise, Bad Religion and The Dropkick Murphys. At first glance this may seem like an odd coupling. Think a little more about it, though, and it makes all the sense in the world: This is the new punk. Other acts associated with Atmosphere's Rhyme Sayers

Collective, such as Eyedea & Abilities and Rhode Island's Sage Francis, also now call the label home.

Other emo rap acts cropping up include white rap artists like Aesop Rock (on indie rap label Def Jux) and Buck 65. If you thought Britain was a strange place to find the next wave of hip-hop, consider the fact that Buck 65 (a.k.a. Russian novel fan and college grad Rich Terfry) hails from the Canadian province of Nova Scotia. He's turned into a surprise hit for Warner Canada, selling over 25,000 records.

And all that is just the tip of the iceberg. There are a million more stars out there to be found, and the next hip-hop genius could be uploading the next big thing via MP3 on a homemade website this weekend. Sure, the aforementioned acts haven't had Shady's success yet, but it may not be long before these new artists and sounds creep out of the shadows and into the spotlight.

THE INDUSTRY'S NO. 1 RETAIL CHART February 20, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	NORAH JONES	Feels Like Home	Blue Note/EMC	1,026,875	—
—	2	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	449,231	—
1	3	KENNY CHESNEY	When The Sun Goes Down	BNA	353,118	-38%
6	4	OUTKAST	Speakerboxxx/The Love Below	Arista	294,543	+177
5	5	HARRY CONNICK	Only You	Columbia	224,261	+67%
4	6	JOSH GROBAN	Closer	143/Reprise	223,202	+34%
7	7	EVANESCENCE	Fallen	Wind-up	186,394	+90%
3	8	TWISTA	Kamikaze	Atlantic	155,558	-12%
2	9	INCUBUS	A Crow Left Of The Murder	Epic	123,870	-62%
8	10	SHERYL CROW	Very Best Of	A&M/Interscope	116,198	+38%
17	11	VARIOUS	2004 Grammy Nominees	BMG	109,637	+103
22	12	BEYONCE	Dangerously In Love	Columbia	105,662	+115
33	13	MICHAEL MCDONALD	Motown	Motown	100,816	+177
—	14	MELISSA ETHERIDGE	Lucky	Island/IDJMG	96,407	—
9	15	TOBY KEITH	Shock'n Y'all	DreamWorks	93,357	+24%
14	16	ALICIA KEYS	The Diary Of Alicia Keys	J	92,474	+62%
12	17	ALAN JACKSON	Greatest Hits Vol.2	Arista	92,203	+43%
29	18	NORAH JONES	Come Away With Me	Blue Note/EMC	80,463	+100
16	19	JESSICA SIMPSON	In This Skin	Columbia	76,999	+40%
18	20	NICKELBACK	Long Road	Roadrunner/IDJMG	74,295	+39%
10	21	CHINGY	Jackpot	DTP/Capitol	74,170	+12%
13	22	BRITNEY SPEARS	In The Zone	Jive	73,870	+21%
11	23	RUBEN STUDDARD	Soulful	J	72,051	+9%
23	24	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	70,786	+46%
15	25	VARIOUS	Now That's What I Call...Vol. 14	Columbia	68,714	+25%
20	26	NO DOUBT	The Singles 1992-2003	Interscope	68,298	+30%
26	27	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	66,501	+57%
24	28	G-UNIT	Beg For Mercy	G Unit/Interscope	61,754	+32%
30	29	SARAH MCLACHLAN	Afterglow	Arista	61,486	+58%
25	30	MAROON 5	Songs About Jane	Dctone/J	60,027	+33%
28	31	LINKIN PARK	Meteora	Warner Bros.	59,609	+45%
41	32	ROD STEWART	Great American Songbook 2	J	56,829	+82%
—	33	LUTHER VANDROSS	Dance With My Father	J	54,341	—
19	34	BARBERSHOP 2: BACK IN BUSINESS	Soundtrack	Interscope	52,548	-1%
27	35	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	52,533	+27%
40	36	COLDPLAY	Rush Of Blood To The Head	Capitol	52,146	+60%
—	37	DAMAGEPLAN	New Found Power	Elektra/EEG	51,026	—
35	38	DIDO	Life For Rent	Arista	50,019	+42%
21	39	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	49,785	-1%
31	40	JOSH TURNER	Long Black Train	MCA	47,310	+24%
—	41	QUEER EYE FOR THE STRAIGHT GUY	Soundtrack	Capitol	46,710	—
—	42	KYLIE MINOGUE	Body Language	Capitol	46,266	—
—	43	WHITE STRIPES	Elephant	V2	46,111	—
48	44	CLAY AIKEN	Measure Of A Man	RCA	46,071	+86%
—	45	BLACK EYED PEAS	Elephunk	A&M/Interscope	45,730	—
38	46	3 DOORS DOWN	Away From The Sun	Republic/Universal	42,151	+27%
32	47	VARIOUS	Fired Up!	Razor & Tie	41,738	+14%
34	48	BLINK 182	Blink 182	Geffen	40,751	+13%
—	49	SHANIA TWAIN	Up	Mercury/IDJMG	40,090	—
42	50	AVANT	Private Room	Geffen	38,205	+25%

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ON ALBUMS

Home Run!

A million Norah Jones fans can't be wrong.

That's the number of fans who plunked down good money for the



Norah Jones

Blue Note chanteuse's *Feels Like Home* album, which debuts at No. 1 in a week that's up 20%, thanks to Jones, the Grammys and

Valentine's Day. Jones sees the highest first-week total for a female artist since Britney Spears' *Oops I Did It Again* notched 1.3 million in its first week of release, in May 2000.

In addition, Jones' debut effort, *Come Away With Me*, storms back into the top 20 at No. 18, with a 100% sales boost.

Roc-A-Fella/IDJMG producer-turned-rap star Kanye West proves no slouch, as his *College Dropout* bows at No. 2, with almost 450,000 in first-week sales.

Last week's No. 1, BNA's Kenny Chesney,



Kanye West

is No. 3, while Arista Grammy darlings OutKast reap the benefits of their ubiquity with a 177% rise and a No. 4 finish.

The rest of the top 10 is rounded out by Columbia's Harry Connick (No. 5, +67%), 143/Reprise crooner Josh Groban (No. 6, +34%), Wind-up Best New Artist winners Evanescence (No. 7, +90%), Atlantic's Twista (No. 8), Epic/Immortal's Incubus (No. 9) and A&M/Interscope's Sheryl Crow (No. 10, +38%).

In all, a total of 13 titles top 100,000.

Other chart newcomers include Island/IDJMG's Melissa Etheridge (No. 14), Elektra/EEG rockers Damageplan (No. 37) and Capitol's *Queer Eye for the Straight Guy* ST (No. 41) and Kylie Minogue (No. 42).

Grammy exposure helps boost a number

of titles to three-digit weekly sales gains, including BMG Entertainment's 2004 Grammy Nominees (No. 11, +103%), Columbia's Beyoncé (No. 12, +115%), Motown/Universal's Michael McDonald (No. 13, +177%), J's Luther Vandross (No. 33) and V2's White Stripes (No. 43).



OutKast

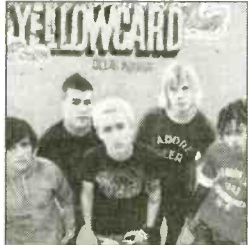
In addition, J's Rod Stewart (No. 32, +82%) and RCA's Clay Aiken (No. 44, +86%) profit from Valentine's Day, a spillover from Jones fans and, in Aiken's case, the new season of *American Idol*.



Alternative Pop

There's an invasion of sorts going on at Pop radio next week — all three of the artists Going for Adds at the format have their roots in Alternative music. **Blink-182** and **Hoobastank** are reaching out to the format with "I Miss You" and "The Reason," respectively. However, this time around the two bands slow down the tempo just a bit to deliver these rockin' love songs.

Yellowcard, comprising Ryan Key, Sean Mackin, Ben Harper, Longineu Parsons and Alex Lewis, pick up the pace at Pop with "Ocean Avenue," the latest single from and title track of their recently released album. Though they are punk band, they make use of Mackin's talents as a classically trained violinist in many



Yellowcard

of their songs. Like many young punk bands, Yellowcard try to keep their message upbeat. "We're definitely a positive band," says Key. "We want to take experiences in our life and use them in a productive way to encourage people not to let anybody tell them what to do with their life."

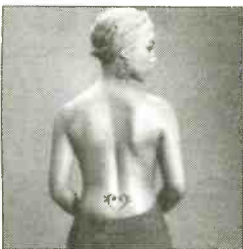
Touring is the key word for the quintet in the coming months. Presently, they are on an overseas jaunt that will take them to England, Scotland, New Zealand and Australia through early March. Then it's back to the U.S., as they embark on their headlining tour with Something Corporate and Steriogram beginning March 18 in San Francisco. The tour will continue through mid-April, with The Format also joining for some dates. This summer Yellowcard will be a feature act on the main stage of the Warped Tour.

Nelly Furtado is trying something new with her latest single, "Try." The song, taken from her sophomore album, *Folklore*, is the first ballad that Furtado is releasing to radio, and next week it hits Hot AC and Triple A. "It's about the essence of true love," says Furtado about "Try." She also says there are marked differences between her breakthrough debut album, *Whoa, Nelly!*, and her latest CD: "I think the difference is there's a musical fluidity to *Folklore*. There's musical maturity. The sound is a lot warmer and smoother, and the album plays down better from top to finish. It's more like a mood record. My voice also sounds a lot better — textured and mature."

Dave Koz is giving Smooth Jazz cause to celebrate as he presents "All I See Is You" to the format, the latest track from his album *Saxophonic*. Born and raised in California's San Fernando Valley, Koz graduated from UCLA as a mass communications major but decided to pursue music as a career. So far, his choice has paid off. He's played with countless legendary musicians, hosts his own weekly syndicated radio show and recently co-founded Rendezvous Entertainment. Koz has been nominated for Outstanding Jazz Artist at the upcoming NAACP Image Awards. The show takes place March 6 and will air March 11 on Fox.

Alicia Keys, who is Going for Adds at Urban and Urban AC with "If I Ain't Got You," has also been nominated for three awards at the upcoming 35th annual NAACP Image Awards. Things continue to stay hectic for Keys. The video for "If I Ain't Got You" premieres on AOL *First View* and BET on Feb. 23, and on MTV's *TRL* on Feb. 25. Keys will then join Missy Elliott, Beyoncé and special guest Tamia for the Verizon Ladies First Tour, kicking off March 12 in Ft. Lauderdale, FL and wrapping up April 18 in Oakland, CA.

Last but not least, **Atomship** land at Rock, Active Rock and Alternative with "Pencil Fight," the lead single from their debut album, *The Crash of '47*. The CD title references the year of the alleged UFO crash in Roswell, NM, and the band's interest in aliens is further reflected in their logo, a cartoon alien rabbit designed by Atomship guitarist Slade. Dave Fortman (Evanescence) produced the CD, and Atomship are touring with Evanescence and Default in primarily Midwestern and Northeastern markets through the end of this month.



Alicia Keys



Atomship

R&R Going For Adds

Week Of 2/23/04

CHR/POP

BLINK-182 I Miss You (*Geffen*)
HOOBASTANK The Reason (*Island/IDJMG*)
YELLOWCARD Ocean Avenue (*Capitol*)

CHR/RHYTHMIC

LIL FLIP Game Over (*Sucka Free/Loud/Columbia*)
WYCLEF JEAN f/SHARISSA Take Me As I Am (*JJ*)

URBAN

ALICIA KEYS If I Ain't Got You (*JJ*)
JARRARD ANTHONY Sweet Memories (*JAP Music*)
MARIO WINANS f/P.DIDDY I Don't Wanna Know (*Bad Boy/Universal*)
RYAN DUARTE You (*Universal*)
SMOOTH Zoom Zoom (*T.U.G.*)

URBAN AC

ALICIA KEYS If I Ain't Got You (*JJ*)
JARRARD ANTHONY Sweet Memories (*JAP Music*)
JESSE POWELL Did You Cry (*Liquid 8*)
O'JAYS I Know What You're Doing (*Philly International/Right Stuff*)

COUNTRY

CROSS CANADIAN RAGWEED Sick And Tired (*Universal South*)
JULIE ROBERTS Break Down Here (*Mercury*)
LONESTAR Let's Be Us Again (*BNA*)
SHERRIE AUSTIN Driving Into The Sun (*BBR/CA*)

AC

HARLEMM LEE Bless My Soul Again (*WIRE*)
IZ Over The Rainbow (*Big Boy*)
KATRINA CARLSON Count On Me (*Kataphonic*)

HOT AC

DURAN DURAN Sunrise (*Capitol*)
HANSON Penny & Me (*3CG*)
HOOBASTANK The Reason (*Island/IDJMG*)
INDIGO GIRLS Perfect World (*Epic*)
NELLY FURTADO Try (*DreamWorks/Interscope*)

SMOOTH JAZZ

BRIAN CULBERTSON f/NORMAN BROWN Come On Up (*Warner Bros.*)
DAVE KOZ All I See Is You (*Capitol*)
DAVID GARFIELD Desert Hideaway (*Creatchy*)
JOHN STODDART Angel (*Reprise*)
SERGIO CAPUTO Everything I Do (*Idiosyncrasy*)

ROCK

ATOMSHIP Pencil Fight (*Wind-up*)

ACTIVE ROCK

ATOMSHIP Pencil Fight (*Wind-up*)
PRE THING Faded Love (*V2*)
PROBOT w/LEMMY Shake Your Blood (*Southern Lord/Roswell*)
STERIOGRAM Walkie Talkie Man (*Capitol*)

ALTERNATIVE

ATOMSHIP Pencil Fight (*Wind-up*)
BELLE & SEBASTIAN Stay Loose (*Rough Trade/Sanctuary/SRG*)
BEN ARTHUR Mary Ann (*Bardic*)
PRE THING Faded Love (*V2*)
PROBOT w/LEMMY Shake Your Blood (*Southern Lord/Roswell*)
RADFORD Fake A Smile (*Cherry/Universal*)
STELLASTARR My Coco (*RCA*)
STERIOGRAM Walkie Talkie Man (*Capitol*)
STILLS Still In Love Song (*Vice/Atlantic*)

TRIPLE A

BELLE & SEBASTIAN Stay Loose (*Rough Trade/Sanctuary/SRG*)
BEN ARTHUR Mary Ann (*Bardic*)
DONOVAN FRANKENREITER f/JACK JOHNSON Free (*Brushfire/Universal*)
ELLIS HOOKS 40 Days And 40 Nights (*Artemis*)
JARS OF CLAY Show You Love (*Essential/Provident/RCA*)
JASON MRAZ Curbside Prophet (*Elektra/EEG*)
JOAN BAEZ In My Time Of Need (*Koch*)
JULES SHEAR Ain't That A Groove (*Valley*)
MY MORNING JACKET Golden (*ATO/RCA*)
NELLY FURTADO Try (*DreamWorks/Interscope*)
NELLY MCKAY David (*Columbia*)
O.A.R. f/ROBERT RANDOLPH Fool In The Rain (*Lava*)
O.A.R. Right On Time (*Lava*)
PETER HIMMELMAN Discipline Of Rain (*Majestic*)
SLAID CLEAVES Wishbones (*Philo/Rounder*)
STILLS Still In Love Song (*Vice/Atlantic*)
VIENNA TENG Harbor (*Virt*)
BLONDE REDHEAD Misery Is A Butterfly (*4AD/Beggars*)
GRAHAM PARKER Your Country (*Bloodshot*)

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.



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A Perry Capital Corporation

Earnings

Continued from Page 1

result was impacted by a \$41.7 million after-tax accounting charge. On a pro forma basis, 2003 net revenue increased to \$284.5 million and station operating income rose to \$103.3 million, an increase of less than 1% for both. On a same-station basis, 2003 net revenue grew 2% and station operating income rose 1%.

Cumulus Chairman/CEO Lew Dickey said during a Tuesday-afternoon conference call with investors and analysts that the company expects Q1 2004 revenue growth in the 3%-4% range, driven by local ad growth of 5%-6%. While he didn't offer any guidance for 2004, Dickey predicted the company's Q1 growth forecast would represent its lowest growth rate this year.

Dickey also said Cumulus plans to spend \$100 million-\$150 million on acquisitions this year. "Looking into 2004, our acquisition pipeline is building nicely," he said, "and we expect to be active acquirers in our target space." Dickey reminded call participants of his announcement back in November 2003 that the company plans to make about \$200 million worth of deals by the end of 2004 and pointed out that Cumulus got the ball rolling late last year with deals in Rochester, MN; Sioux Falls, SD; and Blacksburg, VA.

Dickey reiterated his belief that the radio business is poised for a second wave of consolidation, and he said Cumulus will be ready if it happens. "We want to be well positioned, with a conservative balance sheet coupled with a strong liquid currency, to take advantage of all our valuable relationships with key sellers out there," he said.

Dickey believes one factor possibly holding up that next consolidation wave is trepidation among sellers, and he thinks the industry is just waiting for a "transformational" deal to take place that will set the wheels in motion.

Turning to the national advertis-

ing landscape, Dickey said last year's national-rep turf battle was good for Cumulus. "With Citadel leaving and moving over to Katz, it clearly makes us the biggest fish in that pond," he said of Cumulus' relationship with Interep. Citadel's switch last year to Katz preceded the sudden move of several Katz employees to Interep (those employees returned to Katz a few days later), but Dickey thinks the controversy left Interep — and Cumulus — in better shape. "Long-term, I think we've got a better rep firm," he said.

He added that Interep is helping Cumulus overcome its lackluster national ad revenue collections in 2003. "We've gotten an awful lot of attention out of that rep firm," he said, "and they are working diligently to help get this thing turned around."

Entravision 'On A Roll'

Bragging about the division's recent results, as well as its outlook, Entravision Chairman/CEO Walter Ulloa said the company's radio unit is "clearly on a roll." Indeed, Entravision's radio revenue increased 15% in Q4, to \$22.3 million, while broadcast cash flow grew 10%, to \$7.3 million.

And while he didn't break out Entravision's radio revenue for 2003, Ulloa said during the Feb. 13 conference call with the investment community that Entravision Radio saw a 25% gain in national advertising, posting growth of 25% in Q1, 32% in Q2, 29% in Q3 and 16% in Q4.

Additionally, Ulloa said the segment posted 11% growth in local advertising during 2003. Entravision forecasts Q1 radio revenue will improve 6%-8% and range between \$27 million and \$27.4 million.

Overall, Entravision posted a Q4 net loss of \$1.3 million (5 cents per share), compared to \$1.9 million (4 cents per share) — right in line with Thomson First Call. While the Q4 per-share loss was worse than the previous year's, there are fewer outstanding shares of Entravision stock on the market today compared to a year ago.

Mixed Results In Disney
B'casting Unit

Forced to release its results early after Comcast's unsolicited takeover offer (see story, Page 4), the Walt Disney Co. reported that fiscal Q1 net income soared from \$36 million (2 cents per share) to \$688 million (33 cents); the per-share result was 10 cents ahead of the estimate of analysts polled by Thomson First Call.

Revenue in Disney's Media Networks division improved 6%, to \$3.1 billion, while segment operating income increased from a loss of \$71 million to a gain of \$344 million. Broadcasting contributed \$110 million of the increase in segment operating income, as lower programming costs helped broadcasting operating income soar from \$38 million to \$148 million. Broadcasting revenue was down 1%, to \$1.6 billion.

XM Beats The Street

The 2003 holiday season was a jolly one for XM Satellite Radio, as 100,000 new customers signed up during the last seven days of December 2003, including 23,000 who activated their service on Christmas Day. XM ended the year with more than 1.3 million subscribers, including 430,580 new customers who signed up in Q4. Looking ahead, XM forecasts that it will end 2004 with more than 2.8 million subscribers.

Those new customers who signed up in Q4 helped XM's Q4 revenue soar from \$9 million to \$33.5 million and the company's EBITDA loss improve 2%, to \$95.5 million. Net loss for Q4 2003 was \$162.9 million (\$1.12 per share), compared to \$155.9 million (\$1.76) in Q4 2002. The per-share loss was 3 cents ahead of the \$1.15 per-share loss predicted by analysts polled by Thomson First Call and narrowed significantly because the company has fewer shares outstanding than it did last year.

XM's 2003 net loss was \$584.5 million (\$4.83), compared to \$495 million (\$5.95). Full-year revenue skyrocketed from \$20.1 million to \$91.8 million, and the EBITDA loss was flat at \$318.9 million.

Court

Continued from Page 13

and the same content that you get in the newspaper," she said, referring to the many local sites run by newspapers. "The Internet may have the information, but it's not news."

The FCC's local radio-ownership limits were criticized by former U.S. Supreme Court nominee Miguel Estrada, representing Clear Channel, who said the commission's changes to its radio-ownership rules in 2003 were contrary to Congress' intent in the Telecommunications Act of 1996. Estrada argued that the Telecom Act doesn't allow the commission to re-regulate media. Rather, he contended the law allows only further deregulation if the commission finds, after reviewing a

rule, that the rule is no longer necessary for the public interest.

Judge Fuentes challenged Estrada on the point, saying the act allows the FCC to modify its ownership rules any way it sees fit. But Estrada countered that *modify* should be interpreted to mean only further deregulation and that the intent of the Telecom Act was expressly deregulatory.

NAB Attacks Arbitron-Based
Market Definition

Arguing on behalf of the NAB and Emmis Communications, attorney Donald Verrilli offered vehement opposition to the FCC's controversial abandonment of its decades-old contour-based market definitions in favor of Arbitron's station-based method.

"There is no way this decision can

be defended as reasoned decision-making," Verrilli said, arguing that the commission's decision to switch methods was contrary to Congress' intent in the Telecom Act. "Congress imposes specific constraints, and the FCC can't take a step that departs from a specific decision Congress has made." While he noted that the FCC could switch its market-definition method with Congress' approval, Verrilli said that in this case the commission has overstepped its bounds.

"The FCC must ask Congress for a statutory change," said Verrilli, who added that the commission also hasn't explained why it abandoned the old method. "There is no proof the contour method is bad. The FCC has a very high standard to justify this change, and it has failed."

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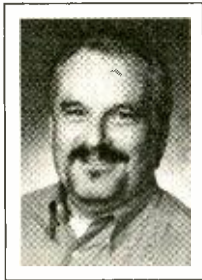
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No Place Like Home For Tim Richards

Third time in Tucson proves to be the charm

Tim Richards is home. OK, so it's the third time he's been there, but this time he's *really* home. And what a journey it has been for Richards, who ventured out of his Tucson nest several times, traveled to the big city, spent some quality time in different formats, learned some valuable life lessons and ended up back in Tucson again. This time, though, he's in a really good place, both physically and mentally.

And it's no wonder: Since he returned to the CHR/Pop format last October as OM of Clear Channel's Tucson cluster and PD of his former station, KRQQ (nicknamed KRQ), the ratings have been headed north.

"Both KRQ and CHR/Rhythmic KOHT (Hot 98-3) enjoyed great rebounds in the fall book," Richards says. "KRQ was up 4.9-7.2 12+ and was No. 2 18-34. Hot was up 5.4-6.4 12+ and was No. 1 18-34 for the first time, its all-time greatest book as a Rhythmic station."

Turn Out Your Hot-Lite

After being out of the CHR format for several years and out of the market for the past four, Richards was able to return with new eyes and ears and an outsider's perspective on what needed to be done. "I think a lot of the stuff that could've worked for the station was being handed over to the competition," he says.

"We have a couple of good Hot AC stations here in The Point [KZPT] and Star [KSZR], which did a good job superserving their audiences. KRQ's core is 22-year-old women, so there were other options in the market for it. The station just wasn't as compelling as it could've been. It sounded sort of like a lighter version of Hot, and that wasn't working wonders for either station."

Strategic musical adjustments were made with the help of Hot PDR. Dub, creating the breathing room between the stations that led to the strong fall showing. KRQ also renewed its efforts to promote its morning guys, Johnjay & Rich, a major-market morning show that just happens to live in Tucson.

"These guys are fantastic," Richards says. "They're an amazing morning show and great human beings. They understand, like many of us do as you get on in this business, that it's not

about the size of the market, it's about the quality of life. I have nothing but the utmost respect for them, and we've really bonded as a team. They are one of the elements that has helped push KRQ into this rebound position."

Exits On The Road Of Life

"I came here to Tucson for the first time in 1994, to work with Mark Todd, and I stayed for about a year and a half as MD and midday guy," says Richards. Then in late 1995 the phone rang — it was WBMX/Boston PD Greg Strassell.

"Greg offered me a tremendous opportunity, so I went to Boston for a year as Asst. PD/MD," Richards says. "Working with Greg was one of the best experiences I've ever had. He's such a great programmer and human being. If you're not a good person, you're probably not going to be a good teacher."

As Richards was being groomed for a programming position within American Radio Systems, the phone rang again. It was Debbie Wagner, his former GM at KRQQ, with an offer to come back as PD.

"I had a history there and a lot of fans in the building, so I think that helped," Richards says. "Debbie took a chance on a guy who had never programmed before. This was a trial by fire, where I really learned how to be a PD."

Escape From The Towering Inferno

Three years passed quickly, and Richards was building a reputation as a solid PD with great leadership skills. In November 1999 Tom Poleman called. "He wanted to get me into a bigger market and to have me work directly with him," says Richards.

He accepted another major-market challenge as PD of WKQI/Detroit, where he spent two years. "My wife,

Beth, and I were pleasantly surprised at the quality of life that Detroit offered," he says. "Our son, Max, was born there, and it'll always be near and dear to us."

And then, just as this script calls for, Richards received yet another intriguing call. This time it was a chance to return to program WKQX (Q101) in his hometown of Chicago. "A lot of factors came into play with the move to Chicago," he says. "One of them was the luster that Emmis had in my mind as a company."

"Sept. 11 had just happened, we had a 1-year-old son, and Chicago was home, so there were a lot of reasons to make the move. I've always been more driven by situations and less by formats. Music is music. I looked at guys like Kevin Weatherly and Steve Kingston who had made the transition from Pop to Alternative and thought I'd like to be able to have that experience under my belt, if I could."

"When you work for a GM you get along with and you advocate each other, amazing things can happen. When you don't, amazing things don't happen."

Richards wasn't dumb — he had done enough homework to know that the Chicago situation wouldn't be a cakewalk. He says, "I figured one of two things would happen: Either a) we'd have a great victory and I'd settle into Chicago and pull a Weatherly and be there for a long time, or b) It wouldn't work out and I'd take the experience and turn it into a learning and life experience. It ended up being 'b,' and I'm happy that it was." It was July 2003 when he exited Q101.

The Phone Rings ... Again

"I was really fortunate, because the day that Emmis decided to make the change in Chicago, people were call-

Get To Know....

Tim Richards
OM, Clear Channel/Tucson
PD, KRQQ (KRQ) & KWMT (The Mountain)/Tucson

Brief career recap: Weekends at WBBM-FM (B96)/Chicago; MD/middays at WVIC/Lansing, MI; MD/middays at KRQQ/Tucson; Asst. PD/MD at WBMX/Boston; PD of KRQQ/Tucson and Regional PD for Capstar; PD of WKQI/Detroit; PD of WKQX/Chicago.

What possessed you to get into this business? WKRP in Cincinnati.

Early career influences: Dave Shakes, Gary Spears, Jim Lawson and Greg Strassell; later influence: Tom Poleman.

Most influential radio station growing up: WLUP, WLS & WUSN (US99)/Chicago.

First exciting radio gig: Weekends at B96.

Family: Wife, Beth; two children, Max (3 1/2) and Sydney (9 months).

What stations are preset in your car? KRQ, The Mountain, KOHT (Hot 98-3) and KTZR (Que Suave) on the FM. AM: KNST, KWFM (Cool 1450) and KXEW (Tejano 1600).

What CDs are in your car player as we speak? Airchecks of talent.

Hobbies: Family, hiking and camping.

Guilty-pleasure music: Merle Haggard.

Secret passion? Helping others (it's really not a secret).

Name the one gadget you can't live without? I love my iPod.

Wheels: 1998 Toyota 4-Runner.

Favorite sports teams: Chicago Cubs and Bears, Detroit Red Wings and Boston Red Sox.

Favorite food: Chicago thin-crust pizza, ice cream.

Favorite local restaurant: El Charro.

Favorite cereal: Honey Nut Chex.

Favorite city in the world: It's close: Chicago and Sydney.

Favorite vacation destination: Sedona, AZ.

Favorite TV show: I don't watch much TV.

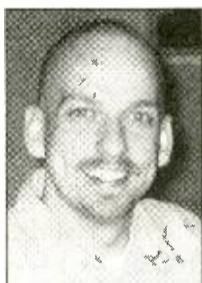
What's the last movie you saw? *The Last Samurai*.

Last movie you rented? *Old School*.

Read any good books lately? *The Diamond Cutter*.

Favorite non-trade publication: *Shambhala Sun*.

What current radio stations, other than your own, do you admire, and why? WHTZ (Z100)/New York and KPWR (Power 106)/Los Angeles, for the same reasons: great PDs, great ratings, great morale in the halls, and they're always tied in to pop culture.



Tim Richards

ing," says Richards, who also spoke to his former boss Debbie Wagner. Wagner had actually left Clear Channel two years earlier, but the company had just brought her back to run Tucson again.

"She was the reason I came back to Tucson the second time," says Richards. "I called to congratulate her, and in that conversation she asked if I'd ever be interested in coming back to Tucson. My instant reaction was, 'Yeah, I would, definitely.'"

"One immutable law I've learned in this crazy game is that you have to work for a GM you vibe with. When you work for a GM you get along with and you advocate each other, amazing things can happen. When you don't, amazing things *don't* happen."

"My heart told me, 'Look, you've got to at least see what's going on here.' We talked, and the next thing you know, we're working together again."

One Spectacular Sunset

In his new position Richards is not only OM for the cluster and PD of KRQ, he's also programming new Triple A KWMT (The Mountain). "You don't get the job done unless you have great people who can get the job done," he says. "I have Asst. PD/MD Ken Carr, who handles a good portion of the responsibilities for KRQ on a daily basis, especially with all the changes we've had."

"We actually changed format on three radio stations in December: The Country station flipped to Triple A, a Spanish AM went Oldies, and our 'Jamin' Oldies' station went Spanish Contemporary.

"The market response has been really good. We don't have any trending information yet, but some in-house research points to the fact that we're doing OK. Suffice it to say, I don't think we'll be disappointed with the changes we made."

At the end of the day Richards looks out his window and likes what he sees — and feels. "Tucson never stopped feeling like home," he says. "I grew up in Chicago, and I feel more at home with this group of people and this radio station than in any place I've ever been in my radio career."

"Every time I've left here, it was never with the mind-set of 'I can't wait to get out.' It's always been 'I'm going to miss it there, but there's another chapter in the career I've got to open.'"

"This time, at this stage in my career, Steve Smith, Debbie and I have talked at length to Alan Sledge about the fact that I'd like to be here for a really long time. Debbie is an amazing GM; she's got a heart of gold and a wonderful business sense. We've got great chemistry here, and I think good things are going to continue to happen."



February 20, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	OUTKAST The Way You Move (Arista)	8222	-44	611007	13	122/0
4	2	JESSICA SIMPSON With You (Columbia)	7858	+704	656546	13	122/0
2	3	NICKELBACK Someday (Roadrunner/IDJMG)	7580	-262	557441	20	125/0
5	4	BRITNEY SPEARS Toxic (Jive)	6896	+869	576315	7	125/0
3	5	OUTKAST Hey Ya! (Arista)	6443	-623	522962	21	123/0
6	6	LINKIN PARK Numb (Warner Bros.)	6432	+464	512701	12	117/0
8	7	EVANESCENCE My Immortal (Wind-up)	6277	+828	479029	9	122/1
10	8	3 DOORS DOWN Here Without You (Republic/Universal)	5101	-259	427315	27	120/0
7	9	BABY BASH Suga Suga (Universal)	5033	-811	371886	24	109/0
11	10	EAMON F**k It (I Don't Want You Back) (Jive)	4702	+304	335245	15	107/0
9	11	NO DOUBT It's My Life (Interscope)	4476	-906	359031	16	123/0
15	12	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4405	+922	371319	4	112/5
12	13	SIMPLE PLAN Perfect (Lava)	3873	-656	286014	21	120/0
17	14	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3714	+511	262658	6	103/1
18	15	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3503	+230	249755	10	105/1
16	16	GOOD CHARLOTTE Hold On (Epic)	3395	+26	225375	11	114/0
20	17	FUEL Falls On Me (Epic)	3355	+165	189232	17	113/0
19	18	BEYONCE' Me, Myself And I (Columbia)	3199	+46	227937	11	109/1
13	19	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3019	-735	224862	17	109/0
25	20	MAROON 5 This Love (Octone/J)	2934	+604	199035	4	111/7
22	21	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2872	+326	236467	5	118/3
21	22	NICK CANNON Gigolo (Jive)	2826	+403	188903	7	98/13
30	23	JANET JACKSON Just A Little While (Virgin)	2746	+933	239033	2	113/8
26	24	SARAH CONNOR Bounce (Epic)	2508	+411	166476	5	101/6
14	25	KELIS Milkshake (Star Trak/Arista)	2374	-1256	126927	11	113/0
23	26	DIDO White Flag (Arista)	2136	-270	217887	18	84/0
27	27	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1956	-64	124187	9	61/0
24	28	KELLY CLARKSON The Trouble With Love Is (RCA)	1946	-445	167201	11	105/0
32	29	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1933	+184	78083	8	79/6
35	30	NELLY Work It (Remix) (Fo' Reel/Universal)	1906	+461	173949	3	38/10
28	31	JC CHASEZ Some Girls (Dance With Women) (Jive)	1729	-293	107270	8	96/0
41	32	CHINGY One Call Away (DTP/Capitol)	1633	+620	90855	2	93/19
33	33	KYLIE MINOGUE Slow (Capitol)	1475	-82	89037	6	84/0
31	34	ALICIA KEYS You Don't Know My Name (J)	1406	-323	64427	8	103/0
36	35	JASON MRAZ You And I Both (Elektra/EEG)	1393	+37	77670	9	69/0
29	36	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	1370	-435	74964	15	96/0
38	37	KIMBERLEY LOCKE 8th World Wonder (Curb)	1337	+184	64654	3	82/7
37	38	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1289	+68	64614	6	79/7
39	39	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1212	+103	63386	4	71/7
42	40	CASSIDY f/R. KELLY Hotel (J)	1187	+188	90068	3	62/12
40	41	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1177	+140	64524	4	44/1
45	42	JET Are You Gonna Be My Girl (Elektra/EEG)	1121	+246	46187	2	80/14
34	43	CHRISTINA AGUILERA The Voice Within (RCA)	1020	-501	73762	14	116/0
44	44	FEFE DOBSON Everything (Island/IDJMG)	1015	+68	34869	3	80/4
47	45	SARAH MCLACHLAN Fallen (Arista)	915	+79	64687	6	43/2
Debut	46	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	879	+350	61152	1	65/7
49	47	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	869	+134	61717	2	36/5
43	48	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	810	-203	58928	18	65/0
46	49	JAGGED EDGE Walked Outta Heaven (Columbia)	682	-104	45748	7	29/0
50	50	KID ROCK Cold And Empty (Top Dog/Atlantic)	681	+52	27278	2	50/2

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ARTIST TITLE LABEL(S)	ADDS
CHINGY One Call Away (DTP/Capitol)	19
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	19
JET Are You Gonna Be My Girl (Elektra/EEG)	14
J-KWON Topsy (So So Def/Arista)	14
JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	14
NICK CANNON Gigolo (Jive)	13
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	13
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	13
HOOBASTANK The Reason (Island/IDJMG)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JANET JACKSON Just A Little While (Virgin)	+941
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+922
BRITNEY SPEARS Toxic (Jive)	+869
EVANESCENCE My Immortal (Wind-up)	+828
JESSICA SIMPSON With You (Columbia)	+704
CHINGY One Call Away (DTP/Capitol)	+620
MAROON 5 This Love (Octone/J)	+604
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+511
LINKIN PARK Numb (Warner Bros.)	+464
NELLY Work It (Remix) (Fo' Reel/Universal)	+461

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	2663
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2264
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2004
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1832
SANTANA f/ALEX BAND Why Don't You & I (Arista)	1807
50 CENT In Da Club (Shady/Aftermath/Interscope)	1681
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1679
MAROON 5 Harder To Breathe (Octone/J)	1648
STAIN'D So Far Away (Flip/Elektra/EEG)	1402
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1396
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1358
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1274
LIZ PHAIR Why Can't I? (Capitol)	1211
MATCHBOX TWENTY Bright Lights (Atlantic)	1201
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1078
EVANESCENCE Bring Me To Life (Wind-up)	1046
R. KELLY Ignition (Jive)	1014
SEAN PAUL Get Busy (VP/Atlantic)	1014
MATCHBOX TWENTY Unwell (Atlantic)	970
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	922
KELLY CLARKSON Miss Independent (RCA)	856
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	748
3 DOORS DOWN When I'm Gone (Republic/Universal)	744
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	742
CHINGY Right Thurr (DTP/Capitol)	729

126 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 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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February 20, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Someday (Roadrunner/IDJMG)	2884	-6	66213	21	49/0
2	2	JESSICA SIMPSON With You (Columbia)	2859	+116	65871	12	50/0
3	3	OUTKAST The Way You Move (Arista)	2692	-4	63384	12	48/1
4	4	LINKIN PARK Numb (Warner Bros.)	2646	+173	57637	13	49/0
7	5	BRITNEY SPEARS Toxic (Jive)	2524	+352	59286	6	49/1
8	6	EVANESCENCE My Immortal (Wind-up)	2513	+441	59536	11	50/0
5	7	OUTKAST Hey Ya! (Arista)	2179	-107	50241	18	46/0
6	8	NO DOUBT It's My Life (Interscope)	2003	-241	48874	16	45/0
9	9	3 DOORS DOWN Here Without You (Republic/Universal)	1673	-146	38411	28	43/0
10	10	BABY BASH Suga Suga (Universal)	1608	-158	40189	22	37/0
11	11	SIMPLE PLAN Perfect (Lava)	1508	-256	35516	19	42/0
13	12	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1480	+99	34972	17	48/1
12	13	GOOD CHARLOTTE Hold On (Epic)	1463	+73	32464	9	43/1
15	14	FUEL Falls On Me (Epic)	1406	+88	32073	12	41/0
14	15	EAMON F**k It (I Don't Want You Back) (Jive)	1402	+41	29696	11	41/4
22	16	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	1177	+282	27983	4	42/3
23	17	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1167	+272	27711	4	46/4
18	18	BEYONCE' Me, Myself And I (Columbia)	1154	+87	26908	10	36/0
19	19	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1123	+152	26824	6	43/1
25	20	MAROON 5 This Love (Octone/J)	1058	+227	25266	5	38/1
16	21	KELIS Milkshake (Star Trak/Arista)	942	-332	18722	10	32/1
17	22	DIDO White Flag (Arista)	833	-268	20787	20	30/0
21	23	KELLY CLARKSON The Trouble With Love Is (RCA)	832	-100	18090	11	31/0
33	24	JANET JACKSON Just A Little While (Virgin)	829	+370	18856	2	38/3
29	25	SARAH CONNOR Bounce (Epic)	787	+226	20184	3	38/5
27	26	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	787	+86	18404	12	37/3
28	27	NICK CANNON Gigolo (Jive)	711	+100	19006	4	33/3
20	28	CHRISTINA AGUILERA The Voice Within (RCA)	689	-246	16675	14	23/0
24	29	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	650	-211	14913	15	27/0
30	30	KIMBERLEY LOCKE 8th World Wonder (Curb)	646	+113	15265	5	39/6
26	31	ALICIA KEYS You Don't Know My Name (J)	601	-173	15278	8	28/1
32	32	KYLIE MINOGUE Slow (Capitol)	541	+42	14503	6	27/1
34	33	BLACK EYED PEAS Hey Mama (A&M/Interscope)	512	+53	10696	5	35/2
41	34	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	404	+86	10120	2	32/1
37	35	FEFE DOBSON Everything (Island/IDJMG)	374	+20	8365	3	25/0
43	36	JET Are You Gonna Be My Girl (Elektra/EEG)	371	+92	8238	3	21/5
31	37	JC CHASEZ Some Girls (Dance With Women) (Jive)	369	-163	10319	7	18/0
40	38	KID ROCK Cold And Empty (Top Dog/Atlantic)	364	+42	7506	5	25/2
36	39	JASON MRAZ You And I Both (Elektra/EEG)	363	+3	8226	10	19/0
47	40	NELLY Work It (Remix) (Fo' Reel/Universal)	361	+116	6679	2	16/3
48	41	3 DOORS DOWN Away From The Sun (Republic/Universal)	337	+154	7310	2	29/4
42	42	SWITCHFOOT Meant To Live (Red Ink/Columbia)	324	+10	6953	4	22/2
38	43	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	322	-21	7277	7	16/0
50	44	CHINGY One Call Away (DTP/Capitol)	288	+110	6907	2	26/8
35	45	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	251	-166	6417	15	11/0
Debut	46	CASSIDY f/R. KELLY Hotel (J)	240	+98	7260	1	17/2
46	47	SARAH MCLACHLAN Fallen (Arista)	229	-22	4058	7	12/0
Debut	48	ADELAYDA Not Tonight (Superkala)	211	+87	3441	1	15/2
Debut	49	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	205	+54	4050	1	22/4
39	50	MYA Fallen (A&M/Interscope)	204	-128	4829	7	12/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHINGY One Call Away (DTP/Capitol)	8
KIMBERLEY LOCKE 8th World Wonder (Curb)	6
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	6
SARAH CONNOR Bounce (Epic)	5
JET Are You Gonna Be My Girl (Elektra/EEG)	5
J-KWON Topsy (So So Def/Arista)	5
HILARY DUFF Come Clean (Buena Vista/Hollywood)	4
EAMON F**k It (I Don't Want You Back) (Jive)	4
3 DOORS DOWN Away From The Sun (Republic/Universal)	4
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	4
HOOBASTANK The Reason (Island/IDJMG)	4
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3
JANET JACKSON Just A Little While (Virgin)	3
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3
NICK CANNON Gigolo (Jive)	3
NELLY Work It (Remix) (Fo' Reel/Universal)	3
GAVIN DEGRAW I Don't Want To Be (J)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVANESCENCE My Immortal (Wind-up)	+441
JANET JACKSON Just A Little While (Virgin)	+370
BRITNEY SPEARS Toxic (Jive)	+352
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+282
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+272
MAROON 5 This Love (Octone/J)	+227
SARAH CONNOR Bounce (Epic)	+226
LINKIN PARK Numb (Warner Bros.)	+173
3 DOORS DOWN Away From The Sun (Republic/Universal)	+154
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+152
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	+142
JESSICA SIMPSON With You (Columbia)	+116
NELLY Work It (Remix) (Fo' Reel/Universal)	+116
KIMBERLEY LOCKE 8th World Wonder (Curb)	+113
CHINGY One Call Away (DTP/Capitol)	+110
NICK CANNON Gigolo (Jive)	+100
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+99
CASSIDY f/R. KELLY Hotel (J)	+98
JET Are You Gonna Be My Girl (Elektra/EEG)	+92
FUEL Falls On Me (Epic)	+88
BEYONCE' Me, Myself And I (Columbia)	+87
ADELAYDA Not Tonight (Superkala)	+87
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	+86
ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	+86
GOOD CHARLOTTE Hold On (Epic)	+73
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	+54
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+53
CLAY AIKEN The Way (RCA)	+46
TOBY LIGHTMAN Devils And Angels (Lava)	+46
NELLY Work It (Fo' Reel/Universal)	+43



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ON THE RECORD

With
Jeff McHugh
PD, WKZL/Greensboro

One of my favorite joys in broadcasting is finding the famed "secret-weapon record," a single that no other CHR is playing and that no one is working. But just add airplay, and it's instant humongousness! Our night guy, J.J. McCain, bounded in one day with his Linkin Park CD and refused to leave the music meeting until we heard "Breaking the Habit." Boy, we heard it all right. What a great song! After 10 spins, the jocks ran out of room on the request-tracking sheets. • Then, one of our gang read that Beyoncé was shooting a new video for "Naughty Girl." We spun that, and Terrie and Marcia instantly started doing the white-girl wiggle on my credenza. (This has been a foolproof "hit" indicator in the past.) • And even though it's not such a "secret" weapon, my favorite one-listen record in 2004 has been "Bounce," but I've had to threaten to strangle the next announcer who says, "Sarah Connor," in a bad *Terminator* accent. • Sorry, gotta go now. Must handle calls from labels angry that we're playing the wrong single.

Arista's **OutKast** stay at the top of R&R's CHR/Pop chart this week with "The Way You Move"; "Hey Ya!" falls 3-5. **Jessica Simpson's** "With You" (Columbia) moves 4-2*, while **Nickelback's** "Someday" (Roadrunner/IDJMG) slips 2-3. **Britney Spears'** "Toxic" (Jive) rises 5-4* ... Wind-up's **Evanescence** jump 8-7* with "My Immortal" ... Jive's **Eamon** breaks the top 10 as "F**k It (I Don't Want You Back)" rolls up 11-10* ... **Usher f/Ludacris & Lil Jon's** "Yeah" (Arista) climbs 15-12* ... Moves in the teens: **Twista f/Kanye West & Jamie Foxx's** "Slow Jamz" (Atlantic) goes up 17-14*, **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) hikes 18-15*, and **Fuel's** "Falls on Me" (Epic) jumps 20-17* ... **Maroon 5's** "This Love" (Octone/J) vaults 25-20* ... Virgin artist **Janet Jackson** rockets 30-23* with "Just a Little While," which picks up the Most Increased Plays crown with 941 additional plays ... **Nelly's** "Work It (Remix)" (Fo' Reel/Universal) rises 35-30* ... **Chingy** is "One Call Away" (DTP/Capitol), climbing 41-32* and scoring Most Added honors with 19 adds ... **Jet** ask "Are You Gonna Be My Girl" (Elektra/EEG); programmers answer by making the song go up 45-42* ... Chart debut this week: **Enrique Iglesias f/Kelis**.

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: Enrique Iglesias

LABEL: Interscope

By MIKE TRIAS/ASSOCIATE EDITOR



His demo was shopped to labels under the guise of Enrique Martinez, an unknown Central American singer. It was when he obtained a record deal with Fonovisa that Enrique Iglesias (or Henry Churches, as R&R's own Randy Gomez affectionately calls him) revealed to the company, his family and the world at large his aspirations for musical stardom.

He became the top-selling Spanish-language artist internationally, even before his breakthrough U.S. hit, "Bailamos," was on the airwaves. His English debut and third album, *Enrique Iglesias*, established him as a U.S. superstar. Overall, five of his six albums have gone platinum or better.

As the third child of Julio Iglesias and Philippine-born ex-model Isabel Preysler, Enrique Iglesias grew up surrounded by Latin, European and American influences. His parents divorced when he was 3, he lived with his mother for five years, and he moved to Miami with his father after the kidnapping of his paternal grandfather. Despite being raised by his nanny due to his father's touring schedule, Enrique Iglesias insists, "My parents did a good job. It's not as if anyone can do a *Behind the Music* on me."

Seven, Enrique Iglesias' current album, is so named for two reasons: Many people, especially in the U.S., don't realize that Iglesias has had six previous albums (only two were English-language), and he wore the number 7 while playing soccer as a youngster.

Though his stable of writers for *Seven* included some of the best, Iglesias chose to write more on the album, co-penning every song. "I think for a great career you have to depend on yourself," he says.

"Thank God I write, or else I wouldn't know what I'd do. I'd be completely screwed.

"I wanted to concentrate on the lyrical content this time. At the end of the day a great melody is great, but the lyrics are what make a song timeless. I try to be as honest as possible in my music, so I write about what goes on in my life. This album reflects the last year and a half — including relationships, though there are more songs than usual not about love. But it is a personal album. I find that the less I make up the story, the better the song. When I make up a story, the lyrics aren't so easy to write. When it's real, they pop out. I don't want to feel stupid singing a ridiculous song years from now.

"I think this is a more complete album. It's actually not as polished vocally; some of the vocals are one-takes and from the demos. But that makes it more real for me."

The latest single from *Seven* is "Not in Love," an upbeat club track driven by rhythmic acoustic guitars and percussion. A long line of beautiful women — Mischa Barton of *The O.C.*, actress and recording artist Jennifer Love Hewitt, and his girlfriend, pro tennis player Anna Kournikova — have co-starred with Iglesias in his videos, and this time around he is joined by up-and-coming R&B singer Kelis (not bad for a guy who couldn't get a date for his junior prom). The remix version of "Not in Love" with Kelis is featured in the video, and the diva also sings on the Spanish version of the single.

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 2/20/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
LINKIN PARK Numb (Warner Bros.)	4.08	4.09	91%	22%	4.18	4.08	3.94
JESSICA SIMPSON With You (Columbia)	4.05	4.12	96%	23%	4.14	4.13	3.92
EVANESCENCE My Immortal (Wind-up)	4.02	4.04	93%	20%	4.14	4.06	3.93
CHRISTINA AGUILERA The Voice Within (RCA)	3.97	3.94	96%	30%	4.08	3.97	4.16
KELLY CLARKSON The Trouble With Love Is (RCA)	3.96	3.93	92%	19%	3.95	3.94	4.17
NICKELBACK Someday (Roadrunner/IDJMG)	3.95	4.07	95%	36%	3.97	3.88	3.94
GOOD CHARLOTTE Hold On (Epic)	3.95	3.89	88%	21%	4.32	3.85	3.70
3 DOORS DOWN Here Without You (Republic/Universal)	3.93	4.01	96%	47%	3.85	3.88	4.27
SIMPLE PLAN Perfect (Lava)	3.88	3.93	96%	41%	4.04	3.76	3.79
BRITNEY SPEARS Toxic (Jive)	3.86	3.92	94%	20%	3.98	4.08	3.51
FUEL Falls On Me (Epic)	3.85	3.91	71%	17%	3.94	3.97	3.84
OUTKAST Hey Ya! (Arista)	3.83	3.79	98%	57%	3.60	3.74	3.99
TRAPT Headstrong (Warner Bros.)	3.82	3.92	91%	40%	3.95	3.67	3.77
OUTKAST The Way You Move (Arista)	3.78	3.85	96%	40%	3.53	3.70	3.99
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3.72	—	67%	16%	3.82	3.94	3.74
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.69	3.75	90%	28%	3.75	3.60	3.62
NO DOUBT It's My Life (Interscope)	3.67	3.69	97%	48%	3.30	3.61	3.99
DIDO White Flag (Arista)	3.64	3.64	89%	33%	3.44	3.61	3.85
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.63	—	87%	21%	3.65	3.62	3.67
BABY BASH Suga Suga (Universal)	3.42	3.49	94%	52%	3.51	3.40	3.41
EAMON F**k It (I Don't Want You Back) (Jive)	3.40	3.36	84%	33%	3.63	3.67	3.03
JC CHASEZ Some Girls (Dance With Women) (Jive)	3.37	3.26	73%	23%	3.29	3.66	3.37
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.29	3.39	92%	48%	3.27	3.51	3.24
ALICIA KEYS You Don't Know My Name (J)	3.28	3.26	83%	33%	3.01	3.44	3.47
MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.25	3.19	69%	27%	3.52	3.28	3.25
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.20	3.14	67%	27%	3.41	3.33	2.95
BEYONCE' Me, Myself And I (Columbia)	3.11	3.21	90%	40%	2.94	3.09	3.19
KELIS Milkshake (Star Trak/Arista)	3.10	3.05	95%	57%	3.25	2.99	2.88
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	3.07	3.23	92%	56%	3.18	3.19	2.83

Total sample size is 483 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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

THREE DAYS GRACE (I Hate) Everything About You (Jive)
Total Plays: 667, Total Stations: 67, Adds: 11

3 DOORS DOWN Away From The Sun (Republic/Universal)
Total Plays: 593, Total Stations: 58, Adds: 12

ROONEY I'm Shakin' (Geffen)
Total Plays: 581, Total Stations: 52, Adds: 5

J-KWON Topsy (So So Def/Arista)
Total Plays: 541, Total Stations: 36, Adds: 14

TRAIN When I Look To The Sky (Columbia)
Total Plays: 406, Total Stations: 13, Adds: 1

CLAY AIKEN The Way (RCA)
Total Plays: 391, Total Stations: 44, Adds: 12

DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
Total Plays: 360, Total Stations: 46, Adds: 13

FIVE FOR FIGHTING 100 Years (Aware/Columbia)
Total Plays: 358, Total Stations: 36, Adds: 19

KATY ROSE Overdrive (V2)
Total Plays: 326, Total Stations: 39, Adds: 5

JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
Total Plays: 301, Total Stations: 17, Adds: 2

Songs ranked by total plays



SHRED THIS! WHYZ (Z100)/New York night duo Romeo & Niko joined forces with Eamon (who brought us the wonderful song "F**k It [Don't Want You Back]") for a "Shred Your Ex" Valentine's Day party at New York's Webster Hall. Listeners were invited to bring down photos or clothing items from their exes, which Romeo put through a wood chipper. Seen here are (l-r) Niko, Eamon and Romeo.



MORE JESSICA! What issue of R&R would be complete without a shot of the lovely Jessica Simpson? Here she is with husband Nick Lachey just after having performed for listeners of WWWW (Q100)/Atlanta's The Bert Show. Seen here are (l-r) morning show co-hosts Jeff Dauler and Jenn Hobby, Lachey, Simpson and Bert Show co-hosts Melissa Carter and Bert Weiss.

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Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Burlington, VT; Dayton, OH; Knoxville, TN; Montgomery, AL) with their respective PDs, MDs, and program adds.

* Monitored Reporters
176 Total Reporters
126 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (3):
KCRS/Odessa, TX
WSKS/Utica, NY
WWKZ/Tupelo, MS





DONTAY THOMPSON
dthompson@radioandrecords.com

The Station That Built The Mold

KDAY/Los Angeles' influence on hip-hop programming

No radio station in the country made a bigger contribution to hip-hop than KDAY (1580 AM)/Los Angeles in the early '80s. Case in point: The World Class Wrecking Crew, which included Dr. Dre and DJ Yella, gained local popularity by mixing at the station.

"That was my very first mixer, Dr. Dre," says former KDAY Asst. PD/MD/afternoon driver Greg Mack. "They would do my 'Traffic Jam,' and it just blew up. Dre was selling all the mixes he'd do for me at the swap meet in order to make money.

"He sold so many of those tapes that he took the money and bought equipment in order to produce stuff. The World Class Wrecking Crew kind of took off, and he didn't have time to work at the station anymore."

With many individuals in the music industry and commercial radio questioning the longevity of hip-hop in those days, not many programmers were eager to put the new genre of music on the air, nor were the record companies taking it seriously.

KDAY was one of the first stations to fully support hip-hop by getting rid of dayparting and playing it around the clock. This move was the first step in the station's success with many young adults who lived in Los Angeles and its surrounding areas.

I witnessed this firsthand as a youth growing up in South Central Los Angeles. KDAY was the station my family would tune in in their cars and at home. We'd listen to KDAY during family gatherings, which often led to my aunt and her girlfriends doing a choreographed version of "The Freak."

KDAY had a buzz in the streets of Los Angeles, and it was the only station I can remember that played the rap music I loved so much.

The Road To L.A.

What led to KDAY's being a pioneering hip-hop station was PD Jack Patterson's hiring Mack to come on board as the station's evening talent. Mack got his start in radio in 1975, while still in high school, by doing

an internship at KTFM & KTSA/San Antonio, where he worked in the public-affairs department.

Leaving the stations in 1978 when they didn't offer him a full-time position, Mack landed a gig at KEYS & KZFM/Corpus Christi, TX under PD Lee Randle. After working there for two years, he moved to his first job at an Urban station.

"In 1980 I went to KMJQ (Magic 102)/Houston," says Mack. "Magic was the first Urban station I'd worked at; the others were Pop." He worked there until he got a phone call from Patterson in August 1983.

"What led to my coming to KDAY was a guy by the name of Jim Maddox, who was programming at our competitor in Houston," Mack says. "It was the old radio trick of sending out the competition's best talents' airchecks. He sent my aircheck out to Jack Patterson at KDAY, and Jack called and offered me the 7pm-midnight gig."

Hip-Hop On AM

KDAY had plenty of challenges being on an AM frequency in Los Angeles, and the fact that four other stations in the market were playing similar music was one of the biggest. "When I got here, KDAY was kind of in the cellar," Mack says. "At that time there were KDAY, KGFJ, KACE and KJLH, all competing in the black arena.

"We had about five stations going after the same audience, and KDAY was fifth out of those five. They were playing R&B and pop. You'd hear the top R&B, but you'd also hear Wham! and Spandau Ballet. They weren't playing any kind of hip-hop at all."

Upon Mack's arrival at KDAY, Patterson discussed with him what he wanted to do on his evening show and what direction he felt the station should go. "When I first moved to Los Angeles I was living

in the hood — 69th Street, right in South Central," Mack says.

"All of the kids were riding around blasting Run-DMC, Kurtis Blow and Sugar Hill Gang. Everybody was pumping hip-hop, but you didn't hear it on the radio. The one thing I was always taught was that if you went to the streets, you'd win. In order to win in the streets, I knew we had to play hip-hop."

The End Of Dayparting

"I also knew that we had to play hip-hop more than just at night," Mack continues. "Most of the stations that played hip-hop at the time were dayparted and only played it at night.

"Jack Patterson didn't know what to think about my playing hip-hop on my show. One good thing that he did that made me even better was to say, 'Do what you want on the music, but I want to know why you did it.' Every time I added a record, I had to tell him, 'I added this be-

"We knew that what we had was hot, but we had no idea that it would spread like it did, because everyone was telling us that it wouldn't."

cause it's happening out on the streets.' Either that, or, 'We played it, and it got a great response.'

"I had a lot of people calling and saying, 'What in the world y'all doing? It sounds great,'" Mack says of his evening show. "We got a great response from the public."

After convincing Patterson to let him play more hip-hop on his show, Mack continued to work him on the idea of taking the station in a more

"At that time L.A. was a real lazy market. The DJs just did their shifts, or they'd do a club or concert, but they weren't reaching out to people. I really got tuned in to what the kids liked and what they wanted to hear."

hip direction beyond his time slot. Faced with stiff competition in the market from the FMs, KDAY decided to risk removing daypart restrictions on its hip-hop records and, in some cases, playing them in all hours.

"We still played some of the pop stuff, but we got rid of the Wham! and stuff like that," says Mack. "We broke a lot of pop stuff, like Lisa Lisa & Cult Jam. We played that for six months before anybody else even had it in America. We did a mix of Expose, The Cover Girls and Debbie Deb, and I started mixing in some of the hip-hop stuff after 7pm on my show. We only put the songs that blew up beyond belief on during the day."

And what were the results of those changes? "Out of the five stations that were doing similar things, we came in second 12+," Mack says. "We knew we were on the right track."

Instant Success

After the station's success in that first book, things continued to get better for KDAY and Mack. "After the first book they put me in afternoon drive, and I was then made MD and Asst. PD," Mack says. "We had instant success.

"After that first book, we started playing hip-hop in a more regular rotation. In other words, we didn't wait for it to cross over to play it during the day. If a song was getting a ton of requests, we would start playing it in regular rotation during the day."

Although KDAY achieved great success in a short time, it could never beat KJLH. "Every time we got close to them, they'd play two or three rap records and they'd go back up," says Mack. "They knew that was our strength. They would play whatever our top songs were, so people had a choice between hearing them on FM and AM. Obviously, people were going to pick FM."

Mack took advantage of KDAY's momentum by being visible in the community and making appearances at many of the local high schools. "I was at schools almost every day," he says. "I would even go to schools in the mornings and do the day's announcements. Nobody was dealing with schools.

"At that time L.A. was a real lazy market. The DJs just did their shifts, or they'd do a club or concert, but they weren't reaching out to people.

I really got tuned in to what the kids liked and what they wanted to hear."

Reaching The People

KDAY was not only getting notice from radio listeners, but also from people trying to get established in the rap game. "Around that time a gentleman by the name of Russell Simmons came to me," Mack says. "He had this new artist coming out named LL Cool J.

"He said, 'I really want you to break this guy, and the way I want to run Def Jam Records is that I want to bring the people who entertain to the people in the streets. I would like you to take LL Cool J around to the schools with you and to start doing shows with him. Do whatever you can with any of my artists to get them out there.'

"The one thing I was always taught was that if you went to the streets, you'd win. In order to win in the streets, I knew we had to play hip-hop."

"So LL started doing a lot of school appearances with us, and the song 'I Need a Beat' took off. We went to World on Wheels, Skateland — all the different venues where everybody would hang out.

"The reason we had to do the different venues was because Skateland was in a Blood area, and we had to do something for them, and World on Wheels was a Crip area, and we had to do something for them. We didn't want any of them to think we were taking sides.

"We also had to do Sherman Square in the San Fernando Valley, because the Latin people wouldn't come over to either one of those other venues. We had to go out there and reach out to them."

Continued on Page 35



® February 20, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	6152	+156	730285	11	82/0
2	2	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	6114	+398	703441	7	82/0
4	3	J-KWON Topsy (So So Def/Arista)	5117	+641	518001	7	81/1
5	4	CHINGY One Call Away (DTP/Capitol)	4808	+846	534882	7	78/0
3	5	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	4545	-130	486539	13	76/0
6	6	CASSIDY f/R. KELLY Hotel (J)	4140	+332	527843	16	76/1
7	7	BEYONCE' Me, Myself And I (Columbia)	3503	+50	342770	14	65/0
12	8	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3279	+286	365766	8	79/2
10	9	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3216	+139	339816	11	75/0
13	10	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3114	+279	364880	7	75/0
8	11	NICK CANNON Gigolo (Jive)	3098	-156	312974	15	70/0
17	12	EAMON F**k It (I Don't Want You Back) (Jive)	2901	+363	251856	12	64/5
9	13	OUTKAST Hey Ya! (Arista)	2639	-474	273937	18	54/0
11	14	WESTSIDE CONNECTION Gangsta Nations (Capitol)	2395	-638	234133	16	70/0
16	15	OUTKAST The Way You Move (Arista)	2265	-343	289449	23	71/0
19	16	PETEY PABLO Freek-A-Leek (Jive)	2193	+214	180869	7	65/3
21	17	G UNIT f/JOE Wanna Get To Know You (Interscope)	2122	+314	227106	6	73/4
14	18	ALICIA KEYS You Don't Know My Name (J)	2069	-699	258968	12	75/0
15	19	KELIS Milkshake (Star Trak/Arista)	1976	-701	171187	19	74/0
18	20	JAGGED EDGE Walked Outta Heaven (Columbia)	1775	-399	159205	21	63/0
22	21	RUBEN STUDDARD Sorry 2004 (J)	1726	+194	165268	7	59/1
27	22	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1699	+468	228598	4	61/18
24	23	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1591	+305	157434	5	72/3
25	24	T.I. Rubber Band Man (Grand Hustle/Antenna)	1385	+105	113374	8	60/1
23	25	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	1372	+48	154212	4	55/0
30	26	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1310	+229	142951	4	65/6
26	27	RYAN DUARTE You (Universal)	1277	+27	149499	12	36/1
28	28	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1223	+73	130311	5	54/2
36	29	BRITNEY SPEARS Toxic (Jive)	1069	+344	95152	3	27/3
31	30	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1049	-12	94262	8	40/2
34	31	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	1046	+38	135046	16	44/0
29	32	AVANT Read Your Mind (Geffen)	1009	-134	122532	14	36/1
45	33	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	909	+457	67721	2	62/10
33	34	BABY BASH Shorty Doowop (Universal)	897	-113	81899	14	29/1
35	35	MASTER P Them Jeans (New No Limit/Koch)	831	-82	66960	5	41/1
32	36	2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	784	-248	120301	18	44/0
39	37	BEENIE MAN f/MS. THING Dude (Virgin)	619	+76	82741	3	38/2
38	38	TRILLVILLE Neva Eva (BME/Warner Bros.)	601	-36	55688	10	24/2
42	39	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	566	+89	64498	2	21/5
37	40	G UNIT Stunt 101 (Interscope)	559	-159	64400	16	54/0
Debut	41	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	553	+270	51150	1	36/18
40	42	SEAN PAUL I'm Still In Love With You (VP/Antenna)	548	+20	143253	11	23/2
47	43	KNOC-TURN'AL f/SNOOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)	536	+93	27410	3	43/6
50	44	BLACK EYED PEAS Hey Mama (A&M/Interscope)	519	+104	19876	3	27/1
44	45	JANET JACKSON Just A Little While (Virgin)	511	+55	57579	2	19/1
49	46	TECH N9NE Here Comes Tecca Nina (M S C Music)	488	+65	20674	2	34/1
41	47	R. KELLY Step In The Name Of Love (Jive)	441	-58	54949	20	39/0
Debut	48	NB RIDAZ f/GEMINI So Fly (Upstairs)	416	+106	20822	1	4/1
Debut	49	JAGGED EDGE What It's Like (Columbia)	411	+184	32476	1	39/3
46	50	BOW WOW f/JAGGED EDGE My Baby (Columbia)	374	-75	36691	15	18/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KELIS Trick Me (Star Trak/Arista)	34
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	18
JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	18
YERBA BUENA Guajira (I Love U 2 Much) (J)	15
CYPRESS HILL What's Your Number? (Columbia)	14
DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	13
M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	10
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	6
KNOC-TURN'AL f/S. DOGG The Way... (L.A. Confidential/Elektra/EEG)	6
MUSIQ Whoknows (Def Soul/IDJMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+846
J-KWON Topsy (So So Def/Arista)	+641
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+468
M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	+457
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+398
EAMON F**k It (I Don't Want You Back) (Jive)	+363
BRITNEY SPEARS Toxic (Jive)	+344
CASSIDY f/R. KELLY Hotel (J)	+332
G UNIT f/JOE Wanna Get To Know You (Interscope)	+314
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	+305

New & Active

JOE f/G UNIT Ride Wit U (Jive)	Total Plays: 307, Total Stations: 11, Adds: 1
MEMPHIS BLEEK... Round Here (Roc-A-Fella/IDJMG)	Total Plays: 282, Total Stations: 9, Adds: 0
NOTORIOUS B.I.G. Victory 2004 (Bad Boy/Universal)	Total Plays: 221, Total Stations: 29, Adds: 3
DAVIO BANNER Crank It Up (SRC/Universal)	Total Plays: 175, Total Stations: 14, Adds: 1
TIFFANY VILLARREAL You, Yourself & You (Universal)	Total Plays: 172, Total Stations: 16, Adds: 0
DILATED PEOPLES f/KANYE WEST This Way (Capitol)	Total Plays: 114, Total Stations: 21, Adds: 4
DINA RAE And? (Motown/Universal)	Total Plays: 82, Total Stations: 18, Adds: 4
KELIS Trick Me (Star Trak/Arista)	Total Plays: 76, Total Stations: 35, Adds: 34
MUSIQ Whoknows (Def Soul/IDJMG)	Total Plays: 69, Total Stations: 14, Adds: 6
DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	Total Plays: 38, Total Stations: 13, Adds: 13

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (Arista)
- 2 J-KWON Topsy (So So Def/Arista)
- 3 CASSIDY f/R. KELLY Hotel (J)
- 4 YING YANG TWINS Salt Shaker (TVT)
- 5 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 6 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 7 CHINGY One Call Away (DTP/Capitol)
- 8 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 9 PETEY PABLO Freek-A-Leek (Jive)
- 10 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 11 G UNIT Wanna Get To Know You (Interscope)
- 12 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
- 13 NICK CANNON Gigolo (Jive)
- 14 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 15 T.I. Rubber Band Man (Grand Hustle/Arista)
- 16 BEYONCE' Me, Myself And I (Columbia)
- 17 MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
- 18 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 19 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 20 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 21 SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- 22 2PAC f/EMINEM One Day At A Time (Death Row/Interscope)
- 23 JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
- 24 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 25 MR. VEGAS Pull Up (Geffen)
- 26 BEENIE MAN f/MS. THING Dude (Virgin)
- 27 ALICIA KEYS You Don't Know My Name (J)
- 28 KELIS Milkshake (Star Trak/Arista)
- 29 MASTER P Them Jeans (New No Limit/Koch)
- 30 OUTKAST The Way You Move (Arista)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/8-2/14 ©2004, R&R, Inc.



PHAT MIX SIX

- JOE f/G UNIT Ride Wit U (Jive)
- LIL FLIP Game Over (Sucka Free/Loud/Columbia)
- T.O.K. Gal You Lead (VP)
- NOTORIOUS B.I.G./P. DIDDY/BUSTA RHYMES... Victory 2004 (Bad Boy/Universal)
- KANYE WEST All Falls Down (Roc-A-Fella/IDJMG)
- MASTER P Them Jeans (No New Limit/Koch)

ON THE RECORD

This Week's Hottest Music Picks

Mark Adams

PD, KXJM/Portland, OR

Twista's "Overnight Celebrity" (Atlantic): Love this cut. Already rotating along with the No. 1-testing "Slow Jamz."

G-Unit's "Poppin' Them Thangs" (G Unit/Interscope): Another secondary cut we're feeling. "Wanna Get to Know You" is testing top 10, and this one just went in too.

Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Already reacting.

Jennifer Lopez featuring R. Kelly's "Baby, I Love U" (Epic): Automatic. Everything R. Kelly touches either becomes a big record or gets him into trouble.

Master P's "Them Jeans" (New No Limit/Koch): Top-five phones for the second straight week. Also blowin' up in our clubs.

Jayare

PD, KBMB/Sacramento

Lil Flip's "Game Over" (Sucka Free/Loud/Columbia): Lil Flip is bangin'! Already hittin' top 10 on the requests.

Kelis' "Trick Me" (Star Trak/Arista): Sounds great on the radio. The track knocks!

Big Sty's "It's a Problem" (Sty): The controversy record of the first quarter; will get instant reaction.

Murphy Lee featuring Jazze Pha & Sleepy Brown's "Luv Me Baby" (Fo' Reel/Universal): Doesn't sound bad at all, and I'm no Murphy Lee fan. This one sounds like a hit.

RZA's "We Pop (Remix)" (Sanctuary/SRG): A mix-show keeper. Sounds great; track knocks. It's the real deal.

Federation's "Hyphy" (Virgin): The biggest record in Sacramento's clubs, and the biggest record on my airwaves for teens and 20-some-things. A West Coast anthem in the making.

The Station That Built The Mold

Continued from Page 33

KDAY continued to be the station that worked with smaller independent labels to give their new hip-hop artists the exposure needed to build a fan base in Los Angeles. The station gave its audience access to those hip-hop artists because most of the big bands of that time weren't accessible.

"The reason kids liked the hip-hop artists so much is because the kids had no access to the big artists at the time, such as The Gap Band, Cameo and everybody else," says Mack. "The rappers would go out and shake hands, kiss babies and hang out with the people."

Looking Forward

Although KDAY wasn't the first station to play hip-hop, it was the first station to make hip-hop big by exposing more of it to listeners in the '80s. "Rap at that time was just a novelty," Mack says. "Everybody said it would go away. The major record stores wouldn't carry rap. They would carry 'Rapper's Delight,' because it crossed over. If it didn't cross over, it didn't get any airplay."

A few years later other programmers saw the growing popularity of the hip-hop genre and emulated KDAY. "I remember a guy named Jeff Wyatt, who was programming WUSL (Power 99)/Philadelphia at the time, was out in L.A. for the R&R Convention," Mack says.

"He called up and was like, 'I really like what you guys are doing.' I kind of explained it to him, and the next thing I knew, Power 99 in Philly was doing the same thing. They had a lot of success, and then it started to spread."

KDAY debuted its newly tweaked hip-hop format in late 1983, but it wasn't until 1988 that other stations started playing more hip-hop. "At the time we were doing it, we never even had a hint that it would be as big as it is now," Mack says. "We never thought like that."

"When you're doing something and you stop to look back, you lose sight, so we never wanted to look back. We kept looking forward. We knew that what we had was hot, but we had no idea that it would spread like it did, because everyone was telling us that it wouldn't."

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 2/20/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like USHER f/LUDACRIS & LIL' JON, CHINGY One Call Away, etc.

Total sample size is 393 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: N.E.R.D. LABEL: Virgin



By MIKE TRIAS/Associate Editor It has already been a banner year of sorts for The Neptunes, as Chad Hugo and Pharrell Williams earlier this month took home the Grammy for Producer of the Year.

Reporters

Grid of reporter assignments by city/region, listing station call letters, reporter name, and assigned artists.

Monitored Reporters 97 Total Reporters 86 Total Monitored 11 Total Indicator



America's Best Testing Urban Songs 12+ For The Week Ending 2/20/04

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 41 songs including USHER f/LUDACRIS & LIL' JON, CHINGY One Call Away, etc.

Total sample size is 412 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 with 2 columns: Song Name (Artist), Total Plays. Lists songs like R. KELLY Step In The Name Of Love, JAGGED EDGE Walked Outta Heaven, etc.

Recurrents

Table with 2 columns: Song Name (Artist), Total Plays. Lists songs like R. KELLY Step In The Name Of Love, JAGGED EDGE Walked Outta Heaven, etc.

Reporters

Large grid of reporter information including station call letters, city, reporter name, and contact info for stations across various cities like Albany, NY, Boston, MA, etc.

Summary statistics: 81 Total Reporters, 70 Total Monitored, 11 Total Indicator, Did Not Report, Playlist Frozen (2): WESE/Tupelo, MS, WBB/Macon, GA. Includes a circular logo.



25 Years Of Hip-Hop

Continued from Page 1

Tony Gray

Consultant, Gray Communications

From 1984-1986 I was at WUSL (Power 99)/Philadelphia. After that I was at WRKS (Kiss)/New York. These were the first two major-market FM radio stations to fully embrace hip-hop musically. That makes sense, since New York City was the birthplace of hip-hop, and Philadelphia is only a 90-minute drive down the New Jersey turnpike. It's always been influenced musically by New York.

I was MD at WUSL at first, and I was very young, 25 or 26. Being very close to the demo, my personal taste in music was in line with that of the listeners. Our PD, Jeff Wyatt, was attempting to be a CHR/Rhythmic station, meaning we would also play artists like Phil Collins and Tears For Fears and many dance-leaning pop titles.

"Today you can't argue that hip-hop hurts the station with advertisers. Just look at the revenue that Hot 97 has generated over the past few years."

Tony Gray

Once I became PD, I had a different philosophy. We had beaten WDAS, the heritage Urban in the market, in the 12+ and 18-34 demos, but we hadn't been able to win over the 25-54 audience. So we dropped all the pop titles and concentrated on the urban stuff and hip-hop.

Granted, back then it was still very dayparted — nights and weekends only — but WDAS was also a

very traditional heritage Urban of that time. They were attempting to be all things to all listeners, playing R&B, jazz and rap, only they would only play the instrumental versions of rap songs.

We were also one of the early stations that had the advantage of doing weekly callout research and auditorium testing once or twice a year. When more Urban outlets began using tools like research, you could see the impact that rap was starting to have.

When I got to Kiss, we were very aggressive in playing rap, but we still sounded like a mainstream Urban, as did most stations that ventured to play hip-hop at that time. But, being in New York, we were more aggressive than most with new rap artists and in breaking hip-hop records.

It wasn't until the mid-'90s, when WQHT (Hot 97)/New York launched, that the sound of radio really changed. I had left New York by then, but WBLS was still my client. It was adult-leaning at the time. Kiss began to lose to Hot 97 because Hot really embraced the hip-hop culture, not just the music. It was hip-hop from the imaging to the jocks. It was a whole new style of radio.

Today you can't argue that hip-hop hurts the station with advertisers. Just look at the revenue that Hot 97 has generated over the past few years. Corporate radio has really changed that, because it has strength in numbers. And let's be honest, if you're the winning station, people are going to want to advertise with you. Right now hip-hop is the winning format in many major markets.

Skip Cheatham

PD, KKDA (K104)/Dallas

I can remember listening to radio as a teen growing up in Philadelphia, and WUSL started to play hip-hop. It was amazing to me. WDAS had always been the big station, but they did not play hip-hop at the beginning, except on Saturdays. In fact, they would play the instrumental versions of rap songs.

I have a different perspective now, based on my radio career, and

I can figure out why they did what they did, but back then I couldn't understand why any black radio station would be against playing rap.

For my generation, it was the first black musical art form that people could embrace. Eventually, WUSL won the Philly battle in the streets and on the air, and WDAS chose to go adult.

After I graduated from college, I worked at a station in Mississippi, and the owner was kind of highbrow. Not only would he not allow us to play rap, he even questioned any R&B song with sexual innuendo. That was the norm back then.

When I joined WBLX/Mobile, I was finally at a station that was about playing the music that the people wanted. I've been at KKDA 10 years now, and it's always played and promoted hip-hop.

While radio has evolved to embrace hip-hop, the music has also evolved. You can't lump it into one category anymore, because there are so many nuances to it. Sure, there's still gangsta hip-hop, but even that has its place.

Personally, I think it gets a bad rap. There are worse things your kids can do than listen to gangsta rap. Look at the movies they go see. There is more violence in *The Termi-*



Skip Cheatham

"There are worse things your kids can do than listen to gangsta rap. Look at the movies they go see. There is more violence in *The Terminator*, and it has visual images to go with it."

Skip Cheatham

nator, and it has visual images to go with it.

Steve Hegwood

President, On Top Communications

In the late '80s I was PD of KHYS (Kiss)/Houston, and we were consulted by Jerry Clifton. He believed in pushing the boundaries and being very aggressive musically. We were also signally challenged, with our antenna tower being 45 miles outside of Houston, so we had to be different.

We chose hip-hop as our signature. It worked because we were primarily targeting the 12-24 demographic, and we also were very early to incorporate Southern hip-hop into our playlist, looking for regional and home-grown artists.



Steve Hegwood

Hip-hop has come such a long way since then. You have so many artists and producers who combine the best of both worlds — hip-hop and R&B — to make the music mass-appeal. People like Kanye West with Twista, R. Kelly, Jay-Z and even Beyoncé.

It's really about having hip-hop texture in the music. It's done a great deal for the perception of the genre, allowing the music to transcend race. It's phenomenal what it has done for the music industry.

The only downside is that, in some ways, the popularity has made it more commercialized, and some people may see others as simply capitalizing on the culture. When that happens, it has the tendency to lose its street appeal and its earthiness.

You can also see that when you have a market like Norfolk, where you have no less than four radio stations playing some level of rap. If you're hearing Twista's "Slow Jamz" 100 to 150 times a week, you have to ask, are the listeners burning out on the music? I don't want hip-hop's success to ultimately be its downfall.

Ken Johnson

VP/Urban Programming, Cumulus Broadcasting

To me, when you say the 25th anniversary of hip-hop, I think of the lifestyle and the culture, not just the music. The music — rap — grew out of the lifestyle that is black culture, the same way that the socially conscious music of the '60s grew out of the civil rights movement or the way jazz exploded during the Harlem Renaissance.

So what is the hip-hop lifestyle? It's music and fashion, of course, but it's also the way we, as people, express ourselves. For example, *The*

Way We Were is a classic love story, but *Love Jones* is the hip-hop version, growing out of the lifestyle. It's about telling a story, either through a movie, book or music, that is from our point of view. It's just as easily Jill Scott or Erykah Badu telling a story in song as it is 50 Cent or Nelly.

"If you're hearing Twista's 'Slow Jamz' 100 to 150 times a week, you have to ask, are the listeners burning out on the music? I don't want hip-hop's success to ultimately be its downfall."

Steve Hegwood

Serch

Mornings, WJLB/Detroit; former member of the rap duo 3rd Bass

Hip-hop saved Urban radio. Before the explosion of hip-hop, the format was dying. R&B music was not crossing over. There were no superstars to broaden the format's sales base or audience appeal. They were losing their younger listeners to Top 40 and Rhythmic radio.

The same could be said about the R&B music industry. Rap has even rejuvenated the pop industry.

Even the Grammys this year were very hip-hop-leaning, from the performers to the winners. That shows how powerful hip-hop has become in music and radio.

Hip-hop has grown in terms of financial power as well. I see it as an education process. It only makes sense that a Chris Rock would be making more money than Eddie Murphy, because Eddie Murphy had to pave the way. You could say the same for 3rd Bass paving the way for Eminem. It's supposed to grow and get bigger. But I think some of the early trailblazers of hip-hop are still bitter that they didn't see the same kind of financial success that today's artists have.

At the same time, today's artists need to know how rap struggled in the beginning to really appreciate what they have now.



Serch



Ken Johnson

Continued on Page 40

R&R HIP HOP 25

WE SALUTE OUR PAST,
PRESENT AND FUTURE.



25 Years Of Hip-Hop

Continued from Page 38

Back when 3rd Bass was out, we were ecstatic if WRKS played us at night. That was a major accomplishment. If we heard our record in afternoons with Carol Ford, that was mind-blowing. Today, hip-hop artists get mad if they're not getting at least 1,000 spins a week. We've become accustomed to hip-hop's success, and we expect more.

I believe the next major frontier for hip-hop is to break onto Urban AC radio. Doc Wynter [Clear Channel VP/Urban Programming] has said that he believes that will happen in the next few years. Hey, if I'm 37 and I still love hip-hop, I'm sure I'm going to be listening to it when I'm in a rocking chair. It's in my blood. So to deny that people in our generation, who grew up on the music, want to still hear it is really sad.

Reggie Rouse

OM, WPGC-FM/
Washington

Growing up in New York, not only did I listen to hip-hop on the radio, I lived it, like many young people in the '80s. You could see Grandmaster Flash or Afrika Bambaataa or Run-DMC in your neighborhood or playing at the jam in your backyard. It was right in our backyard, so we were exposed to it much earlier than most.

"Hip-hop is now accepted all around us — in music, on television, in clothing and in advertising. It's not just the dominant music force on radio, it's dominant in life."

Reggie Rouse

That's why hip-hop grew so big here in New York so early, and why radio here was first to really embrace it. At WRKS and WBLS, they played the music very early on, even if it was mainly in the mix shows and at night. When WQHT finally signed on and fully reflected the hip-hop lifestyle, not just the music, it exploded. It was something New York was ready for for a long time.

Today you don't see too many radio stations dayparting rap. I don't

think you can truly win if you still daypart. Hip-hop is now accepted all around us — in music, on television, in clothing and in advertising. It's not just the dominant music force on radio, it's dominant in life.

You have major hip-hop stars like Jay-Z endorsing products like Heineken. Hell, he even owns his own vodka company — and part of the New Jersey Nets. And then you have rap artists like Will Smith, Queen

Latifah and Ice Cube who are major movie stars. Hip-hop isn't just a lifestyle anymore, it's part of our everyday life.

Lynn Tolliver

PD, WRTK/
Youngstown, OH

It's no secret that back in the day there were quite a few Urban programmers who were hesitant to play rap, and that's sad. Even people like Mary J. Blige encountered some hesitancy from programmers because she sampled a hip-hop track.

Controversy seemed to follow rap, whether it was blamed for gang fights, violence, teenage drinking or whatever the complaint was at the time. And it was usually the black community that was complaining about it.

But eventually people started to see that it was another form of black art. Like jazz or rock before it, it was a true African-American musical expression. And the youth who grew up embracing it eventually became the core black radio audience.

Hip-hop also helped to revive the music industry. From the birth of hip-hop you saw new economic growth for independent labels. Companies like Def Jam would become very successful as hip-hop labels.

I remember some label heads telling me that they would never get into the rap game. Well, some of them didn't, and now those label heads are long gone from the business. And now that the white audience has embraced rap, there is no stopping its financial growth.

A good example of that is the fact that OutKast won the Grammy this year for Best Album — overall, not just in the rap category. Lauryn Hill did the same thing five years ago. What we are seeing is that the rap that is creative and successful is recognized. But, at the same time, these two awards don't mean that the genre is getting due respect artistically. There are still a lot of people who feel it's trash.

Charm Warren-Celestine

President, DeStarr
Communications

I started at Tommy Boy Records in an era when many record reps and executives didn't want to be bothered by hip-hop. At the time,

the artists were young, and many had not been beyond a few blocks from where they grew up in the projects.

I was on the road with Wu-Tang Clan when the group was an entire posse — nine members. It was hard and, at times, crazy, but I got to see very early on what the hip-hop movement was about and how the fans embraced it.

"Eventually, people started to see that rap was another form of black art. Like jazz or rock before it, it was a true African-American musical expression."

Lynn Tolliver

In the early '90s, even though hip-hop had been around for over 10 years, many people in the radio and record industries were treating it like it would eventually go away.

I believe I'm still around, as well as a few others from my era, because we embraced hip-hop early on.

By the mid-'90s it was obvious that hip-hop wasn't going away, and you also started to see a new generation of label executives rise at companies. These were folks who had been on the road with rap artists and knew many of the artists personally.

Musically, the hip-hop genre has also evolved because there is a lot more that is acceptable in terms of content. I can remember many rap artists who felt it was unfair when they were judged harshly for having sexual content in their music and when that was cited as the reason a radio station would not play a song — especially when an R&B song could get airplay with the same kind of content.

Naughty By Nature changed all that with "O.P.P." No one really understood what they were rapping about until long after it became a hit, and it certainly helped to knock down that barrier that was previously in place.

Shadow Stokes

VP/Urban Promotion,
Koch Records

I'm from the new generation of promotion people, in that I went backward, working hip-hop first and then, eventually, R&B. It's hard-

er today to work R&B, that's for sure.

I started in 1995 at Nervous Records, working acts like Black Moon, Mad Lion and Smith-N-Wesson. With hip-hop, we always started a record in the streets, never at radio first. We'd go to the retail outlets, the mix-show tapes, and the clubs long before we'd ever hit radio.

Our big thing was street stickers, and you saw them everywhere. Today, because of the success that hip-hop has had at radio, you see a lot of promotion teams skip the whole street foundation. That's a mistake, especially when you're at an independent label like Koch.

Back in the day a station playlist would be 30 R&B tracks and maybe 10 hip-hop records. Today it's almost all hip-hop, and any R&B records they play generally have a hip-hop element to them. It's almost like simply being R&B isn't enough for programmers.

As a result, labels are putting out less R&B. I was talking to a couple of programmers recently about this, and they said they'd like to play more R&B hits, but they're so few and far between.

I also have to add that sometimes I feel that hip-hop has become so trendy that it has lost some of its initial appeal. In the early days rap meant something culturally. Artists

like Public Enemy or Special Ed were not afraid to be controversial or creative. There's fewer of those artists out there now.

Today, it's more about making money. We also see that the consumer is industry-driven. These kids know about Soundscan and monitoring, and

they know how corporate radio works. It's less about the music and more about the business.

Shawn 'Pecas' Costner

Sr. National Dir./Urban
Promotion, Arista Records

Hip-hop has changed the way labels work records at radio. Once labels realized that they couldn't just create a marketing plan and roll with it, that there was no set science to hip-hop, they had to change their way of doing business. They had to go back to the streets, directly to the people, and create brand names for their acts.

In fact, the labels learned this from the artists themselves, who had been doing it independently before ever getting signed to major labels. Most of these artists, when they did finally sign with a label, didn't want to sit around and wait for the marketing department or the promotion department to make them hot. They took it upon themselves to get their music out there to the consumer.

Hip-hop also changed how labels look at prospective artists. Instead of looking at raw talent, labels were

now finding rap acts that had complete businesses, with record sales, airplay and even merchandising. Now, in order to get signed, you have to have a lot of these elements already in place. That all started with hip-hop. The best example right now is Lil Jon.

At the same time, the promotion teams had to change how they did business. To be honest, some of them today aren't really doing it. You can't sit up in your office and have your barber come to cut your hair; you have to get out in the community and talk to the people who are buying the records. The barber-shop is one of the best places to hear what people are saying and to get to know their opinions and tastes.

It's even more important today for label executives to get on the road and see the country, to find out what's happening in different markets. That's how you stay competitive and know the different kinds of music that are breaking locally.

Sean Ross

VP/Music &
Programming, Edison
Media Research

Hip-hop taught the rest of the music industry how to market around radio. After the Soundscan successes of N.W.A. and Ice Cube in the early '90s, marketers in all genres realized what a potent tool word-of-mouth was.

The irony is that once even hardcore hip-hop began to get radio play, it became harder to sell without a radio story, and you still had to do all the street team and word-of-mouth marketing.

"While you might not think there's a connection between 'Steady Mobbin'" and Norah Jones, Josh Groban or O Brother, Where Art Thou, they were definitely beneficiaries of hip-hop."

Sean Ross

Meanwhile, artists from other genres made better use of the N.W.A. game plan than rap acts did. So while you might not think there's a connection between "Steady Mobbin'" and Norah Jones, Josh Groban or *O Brother, Where Art Thou*, they were definitely beneficiaries of hip-hop.



Lynn Tolliver



Sean 'Pecas' Costner



B2K



BEYONCÉ



BOW WOW



GINUWINE



MARY MARY



GLENN LEWIS



GOAPELE



JAGGED EGDE



LIL FLIP



DJ KAYSLAY



ATL



BRAVEHEARTS



GRAFH



THE WYLDE BUNCH



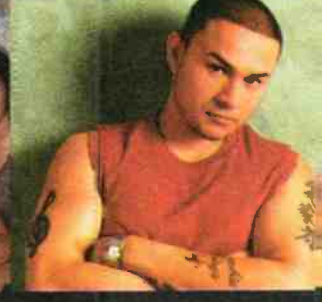
THREE 6 MAFIA



JHENE



RAMIYAH



FRANKIE J



BABY D

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XSO DRIVE



XZIBIT



ST. JUSTE

HONOR THE PAST.



JAKK FROST



JILL SCOTT



MAXWELL



KELLY ROWLAND



VIVIAN GREEN



AMERIE



MICHELLE WILLIAMS



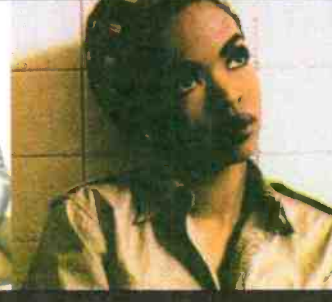
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25 Songs That Changed Our Lives

And counting....

As you can imagine, trying to determine the top 25 hip-hop records of the past 25 years is nearly impossible. You can't compile a list based on radio spins, because monitoring didn't exist when rap began. You can't base it on sales, because while some records may be selling millions today, they may not have the longevity that many of the early records have had.

Like so much about hip-hop, naming the top songs truly depends on your personal point of view — what the song meant to you when you first heard it and, ultimately, what generation you grew up in. Yet I believe that we can all recognize those songs that set the tone for their time. The same can be said for classics like Marvin Gaye's socially conscious "Inner City Blues" or Parliament Funkadelic's party jam "Flash Light."

Once again, we turned to the radio and record communities, asking them to name the top hip-hop songs of all time. We had them consider songs that not only meant something to them personally, but that were also turning points for the hip-hop genre. Here are the most mentioned songs from those lists. As you can see, there were so many notable songs that we added two more lists: "The Next Ten" and "Honorable Mentions."

1. **SUGAR HILL GANG** Rapper's Delight (1979)
2. **DR. DRE** Nuthin' But A G Thang (1990)
3. **ERIC B. & RAKIM** Paid In Full (1988)
4. **GRANDMASTER FLASH & THE FURIOUS FIVE** The Message (1982)
5. **NOTORIOUS B.I.G.** One More Chance (1995)
6. **RUN-DMC** Walk This Way (1986)
7. **RUN-DMC** It's Like That (1983)
8. **PUBLIC ENEMY** Fight The Power (1989)
9. **NOTORIOUS B.I.G.** Juicy (1994)
10. **KRS-ONE** The Bridge Is Over (1988)
11. **LL COOL J** I Need Love (1987)
12. **2PAC** Dear Mama (1995)
13. **RUN DMC** Peter Piper (1984)
14. **DOUG E. FRESH** The Show (1985)
15. **N.W.A.** Straight Outta Compton (1989)
16. **SLICK RICK** Children's Story (1989)



Public Enemy

17. **N.W.A.** Fuck Tha Police (1989)
18. **50 CENT** In Da Club (2003)
19. **PETE ROCK & CL SMOOTH** T.R.O.Y. (They Reminisce Over You) (1992)
20. **DIGITAL UNDERGROUND** The Humpty Dance (1990)
21. **EMINEM** Lose Yourself (2002)



LL Cool J

22. **AFRIKA BAMBAATAA & SOUL SONIC FORCE** Planet Rock (1982)
23. **SALT 'N' PEPA** Push It (1988)
24. **MARY J. BLIGE & METHOD MAN** I'll Be There For You / You're All I Need (1995)



Run-DMC

25. **NAUGHTY BY NATURE** O.P.P. (1991)

The Next Ten

ROB BASE & DJ EZ ROCK It Takes Two



N.W.A.

- ERIC B. & RAKIM** Eric B. For President
SNOOP DOGG Gin & Juice
2PAC Keep Ya Head Up
A TRIBE CALLED QUEST Bonita Applebum
BEASTIE BOYS Paul Revere
PUFF DADDY I'll Be Missing You



Tupac Shakur

- 2PAC** I Get Around
GETO BOYS My Mind's Playing Tricks
MC HAMMER U Can't Touch This

25 Honorable Mentions

EPMD's "You Gots to Chill," Notorious B.I.G.'s "Big Poppa," BDP's "Self Destruction," Nas' "If I Ruled The World," LL Cool J's "I Can't Live Without My Radio," Kurtis Blow's "The Breaks (Part 1)," DJ Jazzy Jeff & The Fresh Prince's "Parents Just Don't Understand," Bone Thugs-N-Harmony's "Tha Crossroads," Audio Two's "Top Billing," Mary J. Blige's "Real Love," Tone-Loc's "Wild Thing," Queen Latifah's "U.N.I.T.Y.," Sir Mix-A-Lot's "Baby's Got Back," LL Cool J's "Rock the Bells," Public Enemy's "Night of the Living Bassheads," Whodini's "Five Minutes of Funk," Eric B. & Rakim's "You Know You Got Soul," U.T.F.O.'s "Roxanne Roxanne," Craig Mac's "Flava in Ya Ear," Run-DMC's "Rock Box," Wu-Tang Clan's "C.R.E.A.M. (Cash Rules Everything Around Me)," Notorious B.I.G.'s "Mo' Money, Mo' Problems," Grandmaster Flash & The Furious Five's "White Lines (Don't Do It)," Jay-Z's "Can't Knock the Hustle," Common's "I Used to Love H.E.R."

25 Who Blazed The Way

R&R readers choose the most influential hip-hop stars in the genre's 25-year history

It was easy coming up with a list of hip-hop acts that have made a major impact on the music industry. What was difficult was narrowing that list down to only 25 acts and then trying to determine who should be in the top 10 and in what order. In fact, the top three could easily be interchanged. We asked you — programmers, mixers, jocks and record executives — for your top hip-hop artists of all time. With over 100 responses, here's the list we came up with.

First, let me explain the guidelines. When we asked people to compile their lists, we asked them to consider artists who made significant impacts on the hip-hop genre overall, as well as those who are revered and emulated today.

This is not a list of the best MCs of all time, although many on the list could vie for that title. Instead, it is a list of those artists who changed the way the music industry, and society overall, views rap music. Some have taken the genre to a new level in terms of crossover appeal and financial success, while others have taken hip-hop to new places creatively or philosophically.

Overall, this list pays homage to those artists who paved the way and broke new ground for hip-hop, and many on the list continue to do so today.

1. Tupac Shakur
2. Notorious B.I.G.
3. Run-DMC
4. Public Enemy
5. LL Cool J
6. N.W.A.
7. Jay-Z
8. Eric B & Rakim
9. KRS-One/Boogie Down Productions
10. Dr. Dre
11. Eminem
12. Snoop Dogg
13. P. Diddy
14. A Tribe Called Quest
15. DJ Jazzy Jeff & The Fresh Prince
16. Salt 'N' Peпа
17. Afrika Bambaataa
18. Queen Latifah
19. Grandmaster Flash & The Furious Five
20. Whodini
21. Slick Rick & Doug E. Fresh
22. Mary J. Blige
23. The Fugees/Lauryn Hill
24. Kurtis Blow
25. The Beastie Boys

Honorable mentions (in no particular order): Digital Underground, Ice Cube, Master P, Naughty By Nature, Bone Thugs-N-Harmony, MC Hammer, Eazy-E, Rob Base & DJ EZ Rock, U.T.F.O., Special Ed, The Geto Boys, Heavy D, Pete Rock & CL Smooth, Big Daddy Kane, 2 Live Crew, MC Lyte, Lil Kim, Tone-Loc, Young MC, 3rd Bass.

Today's Hip-Hop Heroes

Winning the Grammy for Album of the Year has put OutKast in the history books — although many argue that they were already there without the award — just as it did for Lauryn Hill before them. (Her album won the same award in 1999, the first hip-hop album to do so.) This recognition proves that hip-hop is about thinking outside of the box. That's why Run-DMC could remake Aerosmith's "Walk This Way" and Eminem could sample Dido.

Here's a list of current artists who are constantly changing expectations of what hip-hop should be, and who, therefore, will likely be recognized as trailblazers 25 years from now: 50 Cent, Outkast, Ludacris, Nas, Missy Elliott, Busta Rhymes, Wyclef Jean, Nelly, Lil Jon & The Eastside Boyz, Kanye West, Master P, Chingy, The Black Eyed Peas, The Roots, Eve, Pharrell Williams, Bow Wow, Ja Rule, DMX.

HER THIRD GRAMMY AWARD.
 NEW SPOKESPERSON FOR MAC COSMETICS
 CO-HEADLINING THE VERIZON LADIES FIRST TOUR
 AN ACCLAIMED NEW ALBUM.
 HOW HOT IS MISSY? REALLY, REALLY HOT.



MISSY ELLIOTT

I'M REALLY HOT

THE NEXT HEATER FROM THE ACCLAIMED NEW ALBUM THIS IS NOT A TEST!

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 Beyonce, Alicia Keys, and
 Special Guest Tamia

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Video #6 Most Played at
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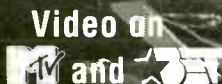
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|------|------|------|------|------|------|
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| WKKV | WCKX | KNOU | WUBT | WHRK | WBLK |
| KVSP | WAJZ | KJMM | WJKS | WJUC | WEMX |
| KIPR | WTMG | KRRQ | WBTF | WJTT | WPRW |
| WJMI | WRJH | KBTT | WJZD | | |

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3741	-87	517453	12	67/0
2	2	BEYONCE' Me, Myself And I (Columbia)	3556	-137	471654	15	58/1
5	3	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3496	+326	460054	7	69/0
3	4	RUBEN STUDDARD Sorry 2004 (J)	3473	+171	453361	8	67/0
7	5	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2986	+244	374346	7	61/0
6	6	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2697	-145	351528	12	60/0
4	7	ALICIA KEYS You Don't Know My Name (J)	2690	-481	337147	15	69/0
8	8	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2440	+98	279165	12	56/0
11	9	CHINGY One Call Away (DTP/Capitol)	2322	+314	295781	5	64/0
9	10	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2220	+74	309621	7	68/0
15	11	CASSIDY f/R. KELLY Hotel (J)	2065	+246	349972	8	63/3
18	12	J-KWON Topsy (So So Def/Arista)	1928	+273	241957	5	63/2
12	13	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1916	-3	207045	10	49/2
14	14	T.I. Rubber Band Man (Grand Hustle/Anti)	1883	+53	174881	9	61/1
10	15	AVANT Read Your Mind (Geffen)	1779	-305	285900	25	63/0
16	16	OUTKAST Hey Ya! (Arista)	1578	-95	207402	11	47/0
13	17	OUTKAST The Way You Move (Arista)	1494	-345	174240	22	61/0
19	18	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1465	+138	209727	6	63/2
21	19	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1443	+201	155267	4	62/1
20	20	TRILLVILLE Neva Eva (BME/Warner Bros.)	1273	-53	96055	14	51/0
17	21	KELIS Milkshake (Star Trak/Arista)	1261	-409	123528	17	51/0
22	22	PETEY PABLO Freek-A-Leek (Jive)	1192	+87	91807	8	58/2
24	23	G UNIT f/JOE Wanna Get To Know You (Interscope)	1144	+92	125079	4	57/1
23	24	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1065	-6	105651	5	57/1
31	25	JAGGED EDGE What It's Like (Columbia)	777	+126	94932	3	48/1
27	26	MASTER P Them Jeans (New No Limit/Koch)	773	+71	57220	5	46/0
36	27	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	758	+207	69211	2	48/3
32	28	SEAN PAUL I'm Still In Love With You (VP/Anti)	756	+141	186118	3	42/13
25	29	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	709	-250	82117	14	62/0
37	30	BEENIE MAN f/MS. THING Dude (Virgin)	633	+84	73719	3	41/1
26	31	JOE More & More (Jive)	632	-128	88531	20	55/0
30	32	CARL THOMAS She Is (Bad Boy/Universal)	620	-34	38793	10	21/0
29	33	WESTSIDE CONNECTION Gangsta Nations (Capitol)	596	-64	60539	9	30/0
34	34	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	585	+4	47491	5	22/0
Debut	35	AVANT Don't Take Your Love Away (Geffen)	578	+280	69517	1	60/5
Debut	36	TAMIA Questions (Elektra/EEG)	555	+333	49767	1	53/7
28	37	GINUWINE Love You More (Epic)	531	-162	49750	20	23/0
Debut	38	ALICIA KEYS If I Ain't Got You (J)	506	+244	108689	1	4/3
43	39	MUSIQ Whoknows (Def Soul/IDJMG)	495	+73	54398	2	55/6
40	40	JAY-Z Encore (Roc-A-Fella/IDJMG)	474	+14	102830	4	1/0
41	41	KEYSHIA COLE Never (Geffen)	471	+28	33990	3	36/0
35	42	MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	404	-156	30997	11	27/0
Debut	43	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	398	+142	23266	1	38/3
33	44	MARY J. BLIGE f/EVE Not Today (Geffen)	396	-201	27193	10	47/0
50	45	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	388	0	20654	2	34/0
Debut	46	ATL Make It Up With Love (Noontime/Epic)	372	+174	34593	1	50/6
Debut	47	JUVENILE Slow Motion (Cash Money/Universal)	363	+41	30951	1	1/0
48	48	LIL SCRAPPY Head Bussa (BME/Reprise)	363	-30	21360	2	38/1
45	49	JAHEIM f/JADAKISS Diamond In The Ruff (Divine Mill/Warner Bros.)	357	-54	42816	4	23/0
44	50	BRAVEHEARTS f/LIL' JON Quick To Back Down (Columbia)	342	-80	28350	12	30/0

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ARTIST TITLE LABEL(S)	ADDS
KELIS Trick Me (Star Trak/Arista)	27
PASTOR TROY I'm Ridin' Big Yo (Universal)	24
SEAN PAUL I'm Still In Love With You (VP/Anti)	13
TAMIA Questions (Elektra/EEG)	7
MUSIQ Whoknows (Def Soul/IDJMG)	6
ATL Make It Up With Love (Noontime/Epic)	6
NOTORIOUS B.I.G./P. DIDDY... Victory 2004 (Bad Boy/Universal)	6
AVANT Don't Take Your Love Away (Geffen)	5
JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)	4
EAMON F* *k It (I Don't Want You Back) (Jive)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TAMIA Questions (Elektra/EEG)	+333
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+326
CHINGY One Call Away (DTP/Capitol)	+314
AVANT Don't Take Your Love Away (Geffen)	+280
J-KWON Topsy (So So Def/Arista)	+273
CASSIDY f/R. KELLY Hotel (J)	+246
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	+244
ALICIA KEYS If I Ain't Got You (J)	+244
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+207
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	+201

New & Active

- JACKI O** Slow Down (Poe-Boy/Sobe/Warner Bros.)
Total Plays: 334, Total Stations: 44, Adds: 4
- DAVID BANNER** Crank It Up (SRC/Universal)
Total Plays: 278, Total Stations: 24, Adds: 0
- KNOC-TURN'AL f/S. DOGG** The Way... (L.A. Confidential/Elektra/EEG)
Total Plays: 247, Total Stations: 25, Adds: 3
- GERALD LEVERT** U Got That Love (Call It A Night) (Elektra/EEG)
Total Plays: 216, Total Stations: 17, Adds: 0
- I-20** Fightin' In The Club (Priority/Capitol)
Total Plays: 215, Total Stations: 24, Adds: 0
- EAMON** F* *k It (I Don't Want You Back) (Jive)
Total Plays: 201, Total Stations: 15, Adds: 4
- DWELE** Hold On (Virgin)
Total Plays: 194, Total Stations: 29, Adds: 1
- TIFFANY VILLARREAL** You, Yourself & You (Universal)
Total Plays: 161, Total Stations: 14, Adds: 0
- NOTORIOUS B.I.G./P. ODDY...** Victory 2004 (Bad Boy/Universal)
Total Plays: 149, Total Stations: 29, Adds: 6
- DILATED PEOPLES f/KANYE WEST** This Way (Capitol)
Total Plays: 122, Total Stations: 14, Adds: 2

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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R&R URBAN AC TOP 30

February 20, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS You Don't Know My Name (J)	1203	-83	147568	15	42/0
2	2	RUBEN STUDDARD Sorry 2004 (J)	1086	+39	144497	8	40/0
3	3	AVANT Read Your Mind (Geffen)	991	-7	93843	18	39/0
4	4	LUTHER VANDROSS Think About You (J)	967	+56	109351	13	42/0
5	5	R. KELLY Step In The Name Of Love (Jive)	835	-62	106605	40	21/0
6	6	JOE More & More (Jive)	826	-18	107618	18	40/0
10	7	BABYFACE The Loneliness (Arista)	647	+70	66507	5	38/1
9	8	WILL DOWNING A Million Ways (GRP/VMG)	639	-1	51678	20	35/0
14	9	BEYONCE' Me, Myself And I (Columbia)	638	+177	87625	4	36/3
8	10	OUTKAST The Way You Move (Arista)	629	-27	97958	10	10/0
7	11	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	593	-76	82504	24	39/0
11	12	KEM Love Calls (Motown/Universal)	550	-25	74753	54	32/0
13	13	SMOKIE NORFUL I Need You Now (EMI Gospel)	491	-8	65690	44	31/0
17	14	GERALD LEVERT Wear It Out (Elektra/EEG)	488	+79	38315	4	38/2
16	15	JAGGED EDGE Walked Outta Heaven (Columbia)	470	+58	60339	12	20/0
12	16	MUSIQ Forthenight (Def Soul/IDJMG)	426	-101	42108	14	33/0
20	17	JAVIER Beautiful U R (Capitol)	424	+69	37713	7	26/2
15	18	ERYKAH BADU Back In The Day (Motown)	418	-40	39811	16	27/0
19	19	SILK Side Show (Liquid 8)	412	+37	29153	9	25/0
21	20	VAN HUNT Seconds Of Pleasure (Capitol)	373	+19	29810	12	30/3
18	21	ARETHA FRANKLIN Wonderful (Arista)	339	-56	51589	19	23/0
23	22	KEM Matter Of Time (Motown)	198	-16	20752	14	16/0
22	23	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	196	-24	17523	9	14/0
25	24	CARL THOMAS She Is (Bad Boy/Universal)	167	-1	9072	3	18/0
Debut	25	ANTHONY HAMILTON Charlene (So So Def/Arista)	160	+68	9842	1	22/4
26	26	HIL ST. SOUL Pieces (Shanachie)	159	-7	8361	2	16/1
27	27	AL GREEN I Can't Stop (Blue Note/EMC)	151	-10	4297	9	11/0
28	28	BRIAN MCKNIGHT Back Seat (Gettin' Down) (Motown)	142	-19	13383	7	14/0
30	29	MANHATTANS Turn Out The Stars (Love-Lee)	137	+6	7197	20	8/0
29	30	MONTELL JORDAN Bottom Line (Koch)	135	+1	13347	2	15/0

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ARTIST TITLE LABEL(S)	ADDS
DWELE Hold On (Virgin)	6
SPOOKS Don't Be Afraid (Koch)	5
ANTHONY HAMILTON Charlene (So So Def/Arista)	4
BEYONCE' Me, Myself And I (Columbia)	3
VAN HUNT Seconds Of Pleasure (Capitol)	3
GOAPELE Closer (Columbia)	3
MUSIQ Whoknows (Def Soul/IDJMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Me, Myself And I (Columbia)	+177
DWELE Hold On (Virgin)	+90
GERALD LEVERT Wear It Out (Elektra/EEG)	+79
BABYFACE The Loneliness (Arista)	+70
JAVIER Beautiful U R (Capitol)	+69
ANTHONY HAMILTON Charlene (So So Def/Arista)	+68
RHIAN BENSON Stealing My Peace Of Mind (DKG)	+60
JAGGED EDGE Walked Outta Heaven (Columbia)	+58
LUTHER VANDROSS Think About You (J)	+56
RUBEN STUDDARD Sorry 2004 (J)	+39

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	397
LUTHER VANDROSS Dance With My Father (J)	351
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	300
DWELE Find A Way (Virgin)	281
TAMIA Officially Missing You (Elektra/EEG)	250
KINDRED Far Away (Epic)	215
FLOETRY Say Yes (DreamWorks/Interscope)	214
RUBEN STUDDARD Superstar (J)	192
R. KELLY I'll Never Leave (Jive)	192
YOLANDA ADAMS The Battle Is The Lords (Verity)	192

42 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 2/8-2/14. Bullsets 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

DWELE Hold On (Virgin)
Total Plays: 108, Total Stations: 23, Adds: 6

MUSIQ Whoknows (Def Soul/IDJMG)
Total Plays: 98, Total Stations: 14, Adds: 3

EN VOGUE Ooh Boy (Funky Girl/Beat Exchange)
Total Plays: 95, Total Stations: 15, Adds: 2

GOAPELE Closer (Columbia)
Total Plays: 87, Total Stations: 15, Adds: 3

RHIAN BENSON Stealing My Peace Of Mind (DKG)
Total Plays: 73, Total Stations: 15, Adds: 1

CREA U Lied (Aezra)
Total Plays: 22, Total Stations: 5, Adds: 2

SPOOKS Don't Be Afraid (Koch)
Total Plays: 4, Total Stations: 7, Adds: 5

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

Songs ranked by total plays

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The 'Nashville To You' Radio Tour

Rick Barker creates a win for radio, labels and artists

In a few weeks, KRAZ/Santa Barbara, CA PD Rick Barker will roll out a new concept that creates a de facto regional network of stations and is designed to be a win-win-win situation for radio, labels and artists.

Barker recently made a trip to Nashville, during which he laid out the idea behind Nashville to You to label representatives. His idea was to coalesce California Country stations to create an attractive package for artists and labels wanting to tour the West Coast.

His new company would put artists in intimate settings with up to 200 listeners. The music would be acoustic, with only one or two side players. Listeners would be able to take pictures and get autographs from the artists.

Describing why he felt there was a need for such a plan, Barker says, "To be honest, the current business model for developing artists sucks. An artist has a hit and puts a band together. They get a big bus, the label puts them on tour with a big act, they get a couple of high-paying casino and fair gigs, and they decide they won't do shows for less than \$7,500.

"Meanwhile, because of their big-money gigs and their instant success from one song, the artists forget they haven't developed a fan base to support their current CD. Song two arrives, radio decides for whatever reason not to play it, the listener isn't hearing about the artist, the big tours and big-money gigs go away, and another one-hit wonder loses a record deal."

The Blame Game

"Who do we blame — the artist, the label, management, radio?" Barker continues. "How about all of us? We all play a part, and we are all to blame. The record industry blames radio, radio blames the record industry, and we all blame Clear Channel. And all the artist wants is to share his or her music and make a couple dollars. After being frustrated by all of the above for a long time, I set out to find a win-win for everyone.

"KRAZ is a 100,000-watt radio station in market No. 200. I sit between two heritage Country stations. I have

presented more than 15 shows in the last 18 months with artists like Joe Nichols, Pat Green, Dierks Bentley, Confederate Railroad and Craig Morgan in a venue that holds under 200 people.

"I was able to get my competition to give away tickets to my shows at no cost to my station. I was able to create meet-and-greets for 200 listeners instead of just a couple of winners. I was able to let my listeners experience what all of us in radio take for granted — a personal relationship with the artist.



Rick Barker

"I knew George Strait, Tim McGraw, Toby Keith, Kenny Chesney and Shania Twain weren't stopping by my station. But I hoped that if I got behind Dierks, Craig, Joe and Pat early in their careers, not just when they made it into the top 10, they might stop by my station.

"Guess what — they did. And some have even come back twice. It is up to us to build our future, so I set out, with the help of radio, records, management, the booking agents and even the artists, to find a solution. Everyone who is supposedly to blame all had active roles in making my idea a reality."

How It Works

It's one thing to have an idea; it's another to make it work. Outlining his vision of how his plan will be implemented, Barker explains, "I am in a unique situation. I own one venue and manage another. Most stations have club clients that can support 150-200 people. If I can make it affordable for the client and cost-effective for the label, who loses? No one.

"The record company will hire my company, Nashville to You, to set up true radio tours. Over a one-, two- or sometimes even a three-week period, we will take an artist, on a region-by-region basis, to visit radio.

"But instead of the current scenario of an in-studio in front of a few people, giving away some CDs that were supplied by the labels and tak-

ing the PD and MD out to dinner and drinks to hopefully get them to like us and add our records, we will have the artist play a small, paid acoustic gig, which the station gets to present to their listeners at a club or venue of their choosing.

"We visit the other stations in the area and do in-studio visits and on-air performances, letting people see for themselves what great people and true talents these artists really are."

For any situation to truly be win-win, both sides of the equation must realize tangible benefits. Asked how Nashville to You benefits radio and listeners, Barker says, "More artists will come to the stations' markets. Stations will have the opportunity to create their own concert series without having to wait for the major acts to show up at the fairs and festivals every year.

"Listeners get to meet some of the true rising stars of country music, and stations that would have normally been left out look like kings to their listeners."

"Listeners will get to meet and get autographs from the artist and feel like they are now a part of the artist's life. We help create mini Fan Fairs every night. Most of us in radio have autographed pictures with the artist. Well, now, so do my listeners."

What It Costs

Speaking to how labels and artists benefit, Barker says, "In today's current model, a radio tour means money spent by the label and artist. Now it can mean money saved for the label, money earned for the artist, money generated for radio and money generated for the venue. The labels want their artists out there. The artists want to be out there. But it can't always be

Josh Turner Headlines First NTY Tour

KRAZ/Santa Barbara, CA PD Rick Barker will roll out his first Nashville to You tour, with MCA artist Josh Turner, in a few weeks. Most dates include radio-station visits in addition to the nightly show. Here's the itinerary.

- **Tuesday, March 9:** Luncheon in-studio with KZBR/San Francisco. Later, it's Live in the Lobby with KTOM/Monterey at the Doc Ricketts club.
- **Wednesday, March 10:** KRTY/San Jose presents Live at the Rodeo Club.
- **Thursday, March 11:** KKJG/San Luis Obispo, CA presents Live at O'Grady's in Paso Robles, CA.
- **Friday, March 12:** KUZZ/Bakersfield presents Live at the Crystal Palace.
- **Saturday, March 13:** KSNI/Santa Maria, CA presents Live at the Maverick Saloon and Grill.
- **Sunday, March 14:** KRAZ presents Live at the Maverick Saloon in Santa Ynez, CA.
- **Tuesday, March 16:** This date is pending, but Barker hopes for KZLA/Los Angeles to host Live at the Borderline in Thousand Oaks, CA.

at their expense. It is not fair, and it is not smart business.

"The coolest part is that the listener gets to hear more from the artist and doesn't have to wait 22 or so weeks for radio to figure out if they are going to play the next single or not. If they like the artist's music, they can buy it that night or will know what to look forward to when the CD gets to stores.

"My listeners were calling the station complaining when Craig Morgan's CD wasn't at the Borders or Wal-Mart on release day. They even called to complain to Broken Bow. Put that in your research."

Everybody's skeptical when it comes to claims of a free lunch. Here's how Barker proposes to spread the costs:

- **Label and artist:** This group is only on the hook for talent airfare, rental car and hotel, as well as meals on off nights.

- **Radio station:** "Zero," says Barker. "I use the station to secure rooms by letting the local Marriott sponsor the shows. They also get free tickets to the shows and a banner at the club."

Barker also says it's up to each station to get a little creative and offer the artist something unique to its market or region. He says of KRAZ's contribution, "The artist gets a home-cooked meal and a little wine-tasting. We have some of the greatest wines in the world right here. John Krska, a local winemaker, takes care of the artist with a nice care package. Do something creative, and they appreciate it."

- **Venue:** Barker says the club offers a minimum artist guarantee of \$500, with a maximum of \$1,500. (The price depends on the artist and situation; established artists get a little more. They also make extra money from a percentage of the door.) "The whole idea is to keep the ticket between \$10-\$15," he says. The club also helps with hotel rooms, dinner for the act and band and a small PA setup.

Summing up his plan, Barker says, "The greatest thing about this tour is that the artist and label recoup expenses, the artist moves merchandise, rooms and most meals are covered, listeners get to meet some of the

"My goal is to create a vehicle to help build careers and not just songs."

true rising stars of country music, and stations that would normally have been left out of presented shows look like kings to their listeners."

The Future

Barker is extremely confident that his venture will work well for all parties involved. So much so that he is looking at his West Coast venture as something that could go national. "I am looking for stations big and small all over the U.S.," he says. "If it flies out here, I want to create as many regional runs as possible. I would love to have five runs going at once, with a station presenting a show every month or every other month.

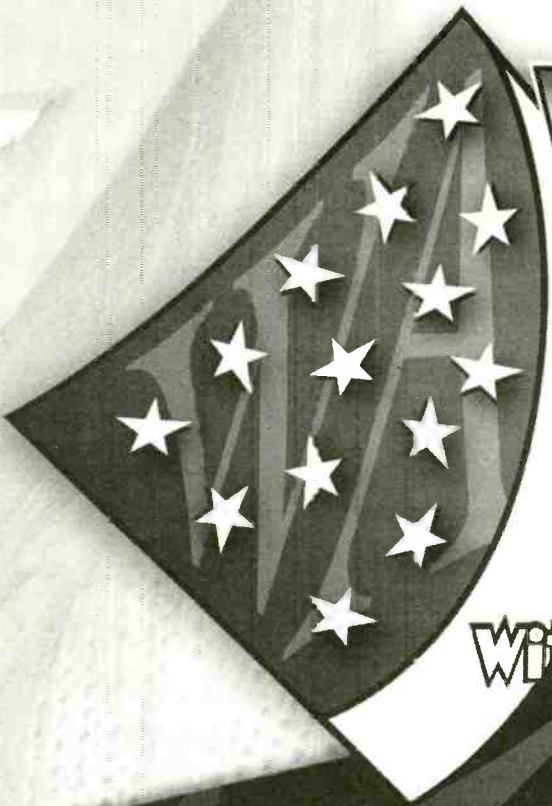
"My goal is to create a vehicle to help build careers and not just songs. The chart game is killing our business, and I am not going to stand around and watch it happen. My message to artists is that some of you can't get a song out of the top 30 to save your life. If you find yourself stuck at 24 adds, call me, and I will get you out to meet some folks and help you sell some records, make some money and maybe save your record deal.

"I don't get paid unless you get paid, so you have nothing to lose. There are plenty of stations out there that would love to meet you and thousands of fans you haven't met yet. Don't give up.

"To labels, I would say, before you throw in the towel on an artist because of radio airplay, call Pat Green and ask him if he quit when national radio shut the door in his face. Learn a lesson from him. If the people want someone or something bad enough, they will support it. We need to open up our eyes and look at Texas. They take care of their own. We need to do the same thing."

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- *R.J. Curtis, Operations Manager,
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The Road Rules

Country takes to touring

While the recorded-music business has had its teeth kicked in over the last few years, related industries, including radio, music publishing and touring, are holding their own and, in many respects, thriving. The last, in particular, is coming off a banner year, and those plotting the concert course for Nashville's biggest acts are expecting more big things in 2004.

Even with the abundance of sell-outs and double-digit growth, though, the Row's live-music purveyors share concerns about underlying weaknesses in breaking new acts, supporting midlevel artists and other issues. Those troubles pale, however, when considered in light of record revenues.

Upward & Onward

"The overall concert industry was up 18% to 20% in 2003," says Buddy Lee Attractions' Tony Conway. "Country tours were up between 10% and 12%." Conway recently presented an overview of the business to the CMA board. He noted that the touring industry grossed \$2.5 billion last year vs. \$2.1 billion in 2002 and \$1.75 billion in 2001.

Country certainly enjoyed its share of that success. "It was the biggest year CAA's Nashville office has ever had, and for some pretty understandable reasons," says the agency's Ron Baird. "Primarily, it's that The Dixie Chicks, Alan Jackson, Tim McGraw, Martina McBride, Olivia Newton-John, Keith Urban and Shania Twain all toured in 2003. That's huge."

And what could be better than a record year? How about two? "We're anticipating, with a little luck, that we may duplicate that in 2004, but not with the same exact names," Baird says.

Another top country headliner celebrating a blockbuster year is Toby Keith, whose Shock'n Y'all Tour wraps up this month. "It's awesome," reports Monterey Peninsula Artists' Curt Motley. "Toby is getting stronger. Our per-heads are nearing \$10 a night on merchandise, and that's phenomenal. You're talking about an artist who has been in most every market six or eight times since 1991, and he's selling out."

"The lack of new talent is a big concern in every genre."

Tony Conway

Keith's current tour may be drawing to a close, but he'll be going out again in July, brightening country's prospects further.

Conway, too, reports a rosy forecast. "Our company's up about 15% over last year in the first quarter," he says.

Expect Less, Pay More

Country had a strong lineup of headliners hitting the road last year, but rising prices also contributed to revenue growth. "In 2003 the average ticket price was \$50.35, up \$3.79, or 8%, over last year," Conway says. "That compares to the 1995 average of \$26.05."

"We're finding as a general rule that we're selling fewer tickets at higher prices," Baird says. "We haven't seen any gigantic resistance to ticket pricing. As a matter of fact, for the most part, we're probably really close to what the market expects."

The popularity of "gold circle" tickets is helping drive prices higher. "The high end can go up to \$250 for Simon & Garfunkel," Conway says. "Bruce Springsteen's went for \$100."

"Then you've got the gold circle on the Alabama tour that's \$1,000 a ticket, which is kind of unheard of.

They get a guitar autographed by the band, and they get a meet-and-greet and photo with them. If you sell 200 or more, which is about what they've been doing, that's \$200,000. You've got to applaud Mark Oswald, who came up with that idea. It's amazing."

Fans are more than willing to pay high prices, especially when the artist is a blockbuster household name.

"The top 100 tours last year were largely acts from the '60s, '70s and '80s," Conway says. "Take the top 10 tours of the year, and they're mostly acts that have been around for 25 years — Springsteen, The Eagles, Fleetwood Mac, Cher, Simon & Garfunkel, Aerosmith & Kiss, Billy Joel & Elton John and Metallica."

The Dixie Chicks had the only country tour in the top 10, and, along with Celine Dion, were the only top performers who broke in the '90s. Country's top tours were similarly skewed to artists who have been around for a while, including the Chicks, Keith, Twain, Kenny Chesney, Tim McGraw, Alabama, Alan Jackson, Brooks & Dunn, George Strait, Travis Tritt, Willie Nelson and George Jones.

"We're finding as a general rule that we're selling fewer tickets at higher prices."

Ron Baird

"The lack of new talent is a big concern in every genre," Conway says.

Midlevel Gamble

"How you break the next act is the \$64,000 question," Baird says. "Radio has as much to do with that as anything. We watch airplay and



ALL A BOARD CMA board members visit following an address from RIAA Chairman/CEO Mitch Bainwol at the board's February meeting in Scottsdale, AZ. Pictured (l-r) are CMA board Chairman Charlie Anderson, President Kix Brooks, Bainwol, CMA Exec. Director Ed Benson and board member Joe Galante.

sales closely. There are new artists coming up who we feel will have a real shot at succeeding."

Developing touring artists is akin to developing multiplatinum record sellers — and fraught with many of the same challenges. "The slow singles chart is an issue," Conway says, "combined with not having venues at which you can do a grassroots break for a new act.

"Five to 10 years ago we had hundreds of clubs where we could start a baby act's career. There are still clubs that do national talent, but nowhere near what we had before."

Fewer major tour slots are also putting the squeeze on new and midlevel acts. "You can basically count the headliners on two hands," Conway says, "and that limits opportunities."

"The middle level is a struggle, period," Baird says. "Inconsistent airplay, inconsistent ticket-selling ability — that's where the soft tickets, casinos, fairs and festivals, play a big part."

Economic pressure on record labels has made it difficult for some developing artists to take major tour slots. "In the early '90s everybody would jump for the major tour," Motley says. "You did whatever you had to do."

"These days a lot of people choose to pay the bills, which I've got no problem with, other than that they need to expose themselves to a bigger audience to enhance their career. Labels don't want to underwrite 30 or 40 dates and a bus regardless of how many people are there every night."

The growing casino business has helped many midlevel and new acts. "It has been a great opportunity for the country-music industry," Conway says. "There are over 300 land- and water-based casinos that buy national talent in North America, and that continues to grow."

"Labels don't want to underwrite 30 or 40 dates and a bus regardless of how many people are there every night."

Curt Motley

Who Will Fill Their Shoes?

Finding new headliners and developing future stars remains a priority. Baird defines a major headliner as a performer who can sell 10,000 hard tickets. "We think Martina McBride is the next act to be able to do that," he says. "And we think Keith Urban is a candidate as well." "Joe Nichols is, to a lesser degree, an artist we're watching very closely and whom we feel has great potential. An artist not on our roster who is doing very well is Rascal Flatts."

"Hopefully, there will be an onslaught of new talent over the next six to 12 months that will bring some new life, energy and excitement to country music," Conway says.

Baird sums the touring business up by saying, "We're a bit upbeat at a time when the rest of the industry isn't."

TALK BACK TO R&R!

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

Call me at

615-244-8822

or e-mail:

caly@radioandrecords.com

February 20, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT.AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH American Soldier (DreamWorks)	5899	17	4330	-5	129907	532	12	111/1
3	2	BRAD PAISLEY Little Moments (Arista)	5555	49	4091	+47	122871	541	23	111/0
4	3	TIM MCGRAW Watch The Wind Blow By (Curb)	5423	-8	4001	+5	120540	-712	16	110/0
5	4	TERRI CLARK I Wanna Do It All (Mercury)	5343	143	3924	+79	118780	3904	24	107/0
6	5	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	5235	280	3878	+170	114711	7442	13	109/1
8	6	TRACE ADKINS Hot Mama (Capitol)	4684	254	3441	+207	104599	6200	22	109/0
7	7	JIMMY WAYNE I Love You This Much (DreamWorks)	4583	50	3411	+67	101071	650	25	109/1
9	8	SARA EVANS Perfect (RCA)	4461	143	3309	+138	96526	2933	21	110/1
10	9	BUDDY JEWELL Sweet Southern Comfort (Columbia)	4071	91	2937	+69	88409	1374	17	108/2
11	10	KEITH URBAN You'll Think Of Me (Capitol)	3976	205	2955	+143	86316	3731	10	111/2
14	11	RASCAL FLATTS Mayberry (Lyric Street)	3623	200	2676	+135	79887	4764	7	111/1
12	12	GARY ALLAN Songs About Rain (MCA)	3595	79	2660	+58	78091	1656	13	110/1
13	13	JOSH TURNER Long Black Train (MCA)	3528	96	2644	+66	76360	1994	31	104/2
18	14	KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	3173	760	2406	+536	69167	17102	4	108/5
16	15	JOE NICHOLS Cool To Be A Fool (Universal South)	2874	149	2183	+86	60403	2723	22	102/0
15	16	CLINT BLACK Spend My Time (Equity Music Group)	2857	4	2072	+29	64031	388	16	99/2
21	17	GEORGE STRAIT Desperately (MCA)	2802	452	2107	+317	60714	10126	6	106/4
17	18	BLUE COUNTY Good Little Girls (Asylum/Curb)	2532	108	1870	+67	57805	2526	18	89/0
20	19	CAROLYN DAWN JOHNSON Simple Life (Arista)	2493	114	1892	+71	54513	2290	11	99/1
19	20	DIERKS BENTLEY My Last Name (Capitol)	2486	98	1903	+71	53989	2337	16	92/3
23	21	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	2211	485	1645	+335	48206	9796	5	94/6
22	22	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	2056	219	1514	+165	44871	3923	16	83/7
25	23	REBA MCENTIRE Somebody (MCA)	1732	97	1302	+73	38100	1942	7	80/3
26	24	BIG & RICH Wild West Show (Warner Bros.)	1647	90	1229	+82	35376	1666	7	81/2
27	25	KELLIE COFFEY Texas Plates (BNA)	1630	124	1263	+92	35294	3099	19	77/3
24	26	BRIAN MCCOMAS You're In My Head (Lyric Street)	1612	-38	1204	-19	35519	-1557	20	76/2
28	27	CLAY WALKER I Can't Sleep (RCA)	1538	76	1090	+49	33617	1087	10	70/2
29	28	PAT GREEN Guy Like Me (Republic/Universal South)	1394	-25	1100	+4	29220	-341	7	75/0
30	29	PATTY LOVELESS On Your Way Home (Epic)	1233	0	961	-2	26163	371	14	61/2
34	30	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	1227	461	944	+321	25678	9065	3	74/21
31	31	DAVID LEE MURPHY Loco (Audiom)	1111	108	817	+81	23857	2263	6	66/5
36	32	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	1092	344	801	+235	23517	6958	3	68/12
32	33	EMERSON DRIVE Last One Standing (DreamWorks)	977	39	735	+28	20551	919	6	63/2
38	34	SHEDAISY Passenger Seat (Lyric Street)	897	189	692	+136	18639	4517	3	69/10
37	35	BILLY CURRINGTON I Got A Feelin' (Mercury)	776	61	658	+36	15784	986	6	55/5
35	36	LEANN RIMES This Love (Asylum/Curb)	744	-29	558	-24	15489	-788	9	39/0
40	37	WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	697	101	563	+78	13549	2102	5	46/7
42	38	JOE DIFFIE Tougher Than Nails (BBR/C4)	567	153	387	+101	11820	3059	2	34/3
33	39	SONYA ISAACS No Regrets Yet (Lyric Street)	539	-250	379	-204	11823	-5484	12	32/0
41	40	JEFF BATES I Wanna Make You Cry (RCA)	533	-3	419	+8	10610	-43	6	39/1
39	41	MARK WILLIS That's A Woman (Mercury)	426	-215	350	-156	8491	-4575	12	30/0
44	42	DIAMOND RIO We All Fall Down (Arista)	376	35	303	+35	7617	626	5	28/2
50	43	CHRIS CAGLE I'd Be Lying (Capitol)	341	140	280	+111	6911	3082	2	32/11
49	44	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	331	146	278	+106	6491	2479	2	35/14
46	45	RHONDA VINCENT If Heartaches Had Wings (Rounder)	294	44	230	+26	6477	1223	6	18/0
48	46	AMY DALLEY Men Don't Change (Curb)	285	76	188	+55	6805	1525	2	18/2
45	47	RACHEL PROCTOR Didn't i (BNA)	281	-45	229	-43	5463	-1126	8	21/0
47	48	MEMARIE Leave Me Alone (Capitol Music)	222	-16	198	-15	3748	-251	7	15/0
Debut	49	LEE ANN WOMACK The Wrong Girl (MCA)	211	151	164	+111	4758	3400	1	20/14
Debut	50	SCOTTY EMERICK The Coast Is Clear (DreamWorks)	123	34	118	+29	2457	662	1	11/2

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	21
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	14
LEE ANN WOMACK The Wrong Girl (MCA)	14
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	12
CHRIS CAGLE I'd Be Lying (Capitol)	11
LONESTAR Let's Be Us Again (BNA)	11
SHEDAISY Passenger Seat (Lyric Street)	10
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	7
WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	7
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	6

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
K. CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	+760
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+485
GEORGE STRAIT Desperately (MCA)	+452
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+443
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+326
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+280
TRACE ADKINS Hot Mama (Capitol)	+254
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+219
KEITH URBAN You'll Think Of Me (Capitol)	+205
RASCAL FLATTS Mayberry (Lyric Street)	+200

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
K. CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	+536
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+335
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+321
GEORGE STRAIT Desperately (MCA)	+317
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+235
TRACE ADKINS Hot Mama (Capitol)	+207
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+170
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+165
KEITH URBAN You'll Think Of Me (Capitol)	+143
SARA EVANS Perfect (RCA)	+138



LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	TOBY KEITH	American Soldier	(DreamWorks)	14862	2	4779	+45	440465	-1910	13	112/0
1	2	ALAN JACKSON	Remember When	(Arista)	14461	-475	4594	-231	439226	-12561	15	112/0
3	3	TIM MCGRAW	Watch The Wind Blow By	(Curb)	12596	136	4015	+21	369040	1560	16	112/0
4	4	TERRI CLARK	I Wanna Do It All	(Mercury)	12290	207	4001	+107	354175	-2306	24	112/0
5	5	BRAD PAISLEY	Little Moments	(Arista)	11553	242	3813	+108	338363	11829	22	111/0
6	6	MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)	11221	421	3549	+103	320343	10350	13	109/0
7	7	TRACE ADKINS	Hot Mama	(Capitol)	9867	889	3238	+305	271189	14646	21	109/0
9	8	JIMMY WAYNE	I Love You This Much	(DreamWorks)	8926	563	2966	+176	259081	17741	25	112/0
8	9	SARA EVANS	Perfect	(RCA)	8836	361	2859	+102	254665	17120	22	112/0
10	10	KEITH URBAN	You'll Think Of Me	(Capitol)	8539	296	2692	+104	243561	13816	9	112/1
15	11	KENNY CHESNEY f/UNCLE KRACKER	When The Sun Goes Down	(BNA)	8405	1992	2526	+593	247692	53788	4	109/3
11	12	BUDDY JEWELL	Sweet Southern Comfort	(Columbia)	7881	292	2677	+75	220100	8445	16	111/1
12	13	JOSH TURNER	Long Black Train	(MCA)	7578	364	2545	+65	209212	7086	35	110/1
13	14	RASCAL FLATTS	Mayberry	(Lyric Street)	7465	663	2426	+214	208743	21362	7	110/1
14	15	GARY ALLAN	Songs About Rain	(MCA)	6934	377	2222	+129	178281	8404	13	108/1
16	16	CLINT BLACK	Spend My Time	(Equity Music Group)	6138	57	2045	+41	163482	5301	16	107/1
17	17	JOE NICHOLS	Cool To Be A Fool	(Universal South)	5508	106	1763	+9	145831	6254	22	107/0
18	18	BLUE COUNTY	Good Little Girls	(Asylum/Curb)	5399	341	1743	+144	142863	7916	17	99/1
19	19	DIERKS BENTLEY	My Last Name	(Capitol)	5038	-11	1625	-12	126920	-2382	16	101/1
20	20	CAROLYN DAWN JOHNSON	Simple Life	(Arista)	4888	193	1567	+53	122098	3255	11	103/1
23	21	GEORGE STRAIT	Desperately	(MCA)	4815	1291	1598	+416	126072	25823	6	90/5
24	22	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	4204	869	1293	+306	123244	23068	5	94/13
22	23	TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	4201	413	1370	+68	113384	13554	15	82/3
21	24	KELLIE COFFEY	Texas Plates	(BNA)	3908	-195	1308	-36	93344	42	19	97/1
25	25	BRIAN MCCOMAS	You're In My Head	(Lyric Street)	3390	86	1042	+19	88088	1719	17	81/2
26	26	BIG & RICH	Wild West Show	(Warner Bros.)	3370	142	992	+23	79920	7960	7	81/3
27	27	CLAY WALKER	I Can't Sleep	(RCA)	2428	-1	801	+10	52470	1483	9	82/3
29	28	REBA MCENTIRE	Somebody	(MCA)	2358	217	777	+41	62153	2677	6	73/5
32	29	SHEDAISY	Passenger Seat	(Lyric Street)	2321	453	714	+145	59834	10436	4	79/8
28	30	PATTY LOVELESS	On Your Way Home	(Epic)	2265	76	781	+11	52980	2631	14	76/0
33	31	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	2232	563	760	+228	57348	14828	3	87/16
31	32	DAVID LEE MURPHY	Loco	(Audium)	2150	213	639	+52	50629	3352	6	60/9
30	33	PAT GREEN	Guy Like Me	(Republic/Universal South)	2143	31	632	-9	54279	2027	14	54/2
38	34	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	1793	808	549	+229	56336	27698	3	65/20
37	35	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	1612	331	455	+91	34865	6076	5	53/6
34	36	LEANN RIMES	This Love	(Asylum/Curb)	1571	24	540	+13	38954	-149	8	51/2
36	37	EMERSON DRIVE	Last One Standing	(DreamWorks)	1386	73	436	+24	31835	-2547	5	62/6
39	38	WYONNA f/NAOMI JUDD	Flies On The Butter...	(Asylum/Curb)	1139	116	344	+22	35342	259	6	36/4
35	39	SONYA ISAACS	No Regrets Yet	(Lyric Street)	1107	-307	371	-133	25828	-3934	11	44/0
40	40	JEFF BATES	I Wanna Make You Cry	(RCA)	1071	126	385	+49	22029	2437	5	59/4
44	41	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	771	525	235	+85	24103	15887	2	42/17
42	42	RACHEL PROCTOR	Didn't I	(BNA)	662	-67	258	-45	10988	-307	8	42/0
45	43	JOE DIFFIE	Tougher Than Nails	(BBR/C4)	590	145	220	+62	12058	1719	2	35/5
43	44	GEORGE STRAIT	Honk If You Honky Tonk	(MCA)	537	46	71	-2	17765	3476	8	3/0
47	45	AMY DALLEY	Men Don't Change	(Curb)	503	203	165	+59	9302	2429	2	33/9
41	46	MARK WILLS	That's A Woman	(Mercury)	496	-500	178	-174	9840	-8994	11	35/0
Debut	47	LEE ANN WOMACK	The Wrong Girl	(MCA)	492	356	125	+65	8505	3722	1	22/19
48	48	DIAMOND RIO	We All Fall Down	(Arista)	490	197	189	+61	9085	2706	3	35/4
46	49	CHRIS CAGLE	I'd Be Lying	(Capitol)	484	142	186	+52	10292	2968	2	34/9
Debut	50	COLT PRATHER	I Won't Go On And On	(Epic)	386	333	158	+126	3871	3118	1	20/2

Most Added[®]

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ARTIST	TITLE	LABEL(S)	ADDS
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	20
LEE ANN WOMACK	The Wrong Girl	(MCA)	19
SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury)	17
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	16
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	13
BILLY DEAN	Thank God I'm A Country Boy	(View2)	11
DAVID LEE MURPHY	Loco	(Audium)	9
CHRIS CAGLE	I'd Be Lying	(Capitol)	9
AMY DALLEY	Men Don't Change	(Curb)	9
SHEDAISY	Passenger Seat	(Lyric Street)	8

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
K. CHESNEY f/UNCLE KRACKER	When The Sun Goes Down	(BNA)	+1988
GEORGE STRAIT	Desperately	(MCA)	+1291
TRACE ADKINS	Hot Mama	(Capitol)	+889
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+863
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+729
RASCAL FLATTS	Mayberry	(Lyric Street)	+663
JIMMY WAYNE	I Love You This Much	(DreamWorks)	+563
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+525
SHEDAISY	Passenger Seat	(Lyric Street)	+453
MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)	+421

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
K. CHESNEY f/UNCLE KRACKER	When The Sun Goes Down	(BNA)	+593
GEORGE STRAIT	Desperately	(MCA)	+416
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+306
TRACE ADKINS	Hot Mama	(Capitol)	+305
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+229
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+228
RASCAL FLATTS	Mayberry	(Lyric Street)	+214
JIMMY WAYNE	I Love You This Much	(DreamWorks)	+176
SHEDAISY	Passenger Seat	(Lyric Street)	+145
BLUE COUNTY	Good Little Girls	(Asylum/Curb)	+144

Breakers

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

112 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 2/8-2/14. Bullets appear on songs gaining points and/or plays 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 and plays 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. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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THE BREAK DOWN HERE TOUR KICKS OFF...



WKDF - Nashville
(first radio visit)
Little Richard
Eddie Foxx
Lisa Manning



KTTS - Springfield
Brad Hansen

"Julie Roberts is the real deal - She has a voice that could get her in the 'first ladies of country' circle with Martina, Shania, Faith and Reba."



KSCS - Dallas
Crash Poteet
Chris Huff



WIL - St. Louis
Greg Mozgog
Danny Montana



WYNK - Baton Rouge
Austin James

"Julie Roberts is going to be a definite asset to country music. With heartfelt lyrics, a powerful delivery, and a strong passion for music, she is going to reach the zenith of this format."



KPLX - Dallas
Cody Alan

ALSO BROKE DOWN IN LITTLE ROCK (KSSN), KANSAS CITY (KBEQ, KFKE, WDAF), AND HOUSTON (KILT)

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 20, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 11-17.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRIAN MCCOMAS You're In My Head (Lyric Street)	44.7%	65.3%	25.9%	95.3%	3.4%	0.6%
TOBY KEITH American Soldier (DreamWorks)	44.4%	74.3%	18.4%	97.1%	3.2%	1.2%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	40.7%	64.8%	22.4%	95.4%	5.9%	2.4%
TIM MCGRAW Watch The Wind Blow By (Curb)	40.5%	66.7%	22.2%	93.9%	4.1%	0.8%
JOE NICHOLS Cool To Be A Fool (Universal South)	40.3%	62.0%	26.0%	95.6%	4.9%	2.7%
ALAN JACKSON Remember When (Arista)	40.0%	71.7%	19.3%	96.3%	4.2%	1.1%
TRACE ADKINS Hot Mama (Capitol)	39.8%	66.0%	23.4%	97.9%	4.5%	3.9%
CLAY WALKER I Can't Sleep (RCA)	38.3%	64.2%	21.4%	87.8%	2.2%	0.0%
CLINT BLACK Spend My Time (Equity Music Group)	37.7%	60.0%	23.7%	86.3%	2.3%	0.3%
BLUE COUNTY Good Little Girls (Asylum/Curb)	36.1%	62.9%	26.1%	95.9%	4.9%	2.0%
JIMMY WAYNE I Love You This Much (DreamWorks)	34.7%	66.6%	22.2%	94.7%	4.0%	1.9%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	34.6%	66.6%	22.7%	93.3%	3.5%	0.5%
CAROLYN DAWN JOHNSON Simple Life (Arista)	34.3%	56.8%	28.4%	88.0%	2.7%	0.0%
SARA EVANS Perfect (RCA)	34.2%	64.4%	23.6%	95.6%	5.2%	2.5%
DIERKS BENTLEY My Last Name (Capitol)	34.0%	61.2%	21.9%	87.0%	3.3%	0.7%
BRAD PAISLEY Little Moments (Arista)	33.8%	66.6%	22.6%	97.4%	3.5%	4.7%
PATTY LOVELESS On Your Way Home (Epic)	33.5%	59.4%	23.9%	87.8%	4.5%	0.0%
SONYA ISAACS No Regrets Yet (Lyric Street)	33.5%	54.2%	30.5%	88.8%	4.2%	0.0%
KELLIE COFFEY Texas Plates (BNA)	33.3%	60.8%	28.0%	99.8%	4.1%	6.9%
TERRI CLARK I Wanna Do It All (Mercury)	32.7%	61.2%	24.9%	99.6%	4.6%	8.8%
JOSH TURNER Long Black Train (MCA)	30.8%	56.6%	22.7%	98.7%	8.3%	11.0%
KEITH URBAN You'll Think Of Me (Capitol)	30.7%	60.3%	21.4%	85.8%	4.0%	0.1%
GARY ALLAN Songs About Rain (MCA)	30.1%	54.6%	27.7%	86.4%	4.2%	0.0%
RASCAL FLATTS Mayberry (Lyric Street)	30.0%	61.8%	23.9%	90.2%	4.5%	0.0%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	29.8%	59.5%	31.2%	92.8%	2.1%	0.0%
LEANN RIMES This Love (Asylum/Curb)	28.2%	51.8%	24.3%	77.1%	1.1%	0.0%
PAT GREEN Guy Like Me (Republic/Universal South)	27.9%	53.3%	24.6%	78.3%	0.4%	0.0%
BIG & RICH Wild West Show (Warner Bros.)	26.3%	51.3%	29.6%	81.7%	0.8%	0.0%
REBA MCENTIRE Somebody (MCA)	25.5%	52.0%	22.0%	75.0%	1.0%	0.0%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	24.5%	47.0%	28.0%	77.0%	2.0%	0.0%
GEORGE STRAIT Desperately (MCA)	24.1%	48.4%	25.6%	76.3%	2.2%	0.2%
KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	24.0%	50.4%	22.6%	76.2%	2.8%	0.4%
SHEDAISY Passenger Seat (Lyric Street)	22.5%	44.0%	26.5%	72.0%	1.5%	0.0%
DAVID LEE MURPHY Loco (Audium)	21.3%	44.1%	29.2%	76.2%	2.9%	0.0%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	17.7%	41.1%	34.9%	82.3%	6.3%	0.0%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Haley.
Question of the Week: When you listen to your favorite radio station, what is the single most important thing to you? (Note: This is phase two, bringing the total sample to 600 persons.)

Total
DJs/Air personalities: 7%
News/traffic/weather info: 2%
New music from current artists: 24%
Less talk and more music: 51%
Older music from big stars: 10%
Contests and giveaways: 6%

P1
DJs/Air personalities: 8%
News/traffic/weather info: 2%
New music from current artists: 25%
Less talk and more music: 50%
Older music from big stars: 10%
Contests and giveaways: 5%

P2
DJs/Air personalities: 3%
News/traffic/weather info: 2%
New music from current artists: 22%
Less talk and more music: 53%
Older music from big stars: 12%
Contests and giveaways: 8%

Male
DJs/Air personalities: 8%
News/traffic/weather info: 2%
New music from current artists: 26%
Less talk and more music: 48%
Older music from big stars: 8%
Contests and giveaways: 8%

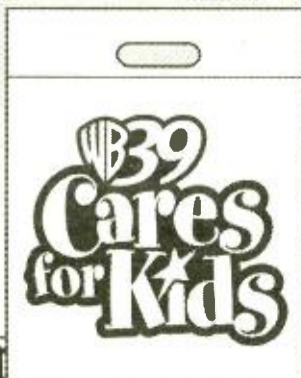
Female
DJs/Air personalities: 6%
News/traffic/weather info: 2%
New music from current artists: 22%
Less talk and more music: 53%
Older music from big stars: 13%
Contests and giveaways: 4%

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. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..

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PD/MD: Rudy Fernandez
APD: Shay Hill
1 COLT PRATHER

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PD: Bryan Rhodes
MD: Gwen Wilson
1 DAVID LEE MURPHY
1 JOE DUFFIE
1 LEE ANN WOMACK

KCCY/Colorado Springs, CO*
PD: Travis Daily
MD: Valerie Hart
1 BILLY CURRINGTON
DAVID LEE MURPHY
SHANNA TWAIN

WFBE/Flint, MI
PD/MD: Coyote Collins
11 DENNIS BENTLEY
5 TRACY LAWRENCE
3 MAVERICKS

WMSJ/Jackson, MS
PD: Rick Adams
MD: Stance Bingham
15 KENNY CHESNEY UNCLE KRACKER
3 GEORGE STRAIT
5 DENNIS BENTLEY
1 LEE ANN WOMACK

LLLL/Lubbock, TX
OM/MD: Jay Richards
MD: Kelly Greene
13 REBA MCKENZIE
15 MONTGOMERY GENTRY
13 SHEDADY

KTST/Delaware City, OH*
OM: LJ Smith
PD: Tom Freeman
3 BIG & RICH
2 DAVID LEE MURPHY
1 CLAY WALKER
JOHN MICHAEL MONTGOMERY

WVLT/Roanoke, VA
PD: Brett Sharp
MD: Robbyn Jaymes
10 KELLY COFFEY
10 WYNONNA ENAOMI JUDD

WBYT/South Bend, IN
OM/MD: Tom Dakes
APD/MD: Lisa Kosty
1 REBA MCKENZIE
5 SHEDADY
1 BILLY CURRINGTON

KIIM/Tucson, AZ*
OM: Herb Crowe
APD/MD: Buzz Jackson
SHANNA TWAIN
EMERSON DRIVE
LEE ANN WOMACK

WQMX/Akron, OH*
OM/MD: Kevin Mason
APD: Ken Steel
No Adds

WHWK/Binghamton, NY
PD/MD: Ed Walker
12 RANDY TRAVIS
16 BILLY DEAN
14 SHANNA TWAIN
12 LEE ANN WOMACK

KKCS/Colorado Springs, CO*
PD/MD: Shannon Stone
MD: Stix Franklin
7 BRUNN MCCOMAS
3 BROOKS & DUNN
3 WYNONNA ENAOMI JUDD

WXFL/Florence, AL
PD/MD: Gary Murdoch
12 SHANNA TWAIN
9 AMY DALLEY
4 BROOKS & DUNN

WUSJ/Jackson, MS
MONTGOMERY GENTRY

WJLW/Madison, WI*
PD: Mark Grantin
MD: Mel McKenzie
CHRIS CAGLE

KXXY/Oklahoma City, OK*
OM/MD: Bill Reed
11 KETHI URBAN

WVYD/Roanoke, VA
PD/MD: Joel Dearing
TRACY LAWRENCE
LEE ANN WOMACK

KDRK/Spokane, WA*
OM/MD: Tim Cotter
MD: Tony Trovato
SCOTTY EMERICK
AMY DALLEY
LEE ANN WOMACK

KVOI/Tulsa, OK*
PD/MD: Moon Mullins
1 REBA MCKENZIE
4 SHEDADY
1 DAVID LEE MURPHY
1 TRACY LAWRENCE
2 CLAY WALKER
1 CHRIS CAGLE

WGNA/Albany, NY*
PD: Buzz Brindle
MD: Bill Earley
1 MONTGOMERY GENTRY

WDXB/Birmingham, AL*
PD: Tom Hanrahan
MD: Jay Cruze
No Adds

WCOS/Columbia, SC*
PD: Ron Brooks
MD: Glen Garrett
No Adds

KSKS/Fresno, CA*
PD: Mike Peterson
MD: Steve Pleshe
4 JOHN MICHAEL MONTGOMERY
SHEDADY

WJLW/Madison, WI*
PD: Mark Grantin
MD: Mel McKenzie
CHRIS CAGLE

WWQM/Madison, WI*
PD: Mark Grantin
MD: Mel McKenzie
CHRIS CAGLE

KXKT/Omaha, NE*
PD: Tom Goodwin
MD: Craig Allen
3 BROOKS & DUNN
3 WYNONNA ENAOMI JUDD
LEE ANN WOMACK

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LEE ANN WOMACK

KIXZ/Spokane, WA*
OM: Robbi Harder
PD/MD: Paul "Coyote" Neumann
APD: Lyn Daniels
2 LEE ANN WOMACK
2 SHANNA TWAIN
WYNONNA ENAOMI JUDD
LEE ANN WOMACK

WWZB/Tupelo, MS
OM: Rick Stevens
PD: Bill Hughes
12 JOHN MICHAEL MONTGOMERY

KBQI/Albuquerque, NM*
APD/MD: Sammy Cruise
SHANNA TWAIN

WZZK/Birmingham, AL*
PD/MD: Brian Driver
DAVID LEE MURPHY
BILLY DEAN
MONTGOMERY GENTRY

WCOL/Columbus, OH*
PD: John Crenshaw
APD/MD: Dan E. Zuko
JOHN MICHAEL MONTGOMERY

KUAD/Ft. Collins, CO
PD: Mark Callaghan
MD: Brian Gary
9 BROOKS & DUNN
MONTGOMERY GENTRY

WMTZ/Johnstown, PA
OM/MD: Steve Walker
MD: Lara Mosby
No Adds

WVYD/Roanoke, VA
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PD/MD: Mark Hill
5 GEORGE STRAIT
3 BROOKS & DUNN

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KIXZ/Spokane, WA*
OM: Robbi Harder
PD/MD: Paul "Coyote" Neumann
APD: Lyn Daniels
2 LEE ANN WOMACK
2 SHANNA TWAIN
WYNONNA ENAOMI JUDD
LEE ANN WOMACK

KNUE/Tyler, TX
OM/MD: Dave Ashcraft
10 BIG & RICH
9 TRACY LAWRENCE
1 CHRIS CAGLE

KRST/Albuquerque, NM*
OM/MD: Eddie Haskell
MD: Paul Bailey
SHANNA TWAIN
AMY DALLEY

WBWN/Bloomington, IL
OM/MD: Dan Westhoff
APD/MD: Buck Stevens
10 BROOKS & DUNN
10 DAVID LEE MURPHY
10 SHEDADY

WGSQ/Cookeville, TN
OM: Marly McFly
PD: Gator Harrison
APD: Philip Gibbons
MD: Stewart James
BROOKS & DUNN
CLAY WALKER

WCKT/Ft. Myers, FL*
OM/MD: Steve Amari
APD/MD: Dave Logan
No Adds

KIXQ/Joplin, MO
OM: Ray Michaels
PD/MD: Cody Carlson
APD: Jay McCre
13 BROOKS & DUNN
15 SHANNA TWAIN

KTEX/McAllen, TX*
OM: Billy Santiago
MD: JoJo Cerda
APD: Frankie Dee
BILLY DEAN

KPLM/Palm Springs, CA
PD: Al Gordon
MD: Kory James
10 SHANNA TWAIN

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MD: Jessica Tyler
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JEFF BATES

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PD/MD: Dave Daniels
No Adds

KRRV/Alexandria, LA
OM: Scott Bryant
PD/MD: Steve Casey
25 KELLIE COFFEY
2 DAVID LEE MURPHY

KIZN/Boise, ID
OM/MD: Rich Summers
APD/MD: Spencer Burke
3 BUDDY JEWELL

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MD: Louis Ramirez
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Who Plays Currents?

The stats for R&R's AC reporting panel

R&R periodically publishes current music percentages in most formats, and this week we turn the spotlight on AC. The main chart shows current percentages for the AC reporting panel, and as you can see, the range is wide: WMJJ/Birmingham plays only 3% currents, while KKLT/Phoenix plays a whopping 32%.

The smaller charts show the AC panel by ownership group. Clear Channel owns the most ACs, 39. Infinity and Citadel are in double digits, while four other groups own three or more. Another fascinating spread is in the gold libraries. We've listed the 10 largest and 10 smallest

libraries. You'll see that Cox's KRTR/Honolulu is very tight, with slightly over 200 gold titles, while WLTI/Pittsburgh is pushing 900.

Next week: Those wacky '80s!

Calls/Market	Owner	Songs	Current %	Recurrent %	Gold %	Gold Titles
KKLT/Phoenix	Emmis	1,847	32	12	56	356
KVLY/McAllen	Entravision	2,169	27	11	62	713
WTPI/Indianapolis	MyStar	1,146	26	10	64	488
WSUY/Charleston, SC	Citadel	1,935	26	18	56	437
WFMK/Lansing, MI	Citadel	1,923	25	13	62	513
WMGN/Madison, WI	Mid-West	1,939	24	16	59	691
WHUD/Westchester	Pamal	1,834	24	10	65	689
WRVR/Memphis	Entercom	1,884	24	12	64	398
WHBC/Canton, OH	NextMedia	1,725	23	12	64	664
KXLT/Boise, ID	Clear Channel	1,771	23	12	64	609
WLRQ/Melbourne	Clear Channel	1,742	23	15	61	584
WJCK/Jackson, MS	New South	2,018	23	12	65	392
WYSF/Birmingham	Citadel	1,580	23	21	56	365
WOBM/Monmouth-Ocean	Millennium	1,718	23	17	60	360
WDEF/Chattanooga, TN	Bahakel	1,633	22	16	62	454
WMTX/Tampa	Clear Channel	1,905	22	17	61	226
WMGS/Wilkes Barre	Citadel	1,909	21	13	66	558
WLHT/Grand Rapids	Regent	1,666	21	12	67	507
KMGA/Albuquerque	Citadel	1,831	21	18	61	427
KRBB/Wichita	Clear Channel	1,616	21	11	69	383
WALK/Nassau-Suffolk	Clear Channel	1,776	21	12	67	321
KGBY/Sacramento	Clear Channel	1,973	21	20	60	268
KGFM/Bakersfield	American General	1,980	20	10	70	562
WSPA/Greenville, SC	Entercom	1,940	20	14	66	518
WKJY/Nassau-Suffolk	Barnstable	1,774	20	16	64	451
KTRR/Ft. Collins, CO	Regent	1,953	20	12	68	355
KKBA/Corpus Christi, TX	Malkan	2,013	19	13	68	693
KISC/Spokane	Clear Channel	1,962	19	11	70	641
WMAS/Springfield, MA	Lappin	1,938	19	13	68	567
KTDY/Lafayette, LA	Regent	1,838	19	13	68	517
WCRZ/Flint, MI	Regent	1,846	19	18	63	496
KXLY/Spokane	Morgan Murphy	1,814	19	14	67	424
WFPG/Atlantic City, NJ	Millennium	1,846	19	13	68	372
WWDE/Norfolk	Entercom	1,819	19	22	59	368
KWAV/Monterey	Buckley	1,833	18	12	70	626
KVIL/Dallas	Infinity	1,859	18	16	66	592
KKDJ/Bakersfield	Clear Channel	2,038	18	15	67	523
WYJB/Albany, NY	Pamal	1,731	18	11	71	470
WTVR/Richmond	Clear Channel	1,757	18	13	70	441
WAJI/Ft. Wayne, IN	Sarkes Tarzian	1,799	18	19	63	437
WARM/York, PA	Susquehanna	1,740	18	15	67	433
KOSI/Denver	Entercom	1,757	18	13	69	427
KUDL/Kansas City	Entercom	1,775	18	15	67	422
WSRS/Worcester, MA	Clear Channel	1,724	18	20	62	408
WLTW/New York	Clear Channel	2,053	18	11	71	366
WRRM/Cincinnati	Susquehanna	1,716	18	14	68	346
WTCB/Columbia, SC	Citadel	1,810	17	9	74	525
WJBR/Wilmington, DE	NextMedia	1,764	17	17	66	494
WRAL/Raleigh	Capitol	1,825	17	13	69	373
WDOK/Cleveland	Infinity	1,638	16	14	71	572
KSSK/Honolulu	Clear Channel	1,643	16	12	72	493
KKLI/Colorado Springs	Clear Channel	1,870	16	10	73	435
WMJX/Boston	Greater Media	1,919	16	11	74	333
KSRC/Kansas City	Infinity	1,947	16	21	63	315
KRTR/Honolulu	Cox	1,800	16	27	57	209
WTFM/Johnson City, TN	Glenwood	1,970	15	13	73	637
WEBE/Bridgeport, CT	Cumulus	1,841	15	15	70	622
KKMJ/Austin	Infinity	1,793	15	13	73	532
WLTI/Milwaukee	Clear Channel	1,831	15	12	73	432
WMXC/Mobile	Clear Channel	1,815	15	12	73	426

Calls/Market	Owner	Songs	Current %	Recurrent %	Gold %	Gold Titles
KBEE/Salt Lake City	Citadel	1,708	15	14	72	393
WRVF/Toledo	Clear Channel	1,909	15	16	69	391
KVKI/Shreveport, LA	Clear Channel	1,781	14	14	72	496
WRCH/Hartford	Infinity	1,747	14	12	75	495
WLTE/Minneapolis	Infinity	1,777	14	13	73	495
KEFM/Omaha	Clear Channel	1,822	14	18	68	480
WAHR/Huntsville, AL	Black Crow	1,743	14	12	73	474
WKTK/Gainesville	Entercom	1,628	14	16	70	469
WMEZ/Pensacola, FL	Pamal	2,037	14	11	75	436
KSOF/Fresno	Clear Channel	1,935	14	14	72	433
WSHH/Pittsburgh	Renda	1,916	14	8	78	414
WLIT/Chicago	Clear Channel	1,777	14	12	74	402
WSNY/Columbus, OH	Saga	1,760	14	13	73	380
WNIC/Detroit	Clear Channel	1,973	14	16	70	367
WSLQ/Roanoke, VA	Mel Wheeler Inc.	1,811	13	11	76	628
KJSN/Stockton	Clear Channel	1,839	13	15	72	541
KMXZ/Tucson	Journal	1,806	13	14	73	505
WMJY/Biloxi, MS	Clear Channel	1,862	13	14	73	467
WRSA/Huntsville, AL	NCA Inc.	2,020	13	9	78	451
KESZ/Phoenix	Clear Channel	1,736	13	9	78	440
WBEB/Philadelphia	WEAZ Radio	2,102	13	11	76	412
KTSM/El Paso	Clear Channel	1,911	13	14	74	395
WWLI/Providence	Citadel	1,891	13	15	71	382
WMGF/Orlando	Clear Channel	1,594	13	12	75	373
WRMM/Rochester, NY	Infinity	1,860	13	11	76	372
WBEB/Baton Rouge	Citadel	2,044	13	13	75	362
KRNO/Reno, NV	Americom	2,015	13	12	75	359
WLMG/New Orleans	Entercom	1,883	13	9	78	218
KMGL/Oklahoma City	Renda	1,867	12	13	75	561
WJYE/Bufalo	Infinity	1,734	12	12	76	477
WMGQ/Middlesex	Greater Media	2,055	12	12	76	462
WOOD/Grand Rapids	Clear Channel	1,787	12	12	76	448
WBBQ/Augusta, GA	Clear Channel	1,761	12	12	76	441
KBAY/San Jose	Infinity	2,033	12	14	73	411
WJXB/Knoxville	South Centrai	1,778	12	10	78	398
KYMX/Sacramento	Infinity	1,890	12	16	72	317
WLTI/Pittsburgh	Steel City	2,132	11	5	84	879
WLEV/Allentown	Citadel	1,961	11	11	78	519
KJOY/Modesto, CA	Citadel	2,079	11	7	82	462
WRSN/Raleigh	Clear Channel	2,064	11	13	76	438
WLTM/Atlanta	Clear Channel	1,773	11	18	72	419
WMIY/Greenville, SC	Clear Channel	1,853	11	9	80	399
WEAT/West Palm Beach	Infinity	1,834	11	19	70	354
WASH/Washington	Clear Channel	1,940	11	15	74	308
WYXB/Indianapolis	Emmis	2,107	10	9	81	604
KEZK/St. Louis	Infinity	1,883	10	13	76	478
KSNE/Las Vegas	Clear Channel	1,820	10	9	81	470
KLTI/Des Moines	Saga	2,001	10	14	76	392
KRWM/Seattle	Sandusky	1,842	10	14	76	360
KSFI/Salt Lake City	Bonneville	1,870	10	16	74	287
KOST/Los Angeles	Clear Channel	1,774	9	9	82	446
KQXT/San Antonio	Clear Channel	1,736	9	10	81	373
KKCW/Portland, OR	Clear Channel	1,926	8	8	84	580
WMAG/Greensboro	Clear Channel	1,895	8	13	79	498
WMGC/Detroit	Greater Media	1,912	8	14	78	469
KLSY/Seattle	Sandusky	1,728	8	8	84	434
KLTI/Omaha	Waitt	1,987	8	13	78	316
KMZQ/Las Vegas	Infinity	2,014	8	11	81	295
WLQT/Dayton	Clear Channel	1,966	7	12	81	523
WMJJ/Birmingham	Clear Channel	2,118	3	4	93	555

AC Ownership

Owner	Count	Owner	Count
Clear Channel	39	Regent	4
Infinity	13	Greater Media	3
Citadel	11	Pamal	3
Entercom	7		

Gold Libraries

Largest		Smallest	
WLTI/Pittsburgh	879	KRTR/Honolulu	209
KVLY/McAllen	713	WLMG/New Orleans	218
KKBA/Corpus Christi, TX	693	WMTX/Tampa	226
WMGN/Madison	691	KGBY/Sacramento	268
WHUD/Westchester	689	KSFI/Salt Lake City	287
WHBC/Canton, OH	664	KMZQ/Las Vegas	295
KISC/Spokane	641	WASH/Washington	308
WTFM/Johnson City, TN	637	KSRC/Kansas City	315
WSLQ/Roanoke, VA	638	KLTI/Omaha	316
KWAV/Monterey	628	KYMX/Sacramento	317

R&R AC TOP 30

February 20, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2242	-40	216573	41	120/0
2	2	TRAIN Calling All Angels (Columbia)	2228	-29	209428	32	109/0
4	3	JOSH GROBAN You Raise Me Up (143/Reprise)	2141	+142	178543	16	109/0
3	4	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2026	-35	171910	49	105/0
6	5	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1928	+109	201677	19	94/1
5	6	MATCHBOX TWENTY Unwell (Atlantic)	1810	-174	195414	39	100/0
7	7	DIDO White Flag (Arista)	1632	+89	175721	19	88/3
8	8	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1427	-97	88429	21	99/0
13	9	LUTHER VANDROSS Dance With My Father (J)	1379	+100	129465	35	102/1
10	10	CLAY AIKEN Invisible (RCA)	1333	-26	117333	17	91/0
14	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1296	+100	105328	7	100/3
9	12	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1276	-160	111980	40	94/0
15	13	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1260	+81	103279	15	70/4
12	14	CELINE DION Have You Ever Been In Love (Epic)	1230	-55	96074	42	108/0
11	15	SIMPLY RED Sunrise (simplyred.com)	1154	-155	72398	31	89/0
18	16	MARTINA MCBRIDE This One's For The Girls (RCA)	954	+137	46655	5	83/3
17	17	SIMPLY RED You Make Me Feel Brand New (simplyred.com)	948	+50	91832	4	84/9
16	18	SARAH MCLACHLAN Fallen (Arista)	828	-182	58839	18	65/0
19	19	TIM MCGRAW Tiny Dancer (Curb)	594	-101	20104	17	72/0
20	20	CHRISTINA AGUILERA The Voice Within (RCA)	573	-61	34629	12	63/3
21	21	SANTANA f/ALEX BAND Why Don't You & I (Arista)	556	+24	88639	14	36/3
23	22	3 DOORS DOWN Here Without You (Republic/Universal)	499	+18	93973	8	31/4
22	23	HALL & OATES Getaway Car (U-Watch)	476	-34	13588	16	67/0
25	24	SEAL Love's Divine (Warner Bros.)	417	+123	54366	3	61/10
Debut	25	WYNONNA I Want To Know What Love Is (Curb)	292	+145	9253	1	49/10
26	26	SUZY K. Gabriel (Vellum)	218	+5	3265	6	35/2
24	27	ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)	189	-142	9610	15	32/0
30	28	ABENAA Song 4 U (Nkunim)	176	+24	2711	3	37/5
29	29	NO DOUBT It's My Life (Interscope)	173	+12	24588	2	13/6
Debut	30	KENNY LOGGINS I Miss Us (All The Best)	168	+64	5531	1	29/4

120 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 2/8-2/14. 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. Songs below No. 10 are moved to recurrent after 50 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

RUBEN STUDDARD Sorry 2004 (J)
Total Plays: 166, Total Stations: 36, Adds: 3

MICHAEL BUBLE Sway (143/Reprise)
Total Plays: 165, Total Stations: 33, Adds: 3

BABYFACE The Loneliness (Arista)
Total Plays: 139, Total Stations: 28, Adds: 1

MICHAEL FEINSTEIN Only One Life (Concord)
Total Plays: 27, Total Stations: 15, Adds: 6

ROD STEWART Time After Time (J)
Total Plays: 13, Total Stations: 27, Adds: 26

Songs ranked by total plays

Most Added®

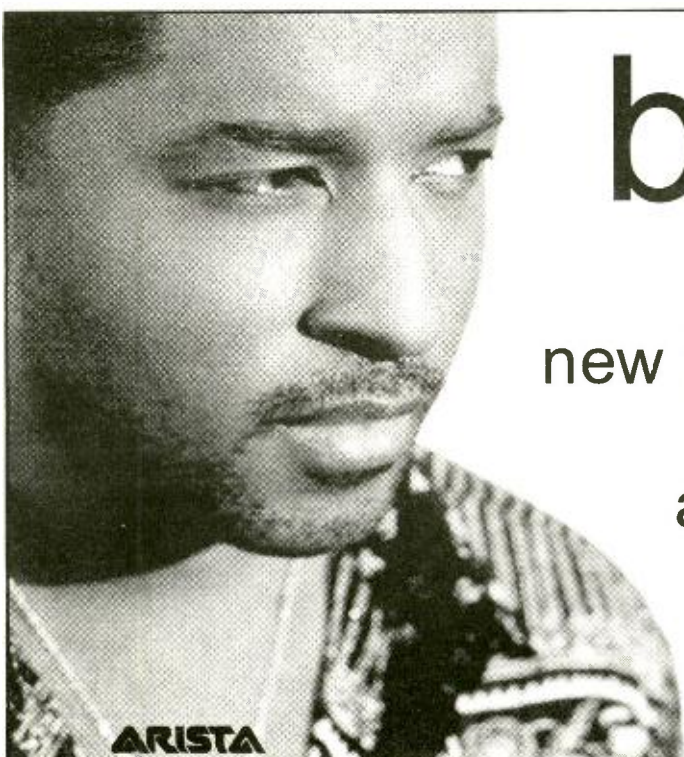
www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ROD STEWART Time After Time (J)	26
CYNDI LAUPER Stay (Epic)	11
SEAL Love's Divine (Warner Bros.)	10
WYNONNA I Want To Know What Love Is (Curb)	10
SIMPLY RED You Make Me Feel Brand New (simplyred.com)	9
HOOTIE & THE BLOWFISH Goodbye Girl (Atlantic)	8
MICHAEL FEINSTEIN Only One Life (Concord)	6
NO DOUBT It's My Life (Interscope)	6
ABENAA Song 4 U (Nkunim)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HALL & OATES Do It For Love (BMG)	+149
WYNONNA I Want To Know What Love Is (Curb)	+145
JOSH GROBAN You Raise Me Up (143/Reprise)	+142
MARTINA MCBRIDE This One's For The Girls (RCA)	+137
SEAL Love's Divine (Warner Bros.)	+123
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+109
LUTHER VANDROSS Dance With My Father (J)	+100
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+100
JOSH GROBAN To Where You Are (143/Reprise)	+95
CHRISTINA AGUILERA Beautiful (RCA)	+90

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



babyface

the loneliness

new this week:

KSNE/Las Vegas

already on:

KOST	KOSI	WLTJ	KUDL	KBAY
KKMJ	WRCH	WJYE	WRMM	WSPA
WHUD	KVLY	KSOB	KWAV	WKTK
WTCB	KISC	KXLY	and many more	

R&R HOT AC TOP 40

February 20, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	3763	-46	258123	27	94/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3570	-88	256191	20	94/0
4	3	NO DOUBT It's My Life (Interscope)	3386	+88	246587	16	93/0
3	4	MATCHBOX TWENTY Bright Lights (Atlantic)	3177	-181	216632	27	94/0
7	5	NICKELBACK Someday (Roadrunner/IDJMG)	3130	+49	209809	21	89/1
5	6	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2983	-177	223371	35	94/0
6	7	DIDO White Flag (Arista)	2966	-154	228574	30	89/0
8	8	SARAH MCLACHLAN Fallen (Arista)	2769	-62	193381	22	93/0
9	9	TRAIN When I Look To The Sky (Columbia)	2679	-12	151849	16	96/1
10	10	EVANESCENCE My Immortal (Wind-up)	2614	+171	145945	12	90/1
11	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2425	+50	156091	13	97/0
14	12	MAROON 5 This Love (Octone/J)	2145	+278	138443	6	88/2
12	13	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2008	+92	133627	8	91/1
15	14	OUTKAST Hey Ya! (Arista)	1918	+123	122978	11	44/3
13	15	MATCHBOX TWENTY Unwell (Atlantic)	1835	-76	147865	52	95/0
17	16	JOHN MAYER Clarity (Aware/Columbia)	1524	+69	78835	6	79/4
16	17	JASON MRAZ You And I Both (Elektra/EEG)	1455	-72	67505	18	71/0
18	18	LIZ PHAIR Extraordinary (Capitol)	1280	+48	61969	8	75/1
19	19	FUEL Falls On Me (Epic)	1039	+38	38875	14	47/3
21	20	TOBY LIGHTMAN Devils And Angels (Lava)	680	+34	24348	5	48/2
20	21	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	661	-241	33642	18	45/0
23	22	KID ROCK Cold And Empty (Top Dog/Atlantic)	599	+44	22048	5	43/3
25	23	SEAL Love's Divine (Warner Bros.)	529	+48	28423	3	39/3
22	24	SIMPLE PLAN Perfect (Lava)	498	-102	16811	10	28/0
26	25	NORAH JONES Sunrise (Blue Note/EMC)	496	+56	26750	4	40/4
24	26	CLAY AIKEN Invisible (RCA)	462	-43	28781	13	23/0
40	27	JOSH KELLEY Everybody Wants You (Hollywood)	380	+181	16923	2	43/10
29	28	FEFE DOBSON Everything (Island/IDJMG)	351	-13	6943	3	29/0
28	29	DEFAULT (Taking My) Life Away (TVT)	347	-19	9489	7	21/0
	30	3 DOORS DOWN Away From The Sun (Republic/Universal)	340	+180	26011	1	32/7
	31	JESSICA SIMPSON With You (Columbia)	329	+114	16565	2	12/2
	32	LINKIN PARK Numb (Warner Bros.)	316	+64	16984	4	7/1
	33	GUSTER Careful (Palm/Reprise)	311	+37	6671	2	25/0
	34	BOB GUINEY Girlfriend (Wind-up)	299	+40	7897	4	28/4
	35	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	275	+254	11678	1	38/9
	36	KIMBERLEY LOCKE 8th World Wonder (Curb)	266	+78	8087	1	23/1
	37	CHRISTINA AGUILERA The Voice Within (RCA)	249	-31	17619	7	9/0
	38	JANET JACKSON Just A Little While (Virgin)	248	+80	23885	1	15/1
	39	BLUE OCTOBER Calling You (Universal)	245	+14	10005	2	17/1
	40	COUNTING CROWS She Don't Want Nobody Near (Geffen)	245	-178	15196	14	25/0

98 Hot AC reports. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MATCHBOX TWENTY Downfall (Atlantic)	12
GAVIN DEGRAW I Don't Want To Be (J)	11
JOSH KELLEY Everybody Wants You (Hollywood)	10
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	9
3 DOORS DOWN Away From The Sun (Republic/Universal)	7
DAMIEN RICE Cannonball (Vector Recordings/Warner Eros.)	7

MELISSA ETHERIDGE
Breathe

OVER 90 ADDS AT HOT AC!

13 R&R HOT AC 3-2 R&R TRIPLE A
13*-13* TOP 40 ADULT MONITOR
14*-14* MODERN ADULT MONITOR
3*-2* AAA MONITOR
KFMB/San Diego: No.12 callout!!!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+278
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+254
JOSH KELLEY Everybody Wants You (Hollywood)	+181
3 DOORS DOWN Away From The Sun (Republic/Universal)	+180
EVANESCENCE My Immortal (Wind-up)	+171
OUTKAST Hey Ya! (Arista)	+123
JESSICA SIMPSON With You (Columbia)	+114
MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	+97
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+92
NO DOUBT It's My Life (Interscope)	+88

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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SWEET DREAMS



- **KS 95 / Minneapolis***
F: 25-54, 3.8-6.4, 9th to 2nd
- **Mix 92.5 / Seattle***
F: 25-54, 4.1-5.6, 6th to 5th
- **Mix 100-FM / Denver***
F: 25-54, 3.9-4.9, 8th to 5th
- **Magic 94.9 / Tampa***
F: 25-54, 3.3-10.2, 7th to 2nd

*Arbitron Summer 03-Fall 03 / Exact Times

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America's Best Testing Hot AC Songs 12 +
For The Week Ending 2/20/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/J)	4.27	4.35	79%	9%	4.39	4.37	4.43
MATCHBOX TWENTY Bright Lights (Atlantic)	4.15	4.20	95%	29%	4.14	4.02	4.41
MATCHBOX TWENTY Unwell (Atlantic)	4.11	4.14	99%	44%	4.12	4.00	4.41
NICKELBACK Someday (Roadrunner/IDJMG)	4.09	4.18	98%	34%	4.17	4.12	4.29
3 DOORS DOWN Here Without You (Republic/Universal)	4.06	4.17	99%	44%	4.11	4.01	4.33
JASON MRAZ You And I Both (Elektra/EEG)	4.05	4.05	85%	18%	4.15	4.18	4.06
EVANESCENCE My Immortal (Wind-up)	4.04	4.11	93%	21%	4.18	4.30	3.89
FUEL Falls On Me (Epic)	4.00	4.08	79%	17%	3.99	4.02	3.94
TRAIN When I Look To The Sky (Columbia)	3.96	4.15	82%	18%	3.97	3.94	4.04
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.95	4.10	93%	42%	3.92	3.91	3.96
DEFAULT (Taking My) Life Away (TVT)	3.94	—	41%	5%	3.99	3.96	4.03
JOHN MAYER Clarity (Aware/Columbia)	3.92	4.03	63%	12%	4.10	4.07	4.16
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.85	4.08	96%	34%	3.87	3.88	3.84
SIMPLE PLAN Perfect (Lava)	3.83	3.89	89%	35%	3.84	3.97	3.51
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.82	3.98	68%	16%	3.66	3.77	3.44
SARAH MCLACHLAN Fallen (Arista)	3.80	3.91	89%	26%	3.95	3.92	4.02
COUNTING CROWS She Don't Want Nobody Near (Geffen)	3.79	3.79	49%	8%	3.93	4.00	3.78
TRAIN Calling All Angels (Columbia)	3.75	3.92	97%	46%	3.73	3.67	3.88
DIDO White Flag (Arista)	3.74	3.82	96%	37%	3.92	3.87	4.04
OUTKAST Hey Ya! (Arista)	3.74	3.64	95%	49%	3.87	3.81	4.04
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.73	3.73	96%	41%	3.88	3.80	4.07
NO DOUBT It's My Life (Interscope)	3.57	3.74	98%	50%	3.59	3.44	3.97
MELISSA ETHERIDGE Breathe (Island/IDJMG)	3.56	3.69	58%	12%	3.60	3.48	3.84
LIZ PHAIR Extraordinary (Capitol)	3.48	3.63	59%	16%	3.30	3.24	3.44
CLAY AIKEN Invisible (RCA)	3.44	3.51	92%	38%	3.47	3.41	3.60
NORAH JONES Sunrise (Blue Note/EMC)	3.42	—	40%	12%	3.64	3.43	4.00

Total sample size is 514 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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

HOOBASTANK The Reason (Island/IDJMG)
Total Plays: 236, Total Stations: 18, Adds: 4

KELLY CLARKSON The Trouble With Love Is (RCA)
Total Plays: 221, Total Stations: 12, Adds: 0

JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 218, Total Stations: 14, Adds: 2

MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)
Total Plays: 130, Total Stations: 15, Adds: 4

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 111, Total Stations: 11, Adds: 2

BLONDIE Good Boys (Sanctuary/SRG)
Total Plays: 81, Total Stations: 12, Adds: 3

STEADMAN Wave Goodbye (Elektra/EEG)
Total Plays: 62, Total Stations: 10, Adds: 0

HOWIE DAY She Says (Epic)
Total Plays: 62, Total Stations: 10, Adds: 3

MATCHBOX TWENTY Downfall (Atlantic)
Total Plays: 28, Total Stations: 13, Adds: 12

GAVIN DEGRAW I Don't Want To Be (J)
Total Plays: 4, Total Stations: 11, Adds: 11

Songs ranked by total plays

Indicator

Most Added*

JOSH KELLEY Everybody Wants You (Hollywood)

BARENAKED LADIES Testing 1, 2, 3 (Reprise)

KIMBERLEY LOCKE 8th World Wonder (Curb)

TEARS FOR FEARS Closest Thing To Heaven (Arista)

Reporters

WKDD/Akron, OH* OH: Keith Kennedy MD: Justine Thomas 2: JOHN MAYER 2: BOB GUINEY 1: LIZ PHAIR	WCOD/Cape Cod, MA OM/PO: Greg Cassidy MD: Cheryl Park 27: KIMBERLEY LOCKE 26: JESSICA SIMPSON	KKPN/Corpus Christi, TX* PD: Scott Hill MD: Maria Garcia 7: BOB GUINEY MICHELLE BRANCH HOWIE DAY MATCHBOX TWENTY JOSH KELLEY GAVIN DEGRAW	WQSM/Fayetteville, NC* PD/MD: Chris Chaos No Adds	WZPL/Indianapolis, IN* PD: Scott Sands APD: Karl Johl MD: Dave Decker No Adds	WVWX/Milwaukee, WI* OM: Brian Kelly MD: Laura Francis MD: Mark Richards No Adds	WOMX/Orlando, FL* PD: Jeff Cushman MD: Laura Francis MD: Aissa Hashimoto BARENAKED LADIES	WMXB/Richmond, VA* PD: Tim Baldwin MD: Sheri Blanks No Adds	KPLZ/Seattle, WA* PD: Kent Phillips APD: Kelly Minnis MD: Aissa Hashimoto MATCHBOX TWENTY DAMIEN RICE	KZPT/Tucson, AZ* OM: Tom Land MD: Leslie Lois MAROON 5
WRVE/Albany, NY* PD: Randy McCarron APD: Kevin Rush MD: Tred Hulse 3 DOORS DOWN JOSH KELLEY	WMT/Cedar Rapids, IA OM/PO/MD: JJ Cook 17: JOSH GROBAN 10: JANET JACKSON	KLTV/Corpus Christi, TX* OM/PO/MD: Bert Clark No Adds	KALZ/Fresno, CA* OM/PO: E. Curtis Johnson MD: Chris Blood MATCHBOX TWENTY DAMIEN RICE GAVIN DEGRAW	KFME/Kansas City, MO* PD: Mike O'Reilly MD: Elena Adams JOHN MAYER	KSTP/Minneapolis, MN* OM: Marc Kalman APD: Leighton Peck MD: Jill Roen No Adds	KBBY/Oxnard, CA* Sales Manager: Ernie Bingham OM: Marco Camacho MD: J. Love APD/MD: Darren McPeake No Adds	WVOR/Rochester, NY* PD: Dave LeFris MD: Joe Bonacci BOB GUINEY	KBED/Shreveport, LA* PD: Gary Robinson JESSICA SIMPSON	KIZS/Tulsa, OK* MD: Kim Gower 21: KID ROCK
KPEK/Albuquerque, NM* PD: Tony Manero MD: Deeya McClarkin BARENAKED LADIES TEARS FOR FEARS	WALC/Charleston, SC* PD: Brent McKay No Adds	KDMX/Dallas, TX* PD: Pat McMahon MD: Lisa Thomas No Adds	WINK/FL Myers, FL* PD/MD: Bob Grossinger APD: Bruce Cannon	KMXB/Las Vegas, NV* PD/MD: Charese Fruge APD: Justin Chase No Adds	KHOP/Modesto, CA* OM: Richard Perry PD: Chase Murphy 11: FUEL 10: SWITCHFOOT	WJLQ/Pensacola, FL* PD: John Stuart MD: Blake 4: MAROON 5 JESSICA SIMPSON 3 DOORS DOWN	WVYR/Rochester, NY* PD: Dave LeFris MD: Joe Bonacci BOB GUINEY	KZZO/Sacramento, CA* PD: Ed "Mister Ed" Lambert JOSH KELLEY	KYKY/St. Louis, MO* PD: Smokey Rivers APD/MD: Greg Hewitt 1: BARENAKED LADIES NORAH JONES
WKSZ/Appleton, WI* OM: Greg Bell PD: Dayton Kane APD/MD: Dan "Hodji" Hodgins 1: HOOBASTANK GAVIN DEGRAW BOB GUINEY	WCSQ/Charleston, SC* OM/PO: John Anthony APD/MD: Richard Todd TOBY LIGHTMAN	WDAQ/Danbury, CT PD: Bill Trotta MD: Scott McDonnell 29: JOSH KELLEY 28: LIMP BUZZIT 12: SARAH CONNOR 12: SARAH CONNOR 12: USHER BLONDIE/CHRIS & LIL JON	WMEF/FL Wayne, IN* PD: Mark Evans MD: Chris Cage No Adds	WVWX/Milwaukee, WI* OM: Brian Kelly MD: Laura Francis MD: Mark Richards No Adds	KOSQ/Modesto, CA* PD: Marc Kalman APD: Leighton Peck MD: Jill Roen No Adds	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KZOO/Sacramento, CA* PD: Ed "Mister Ed" Lambert JOSH KELLEY	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WRQX/Washington, DC* OM/PO: Kenny King MD: Carol Parker No Adds
WIXM/Atlantic City, NJ* PD: Brad Carson MD: Glen Turner No Adds	WTMX/Chicago, IL* PD/MD: Mary Ellen Kachinski No Adds	WMMY/Dayton, OH* PD: Jeff Stevens MD: Shaun Vincent No Adds	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
KAMX/Austin, TX* PD: Scooter Stevens MD: Clay Culver No Adds	WKRO/Cincinnati, OH* APD: Grover Collins MD: Brian Douglas 1: 3 DOORS DOWN HILARY DUFF	KALC/Denver, CO* PD: BJ Harris MD: Kevin Koske 7: DAMIEN RICE BARENAKED LADIES	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
KLLY/Bakersfield, CA* PD: E. J. Tyler APD: Erik Fox DAMIEN RICE GAVIN DEGRAW HOOTIE & THE BLOWFISH EVERLAST KERI NOBLE	WVWX/Cincinnati, OH* PD/MD: Steve Bender 1: OUTKAST	KINM/Denver, CO* PD: Byron Harrell APD/MD: Michael Gifford No Adds	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
WVWX/Baltimore, MD* OM: Josh Medlock PD/MD: Steve Morz 3: NORAH JONES	WDAL/Cleveland, OH* PD: Alan Fee APD: Chris Pickett MD: Rebecca Wilde No Adds	KSTZ/Des Moines, IA* PD: Jim Schaefer MD: Jimmy Wright BARENAKED LADIES	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
WBWX/Boston, MA* PD: Greg Strassel APD/MD: Mike Mullaney No Adds	KVUU/Colorado Springs, CO* PD/MD: AJ Carlsie 2: MATCHBOX TWENTY 3 DOORS DOWN	WVWX/Cincinnati, OH* PD: Dave Pajovich MD: Jay Hudson No Adds	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
WTSS/Buffalo, NY* PD: Sue O'Neil MD: Rob Lucas No Adds	WBNS/Columbus, OH* OM: Dave Van Stone PD: Jeff Ballentine MD: Robin Cole 2: 3 DOORS DOWN 2: NORAH JONES 1: KID ROCK	KSUI/El Paso, TX* OM: Courtney Nelson PD/MD: Chris Elliott 1: BARENAKED LADIES GAVIN DEGRAW	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY
WEZF/Burlington* OM: Steve Cormier PD: Gabe Parmelee APD: Bob Cady MD: Jennifer Fox 4: JOHN MAYER	WVWX/Cincinnati, OH* PD: Dave Pajovich MD: Jay Hudson No Adds	WVWX/Cincinnati, OH* PD: Steve Bender 1: OUTKAST	WVTV/Grand Rapids, MI* PD: John Patrick APD/MD: Ken Evans 7: SEAL	WJLJ/Monmouth, NJ* OM/PO: Lou Russo MD: Debbie Mazala 4: MATCHBOX TWENTY JOSH KELLEY BARENAKED LADIES	WVWX/Philadelphia, PA* OM/PO: Garry DeFrancesco APD/MD: Joe Proke 8: WICKEDBACK 7: EVANESCENCE 6: TRAIN	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	KFMB/San Diego, CA* OM/PO: Tracy Johnson 28: LINN PARK 23: OUTKAST 15: BLACK EYED PEAS 14: JET	KMYR/San Diego, CA* PD: Duncan Payton MD: Michael Martin MD: Jeff Wickler JOSH KELLEY TOBY LIGHTMAN JANET JACKSON	WVWX/St. Louis, MO* PD: Mary Linn MD: Jill Dewine HOWIE DAY

***Monitored Reporters**
109 Total Reporters

98 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (2):
KMXS/Anchorage, AK
WNKI/Elmira, NY



Narada Jazz, Where It Just Keeps Getting Better

The little label that thought it could (and then did)

With a bevy of albums appearing consistently on the Contemporary Jazz sales chart each week, Narada has established itself as one of the premier jazz labels. In only a few years it has become a destination for up-and-coming artists and well-known musicians. In a compressed, consolidated world, Narada shines like a beacon among labels.

Milwaukee-based Narada launched in 1983 with the release of two landmark New Age recordings by pianists: David Lanz's *Heartsounds* and Michael Jones' *Pianoscapes*. The label quickly became a New Age mecca and trendsetter for other labels in the growing genre.

The success of label artists Lanz, Jones, Grammy winners Tingstad & Rumbel, Spencer Brewer and numerous other like-minded performers led *Billboard* to create an adult alternative/New Age sales chart in October 1988. The following year the publication recognized Narada as the industry's No. 1 New Age label.

A Commitment To Quality

Throughout the '90s Narada continued to explore dynamic, adult-oriented music that reflected the listening public's growing fascination with everything from flamenco music to Celtic, the ethnic flavors of South America and Africa, and jazz. In 1997 Narada released its first smooth jazz two-CD set, *Narada Smooth Jazz*, which featured its New Age-leaning artists in jazz settings.

Label Director/A&R Rich Denhart says, "The decision to venture into jazz was both a conscious one and the next logical step for us. New Age encompassed so many different styles of music in the '90s, and branching out into jazz was a great place to go. Signing Ramsey Lewis made a bold statement about our commitment." The Grammy winner's 1999 Narada Jazz debut, *Appassionata*, reached No. 5 in national contemporary jazz sales.

Narada's commitment to quality — both in an album's production and its marketing — has been the label's hallmark since its inception. Although a part of EMI since 1998, Narada maintains its independent mentality — owing, in part, to its location in Milwaukee, far from the record-industry hubs of New York and Los Angeles.

Narada Director/Media Relations Sue Schrader says, "While we are owned by EMI, we operate with an



NARADA.

indie mentality, which allows us to focus on long-term artist development."

A Welcome Change

Likewise, Narada's corporate atmosphere is a welcome change from that of many larger labels. Most of the employees have been at the label for at least five years, many for over 10. This type of longevity, a rare commodity in the record industry, provides a sense of continuity and a feeling of ownership for each project.

With the company's small, cohesive staff, the marketing of each project is a team effort. Publicity, promotion, retail, sales and advertising work in tandem toward the one goal of reaching new listeners.

"We operate with an indie mentality, which allows us to focus on long-term artist development."

David Neidart

With a diverse artist roster and music that went way beyond Top 40, finding an audience for Narada's product meant, in the beginning, alternative marketing with a grass-roots bent. Tapping into nontraditional retail outlets, such as small bookshops, gift stores and wineries, as well as making direct appeals to the consumer with postcards and catalogs, helped the company develop a strong and loyal fan base not usually courted by bigger labels.

And even though Narada has grown tremendously in the last 20 years, reaching new audiences through "one customer at a time" marketing remains a powerful tool in its overall strategy.

Narada VP/Sales & Marketing David Neidart says, "We bring a level of attention to our projects at the local level that is unusual in the industry. We have an entire program set up with the more adult-leaning urban retailers that includes listening stations, tags in local advertising and promotions set up by the EMM Urban Marketing Team, which chases airplay at the local level.

"In addition, we follow tours very aggressively with our in-house artist-development and media departments and work closer with promoters than is usual in the business. As the label ventured into jazz, it brought its grass-roots mentality — and the audiences it reached — along for the ride."

The Brightest Stars

Narada's commitment to quality and detail is a welcome relief for artists accustomed to the more short-term, sales-driven mentality common at other labels. "We provide individual attention to our artists and the freedom to go where they want to go musically," Denhart says.

The Narada Jazz ethic and resultant successes have resonated well. Word quickly spread throughout the artist community, resulting in the signing of many of contemporary jazz's brightest stars, including Alex Bugnon, Keiko Matsui, Flora Purim, Urban Knights and Warren Hill.

In 2003 Narada Jazz announced the addition of keyboard phenom Jeff Lorber, whose No. 1 track "Gigabyte" placed seventh on the year's top 100. The label also released albums by Incognito, Ramsey Lewis & Nancy Wilson and Bugnon and several successful compilations.

This year appears even brighter, with new music from Matsui, plus the Narada Jazz debuts of the English band Down To The Bone, who single-handedly kindled deep grooves in Smooth Jazz; San Francisco-based guitarist Joyce Cooling; and saxman Euge Groove, whose debut single for Narada, "Livin' Large," is exploding. There's also the first album by Frayne Lewis (Ramsey's son) under his own moniker.

It just keeps getting better — what an understatement!

Richard Smith: Karma Kanic Master guitarist and educator gives back to the community

For many years now I've been a fan of guitarist Richard Smith, a genius musician who has plenty going for him. In addition to releasing eight solo albums, including his newly unveiled *Soulidified* (A440 Music Group), he has served as an ace sideman on a string of smooth jazz albums with Richard Elliot.

An electrifying live performer, Smith has toured extensively with Elliot, Peter White, Marc Antoine, Rick Braun, Kirk Whalum and Warren Hill. If that weren't enough, he is also a tenured professor at the Thornton School at the University of Southern California. He was the youngest musician ever appointed to chair the guitar program at the university and went on to create the world's first doctorate program in jazz guitar.

One could sing the praises of this always positive and passionate artist simply for the marvelous music he has given us for so many years, but Smith's GuitarMasters project deserves even more attention.



Richard Smith

Into Guitar, Out Of Trouble

Smith grew up in Portland, OR, and by the time he was 10, his father had left home, leaving his mother to struggle to keep above poverty level while raising two kids on her own. Learning to play guitar kept Smith off the streets and out of trouble while instilling a sense of pride and self-worth in the young man.

Just over a year ago, after an encounter with Bonnie Raitt (herself given to good works), Smith began to think about his role as an educator and the role higher education should play in creating opportunities for today's youth. As a result, he created GuitarMasters with the mission of providing free weekly music lessons to at-risk youth in South Central Los Angeles through the Challengers Boys and Girls Club, which is adjacent to the USC campus.

Smith, some of his fellow professors and students he's recruited serve as mentors, providing lessons in guitar, bass, drums and vocals for 12 weeks, culminating in a recital. Kids who demonstrate proficiency and wish to continue learning are invited to receive free lessons on the university's campus.

In the future Smith hopes to be able to offer USC scholarships to some of the most gifted kids who stick with their instruments, which is an opportunity many would not have had otherwise.

With shrinking school funds available for music education, the GuitarMasters program has a second mission. "One of America's greatest cultural exports is our music: jazz, R&B, blues and rock," says Smith. "It's exciting to be teaching American popular music to young people, because music schools in the U.S. are, for the most part, still primarily classical institutions.

"We've taken an inclusive approach to South Central, where young people find that their music can be part of the music fundamentals while they learn life skills that can help prepare them for college and careers. It is widely believed that music skills contribute to better learning and serve as a catalyst for developing a wide range of skills that transcend all aspects of life."

The Four Tenets

The educational foundation of the GuitarMasters program is built upon four basic tenets of music education: appreciation, training, mentoring and performance. However worthwhile the program is, though, where was the funding going to come from?

Initially, 20 guitars were purchased via credit card. As word began to spread, donations and sponsors — including Yamaha, Fender Musical Instruments, D'Addario Strings, the Ella Fitzgerald Foundation, the Ray Charles-Sir Charles Blues Lab and various private donors — got involved. Now preparations are underway to take the GuitarMasters program national via a partnership with the International House of Blues Foundation.

GuitarMasters has already had a tremendous impact on the lives of many community members. "The same week as our first Christmas recital a year ago, there were 25 murders in South Central," Smith says. "Anything that we can do to keep the kids off the streets and productively engaged during the critical unsupervised hours right after school is a welcome diversion.

"The program creates a nurturing environment designed to spark imaginations, unlock creative spirits and encourage every child to strive for success."

The program has adopted a motto that perfectly captures the spirit behind GuitarMasters: "Find your passion, lose your fear, dream big, talk small, work hard. As in your dreams, so shall you become."

February 20, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CHRIS BOTTI Indian Summer (Columbia)	897	+61	103890	21	41/0
1	2	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	864	-19	104233	26	39/0
3	3	NICK COLIONNE High Flyin' (3 Keys Music)	834	+9	87734	19	38/0
4	4	KIM WATERS The Ride (Shanachie)	829	+53	102738	13	41/0
7	5	RICHARD ELLIOT Sly (GRP/VMG)	582	+68	77527	11	39/2
5	6	DAVE KOZ Honey-Dipped (Capitol)	566	-106	55166	24	32/0
9	7	STEVE COLE Everyday (Warner Bros.)	493	+59	51420	18	37/3
6	8	PRAFUL Sigh (Rendezvous/N-Coded)	484	-78	45974	30	32/0
8	9	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	467	-4	40364	15	36/0
15	10	PETER WHITE Talkin' Bout Love (Columbia)	428	+35	47608	5	40/2
14	11	HIL ST. SOUL For The Love Of You (Shanachie)	428	+32	35144	5	35/5
11	12	SEAL Touch (Warner Bros.)	402	-10	29914	17	27/0
12	13	DAVID BENOIT Watermelon Man (GRP/VMG)	393	-8	45479	17	29/0
13	14	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	367	-30	36860	21	26/0
19	15	BASS X Vonni (Liquid 8)	362	+60	33821	14	30/2
18	16	PAUL BROWN 24/7 (GRP/VMG)	337	+28	45549	4	29/0
23	17	EUGE GROOVE Livin' Large (Narada)	301	+57	34844	2	32/5
22	18	RICHARD SMITH Sing A Song (A440)	290	+33	20934	10	27/3
26	19	PAUL TAYLOR Steppin' Out (Peak)	272	+79	41627	3	26/3
20	20	DOWN TO THE BONE Cellar Funk (Narada)	252	-29	21033	11	21/0
21	21	PAMELA WILLIAMS Afterglow (Shanachie)	248	-9	33469	19	20/0
17	22	MARC ANTOINE Funky Picante (Rendezvous)	238	-84	27277	19	20/0
25	23	NORAH JONES Sunrise (Blue Note/EMC)	221	+7	11503	3	17/1
24	24	KIRK WHALUM Do You Feel Me (Warner Bros.)	219	-5	22253	14	18/0
28	25	NAJEE Eye 2 Eye (N-Coded)	191	+24	21562	8	19/0
27	26	JEFF GOLUB Pass It On (GRP/VMG)	183	+14	16250	2	20/2
Debut	27	DAVID SANBORN Isn't She Lovely (GRP/VMG)	159	+31	18054	1	16/1
29	28	BRIAN BROMBERG Bobblehead (A440)	153	-5	8637	2	14/0
-	29	GREGG KARUKAS Riverside Drive (N-Coded)	137	-2	30185	20	11/0
Debut	30	ERIC MARIENTHAL Sweet Talk (Peak)	112	+15	8998	1	11/0

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

- SPECIAL EFX Ladies Man (Shanachie)**
Total Plays: 97, Total Stations: 11, Adds: 1
- MINDI ABAIR Save The Last Dance (GRP/VMG)**
Total Plays: 87, Total Stations: 17, Adds: 9
- DAN SIEGEL /BONEY JAMES In Your Eyes (Native Language)**
Total Plays: 80, Total Stations: 10, Adds: 1
- WILL DOWNING A Million Ways (GRP/VMG)**
Total Plays: 80, Total Stations: 7, Adds: 0
- BRIAN HUGHES Wherever You Are (A440)**
Total Plays: 65, Total Stations: 7, Adds: 0

- BEYONCE' /LUTHER VANDROSS The Closer I Get To You (J/Columbia)**
Total Plays: 62, Total Stations: 5, Adds: 0
- PAUL JACKSON, JR. Walkin' (Blue Note/EMC)**
Total Plays: 60, Total Stations: 7, Adds: 0
- BRAXTON BROTHERS When You Touch Me (Peak)**
Total Plays: 59, Total Stations: 8, Adds: 2
- MARC ANTOINE Mediterraneo (Rendezvous)**
Total Plays: 56, Total Stations: 19, Adds: 12
- MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)**
Total Plays: 47, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC ANTOINE Mediterraneo (Rendezvous)	12
MINDI ABAIR Save The Last Dance (GRP/VMG)	9
RICK BRAUN Daddy-O (Warner Bros.)	6
HIL ST. SOUL For The Love Of You (Shanachie)	5
EUGE GROOVE Livin' Large (Narada)	5
STEVE COLE Everyday (Warner Bros.)	3
RICHARD SMITH Sing A Song (A440)	3
PAUL TAYLOR Steppin' Out (Peak)	3
ROBERT LAMM I Could Tell You Secrets (Blue Infinity)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL TAYLOR Steppin' Out (Peak)	+79
RICHARD ELLIOT Sly (GRP/VMG)	+68
CHRIS BOTTI Indian Summer (Columbia)	+61
BASS X Vonni (Liquid 8)	+60
STEVE COLE Everyday (Warner Bros.)	+59
EUGE GROOVE Livin' Large (Narada)	+57
KIM WATERS The Ride (Shanachie)	+53
MINDI ABAIR Save The Last Dance (GRP/VMG)	+38
PETER WHITE Talkin' Bout Love (Columbia)	+35
BRAXTON BROTHERS When You Touch Me (Peak)	+35

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	361
LEE RITENOUR Inner City Blues (GRP/VMG)	307
KENNY G. Malibu Dreams (Arista)	260
MINDI ABAIR Flirt (GRP/VMG)	248
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	235
SIMPLY RED Sunrise (SimplyRed.com)	226
RONNY JORDAN At Last (N-Coded)	201
RICK BRAUN Green Tomatoes (Warner Bros.)	178
PAUL JACKSON, JR. It's A Shame (Blue Note)	172
LUTHER VANDROSS Dance With My Father (J)	151
CHUCK LOEB eBop (Shanachie)	140
PAUL TAYLOR On The Move (Peak)	108
DAVID SANBORN Comin' Home Baby (GRP/VMG)	97
JEFF LORBER Gigabyte (Narada)	92
CHIELI MINUCCI Kickin' It Hard (Shanachie)	63
URBAN KNIGHTS Got To Give It Up (Narada)	63

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

Reporters

WZMR/Albany, NY
OM: Michael Morgan
PD: Kevin Callahan
EUGE GROOVE
BRAXTON BROTHERS
HUBERT LAWS
ROBERT LAMM

KAJZ/Albuquerque, NM
OM: Jim Walton
PD: Paul Lavoie
APD/MD: Jeff Young
MINDI ABAIR
JEFF GOLUB
MARC ANTOINE
PAUL TAYLOR
EUGE GROOVE
JANITA

KNIK/Anchorage, AK
OM/PD: Aaron Waitlander
No Adds

WJZZ/Atlanta, GA
PD/MD: Nick Francis
2 HIL ST. SOUL

KSMJ/Bakersfield, CA
OM/PD/MD: Chris Townsend
APD: Matt Kelly
No Adds

WHIA/Chicago, IL
OM: Tom Kashe
PD/MD: Steve Shies
No Adds

WNWV/Cleveland, OH
OM/PD/MD: Bernie Kimble
5 KIM WATERS
DAVE KOZ
MARC ANTOINE
RICK BRAUN

WJZA/Columbus, OH
PD/MD: Bill Harman
ROBERT LAMM

KOAI/Dallas, TX
OM/PD: Karl Johnson
MD: Mark Sanford
MARC ANTOINE

KJCD/Denver, CO
PD/MD: Michael Fischer
No Adds

WVMV/Detroit, MI
OM/PD: Tom Sleaker
MD: Sandy Kovach
RICHARD ELLIOT

KEZL/Fresno, CA
PD/MD: J. Weidenheimer
1 HIL ST. SOUL

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

WYJZ/Indianapolis, IN
OM/PD/MD: Carl Frye
MARC ANTOINE
PAUL TAYLOR
RICK BRAUN

KOAS/Las Vegas, NV
PD/MD: Erik Foxz
MARC ANTOINE
HUBERT LAWS

KSBR/Los Angeles, CA
OM/PD: Terry Wedel
MD: Susan Koshay
1 COUCH POTATO ALLSTARS
1 URBAN JAZZ COALITION

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
1 MINDI ABAIR
1 MARION MEADOWS

WELV/Macon, GA
OM: Eric West
PD/MD: Rick Smith
11 MINDI ABAIR
11 BASS X
11 RICHARD SMITH
11 MARC ANTOINE
11 DAVID SANBORN

WJZZ/Memphis, TN
PD/MD: Norm Miller
MINDI ABAIR
MARC ANTOINE
NORAH JONES
ROBERT LAMM

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rick McMillan
RICHARD SMITH
RICK BRAUN

WJZI/Milwaukee, WI
OM/PD: Steve Scott
MD: Jeff Peterson
2 RICK BRAUN
HIL ST. SOUL

KRVR/Modesto, CA
OM/MD: Doug Wulf
PD: Jim Bryan
No Adds

Jones Smooth Jazz/Network
PD/MD: Steve Hibbard
1 KEB MO'
1 TERRY DISLEY

WQCD/New York, NY
OM: John Muller
PD/MD: Charley Connolly
MARC ANTOINE

WLOQ/Oriando, FL
PD: Brian Morgan
MD: Patricia James
MINDI ABAIR
BRIAN CULBERTSON /NORMAN BROWN
DAVE KOZ
MARC ANTOINE
DAN SIEGEL /BONEY JAMES
RICK BRAUN

WJZZ/Philadelphia, PA
PD: Michael Tozzi
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ
PD: Shaun Holy
APD/MD: Angie Handa
4 EUGE GROOVE
3 RICHARD ELLIOT
STEVE COLE

KJZS/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Robert Dees
10 BRAXTON BROTHERS
9 MINDI ABAIR

WJZZ/Richmond, VA
PD: Reid Snider
BASS X
RICHARD SMITH

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Ken Jones
9 CHRIS BOTTI
HIL ST. SOUL
MARC ANTOINE

KBZM/Salt Lake City, UT
OM/PD/MD: Don Jessop
1 MINDI ABAIR
5 JEFF GOLUB
5 MARC ANTOINE
3 PAUL TAYLOR
3 RICK BRAUN

KIFM/San Diego, CA
DM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
No Adds

KKSF/San Francisco, CA
DM: Michael Martin
PD: Michael Erickson
7 HIL ST. SOUL
6 STEVE COLE

KJZY/Santa Rosa, CA
PD: Gordon Ziol
APD/MD: Rob Singleton
No Adds

KWJZ/Seattle, WA
PD: Carol Handley
MD: Dianna Rose
10 RICHARD ELLIOT
10 JIMMY SOMMERS
9 BOB JAMES
MINDI ABAIR
PETER WHITE

WEIB/Springfield, MA
PD: Carol Cutting
MD: Jeanette Shavers
No Adds

WSSM/St. Louis, MO
PD: David Myers
3 PETER WHITE
3 JOSH LOPEZ

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
STEVE COLE
MINDI ABAIR
MARC ANTOINE
EUGE GROOVE

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
SPECIAL EFX
EUGE GROOVE

*Monitored Reporters

41 Total Reporters

Did Not Report,
Playlist Frozen (2):
WDRR/Ft. Myers, FL
WJCD/Norfolk, VA



CYNDEE MAXWELL
cmaxwell@radioandrecords.com

WNOR's Victory Dance

Number one despite a war, a hurricane and new competition

The past 12 months have been particularly eventful for venerable Active Rock WNOR/Norfolk. Because the market houses the country's largest naval installation, the Iraq war and its aftermath have had a major impact on the station. September 2003 brought Hurricane Isabel, which did significant damage to the area and left many residents without power for days or even weeks. Then Thanksgiving weekend brought a new competitor, mainstream Rock WXMM.

Regardless of the challenges, the Saga stalwart posted some of its finest Arbitron numbers in years. WNOR rose 5.5-6.6 in the fall book, good for No. 1 12+ — the first time the station has sat alone atop the ratings since 1990. (WNOR tied for the 12+ crown in summer 2002.)

Of more significance, WNOR moved ahead of crosstown Clear Channel Urban WOWI 18-34, ending WOWI's 13-year reign as champ in that demo.

"I still can't believe we finally beat WOWI," says WNOR PD Harvey Kojan, who's helmed WNOR since he left R&R in 1993, after six years as AOR Editor. "They were just so incredibly dominant for so long that I really thought we'd never see this happen."

"It's not like we could do much about it ourselves. The market is one-third black, and for many years WOWI had the Urban audience pretty much to itself. But they've got a bunch of competition now, and that helped bring their numbers back within striking distance."

In past years when WNOR has had a particularly good book, Kojan has balked at crediting specific programming adjustments, promotions or marketing for the increase. "When your numbers suddenly jump, people naturally assume there must be a reason," he says. "But I've always figured it had a lot more to do with Arbitron methodology than anything else. We like to think we put out a pretty good product every single day."

Sing A Local Song

Kojan is singing a different tune this time around. "I truly believe the way we handled the year's two major stories — the war and the hurricane — had a lot to do with our success in 2003," he says. "For a very long time now we've made a concerted effort to establish and maintain a well-deserved reputation as a truly local radio station."



Harvey Kojan

"Our support for the military is unsurpassed, and the listeners recognize and appreciate that. Ditto for our commitment to providing timely news and information. We're not afraid to suspend regular programming and go into news mode, especially since there's no true all-News station in the market."

Going into news mode is exactly what the station did during the first hours of Hurricane Isabel. With nearly all of Virginia without power, WNOR simulcast NBC affiliate WAVY-TV's wall-to-wall hurricane coverage.

"Many radio stations were off the air, while most others were in regular format," Kojan says. "So, for most residents, the only place they could go for info was WNOR. Predictably, our folks at WAVY did a fantastic job."

Kojan credits WNOR President/GM Dave Paulus with striking the simulcast deal, calling it a "lifesaver," and he praises Chief Engineer Don Crowder's "MacGyver-like abilities" in keeping the station on the air.

"Even after we dropped the simulcast we didn't resume our regular format as if nothing had happened," Kojan says. "We continued dispensing vital information. Just as important, we served as a sort of cathartic sounding board for our listeners. That's local radio's enduring strength."

"Overall, I'm extremely proud of how the staff handled the situation. Everyone really rose to the occasion, and their collective efforts helped cement the emotional bond we have with our listeners and this community."

That one-on-one relationship between listener and station starts with WNOR's heritage morning show, Tommy (Griffiths) & (Rick) Rumble, which has topped the market 12+, 18-34 and 25-54 for six straight books.

"When you've been as consistently successful as they have, it's tempting to ease up a bit and rest on your

laurels," Kojan says. "But they've been doing some of their best radio yet. And it's not just Tommy and Rick. Nikki Reed [news] and Rod Fitzwell [sports] are both wildly creative and play major roles in the morning show's success."

Outside The Musical Box

In addition to capitalizing on the year's two big stories, Kojan also felt the station benefited from its willingness to jump on music that other Active Rockers resist or ignore. "To me, the single biggest mistake Rock programmers make is being too narrow when it comes to what they can and can't supposedly play," he says.

"To me, the single biggest mistake Rock programmers make is being too narrow when it comes to what they can and can't supposedly play."

"The best recent example of that is Evanescence. It was around a year ago that [WNOR Asst. PD/MD] Tim Parker brought 'Bring Me to Life' into the music meeting. Tim has real good ears, particularly with pop-oriented stuff. He said in no uncertain terms that 'Life' was an absolute smash. His only question was whether it was for us. I admit that I was dubious for the first 30 seconds or so, but once the song kicked in I said, 'You're right. It is a smash, and we need to play it.'"

"Let's face it: There are only so many bona fide smashes every year. Why on earth would we want to let other formats claim such a great song for themselves? Yeah, it's got a chick singer and piano. So what? What's the worst thing that could happen? We play the song and the audience rejects it. When we received absolutely no negs, we knew we were right."

WNOR continued to support the band beyond the first single. "We were aggressive with the second single, but even we had to pause when we heard 'My Immortal,'" says Kojan. "That one seemed like a real stretch."

WNOR's Numbers

While many in Active Rock like to pooh-pooh the 12+ numbers, claiming they're irrelevant for the format, the fact remains that when you win this beauty pageant, the crown is yours, along with all the pomp and circumstance that accompany it.

Being queen *does* matter, and the higher you rank 12+, the more the rest of the demos follow suit, giving you a stronger position in the market. WNOR is a case in point. Here are the station's fall 2003 Arbitron ratings and rankings.

Demo	AQH Share (Rank)
Persons 12+	6.6 (1)
Men 18-34	18.3 (1)
Men 25-54	10.2 (1)
Persons 18-34	13.5 (1)
Persons 25-44	9.1 (1)

"But we'd already established Evanescence as a rock band, a band that belonged on WNOR, and this sounded like another smash. So we stubbornly said, 'This is our band. We're not going to just hand them over to the Hot AC.' We started playing 'My Immortal,' and, once again, we received no negs. It debuted at No. 1 in our call-out and is now in heavy."

Using Hits For Balance

Kojan has heard all the "But we're different" excuses. "Yes, I realize that what you can and can't play absolutely depends on your market, your station's image and heritage and your competitive situation," he says. "My Immortal" is a stretch no matter how you look at it. Nevertheless, it's imperative for the Active Rock format to be as broad-based as possible. Otherwise, you're too self-limiting.

"I'm old enough to remember when the Burkhardt-Abrams folks introduced the concept of 'vertical vs. horizontal' music and how it was misunderstood and, as a result, maligned. But the premise is sound."

"Many rock artists have relatively narrow appeal. We love bands like Korn, Godsmack and Disturbed. They're very much part of our signature sound, and our PIs eat 'em up. But to date they have absolutely no crossover appeal. You've got to balance 'vertical' bands like them with 'horizontal' artists like Nickelback, Linkin Park and Staind."

"I've never understood why some programmers hate when 'our' bands cross over. We love it. The whole idea of having exclusive music is overblown. We want hits, and the bigger, the better."

Kojan believes that too many Rock PDs are overly concerned about image and, as a result, miss out on genuine hits. "Two of the biggest hits of the past year were 'Seven Nation Army' and 'Are You Gonna Be My Girl,'" he says. "Yet many Active Rock stations stayed away, apparently feeling those songs were too alternative or something like that. We shake our heads when we see that."

Playing the right songs isn't enough, however. "Your personalities have got to know how to sell new music effectively," Kojan says. "Sonja Morrell [mIDDays] and Tim Parker [afternoons] do an outstanding job of weaving seemingly disparate genres together so it all makes sense. A lot of that has to do with the credibility they've established over the years. And my newest personality, Shelley [nights], is starting to come into her own."

Life Is Good

Life is good for Kojan, and he knows it. "Let's face it: I'm one lucky S.O.B.!" he says. "I've managed to hang on to the same job for 11 years and escape the general malaise that's plagued so many others in the industry. That's a tribute to Saga and its people, most notably CEO Ed Christian, Exec. VP/Group PD Steve Goldstein and Dave Paulus."

"Another key person responsible for our ongoing success is Fred Jacobs, our consultant since 1985. In fact, WNOR was Fred's first client. Together, they provide the leadership, the vision and the tools, and then they let us get the job done. You can't ask for more than that, and I'm extremely grateful."

Who Is Harvey Kojan?

Born in the rural township of Brooklyn, NY in 1955 ... Began his radio career by sneaking tape recorders into high school gyms and announcing basketball games, imitating Marv Albert ... Did play-by-play throughout college ... Began his pro career at WQBK-FM/Albany, NY in 1976 ... Fired in 1979 because he didn't have a valid FCC license (back in the days when you actually had to take a test) ... Hired by Ted Utz when Utz signed on WPYX/Albany, NY in 1980 ... Moved to WGRQ/Buffalo in 1984 to do mornings ... Quickly realized he hated waking up at 4am ... Endured a demoralizing six months under humorless PD Tim Smith until Smith fired him (as a tearful Paul Heine looked on) ... Rescued by Denton Marr, who hired Kojan to do afternoons at KLOL/Houston ... Added MD duties in 1987 ... Quickly made a name for himself with his acerbic-yet-whimsical comments in *FMQB* ... Named AOR Editor at R&R in 1987, beginning his rapid descent from industry darling to the most hated man in AOR ... Named WNOR PD in February 1993.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Figured You Out (Roadrunner/IDJMG)	675	+24	38015	14	25/0
2	2	AUDIOSLAVE I Am The Highway (Interscope/Epic)	542	+10	28617	20	21/0
5	3	JET Are You Gonna Be My Girl (Elektra/EEG)	423	+48	19275	22	20/0
6	4	INCUBUS Megalomaniac (Epic)	365	+27	17799	7	20/0
4	5	PUDDLE OF MUDD Away From Me (Geffen)	357	-41	14635	17	21/0
3	6	LINKIN PARK Numb (Warner Bros.)	339	-79	21956	18	19/0
7	7	THREE DAYS GRACE (I Hate) Everything About You (Jive)	316	-7	13469	17	16/0
8	8	TANTRIC Hey Now (Maverick/Reprise)	307	+15	16570	7	20/0
11	9	GODSMACK Re-Align (Republic/Universal)	292	+31	13111	11	15/0
10	10	TRAPT Still Frame (Warner Bros.)	253	-21	13077	27	13/0
12	11	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	251	0	9170	9	18/1
14	12	STAIN'D How About You (Flip/Elektra/EEG)	250	+7	10041	12	18/0
9	13	STAIN'D So Far Away (Flip/Elektra/EEG)	250	-41	17942	33	22/0
13	14	OFFSPRING Hit That (Columbia)	241	-8	13543	13	11/0
17	15	3 DOORS DOWN Away From The Sun (Republic/Universal)	232	+37	12331	4	16/1
18	16	FUEL Million Miles (Epic)	215	+25	10032	5	18/1
20	17	TESLA Caught In A Dream (Sanctuary/SRG)	203	+44	10336	4	16/2
19	18	SHINEDOWN 45 (Atlantic)	196	+19	7900	9	16/1
16	19	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	187	-11	7828	7	10/0
22	20	JET Cold Hard Bitch (Elektra/EEG)	154	+28	11790	2	14/1
24	21	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	146	+30	4185	2	15/1
23	22	A PERFECT CIRCLE The Outsider (Virgin)	124	+2	3269	5	12/0
26	23	TRAPT Echo (Warner Bros.)	116	+27	5364	3	10/1
25	24	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	104	-9	9133	12	9/0
21	25	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)	102	-31	5584	16	9/0
Debut	26	PUDDLE OF MUDD Heel Over Head (Geffen)	100	+35	4211	1	17/5
Debut	27	DAMAGEPLAN Save Me (Elektra/EEG)	91	+21	2152	1	9/0
-	28	SEVENDUST Broken Down (TVT)	88	+14	1497	2	8/0
29	29	FINGER ELEVEN One Thing (Wind-up)	74	-1	5065	2	6/0
Debut	30	HOOBASTANK The Reason (Island/IDJMG)	73	+23	2080	1	8/0

25 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 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

LO-PRO Sunday (Geffen)
Total Plays: 66, Total Stations: 9, Adds: 2

P.O.D. Change The World (Atlantic)
Total Plays: 58, Total Stations: 9, Adds: 2

LINKIN PARK Lying From You (Warner Bros.)
Total Plays: 55, Total Stations: 4, Adds: 2

CHEAP TRICK My Obsession (Big3)
Total Plays: 54, Total Stations: 7, Adds: 0

DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 47, Total Stations: 6, Adds: 1

LOSTPROPHETS Last Train Home (Columbia)
Total Plays: 40, Total Stations: 3, Adds: 0

SOIL Redefine (J)
Total Plays: 39, Total Stations: 5, Adds: 2

DROWNING POOL Step Up (Wind-up)
Total Plays: 37, Total Stations: 5, Adds: 2

BLINDSIDE All Of Us (Elektra/EEG)
Total Plays: 29, Total Stations: 3, Adds: 0

CROSSFADE Cold (Columbia)
Total Plays: 27, Total Stations: 3, Adds: 0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD Heel Over Head (Geffen)	5
TESLA Caught In A Dream (Sanctuary/SRG)	2
P.O.D. Change The World (Atlantic)	2
LO-PRO Sunday (Geffen)	2
DROWNING POOL Step Up (Wind-up)	2
SOIL Redefine (J)	2
LINKIN PARK Lying From You (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Are You Gonna Be My Girl (Elektra/EEG)	+48
TESLA Caught In A Dream (Sanctuary/SRG)	+44
LINKIN PARK Lying From You (Warner Bros.)	+40
3 DOORS DOWN Away From The Sun (Republic/Universal)	+37
PUDDLE OF MUDD Heel Over Head (Geffen)	+35
GODSMACK Re-Align (Republic/Universal)	+31
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+30
JET Cold Hard Bitch (Elektra/EEG)	+28
INCUBUS Megalomaniac (Epic)	+27
TRAPT Echo (Warner Bros.)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	210
TRAPT Headstrong (Warner Bros.)	180
WHITE STRIPES Seven Nation Army (Third Man/V2)	170
GODSMACK Serenity (Republic/Universal)	169
A PERFECT CIRCLE Weak And Powerless (Virgin)	148
BLACK LABEL SOCIETY Stillborn (Spitfire)	136
LINKIN PARK Faint (Warner Bros.)	134
AUDIOSLAVE Like A Stone (Interscope/Epic)	129
FOO FIGHTERS Times Like These (Roswell/RCA)	128
3 DOORS DOWN When I'm Gone (Republic/Universal)	128

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* OMC: Bill Riley PD: Phil Mackoney MD: Rob Brothers No Adds	KIOC/Beaumont, TX* OMC: Mike Davis PD: P.O.D. MD: PUDDLE OF MUDD DROWNING POOL	WEBN/Cincinnati, OH* OMC: Scott Weisheit MD: Rich Vanko No Adds	WRKR/Kalamazoo, MI OMC: Mike McKinley PD/MD: Jay Deason No Adds	WMWR/Philadelphia, PA* OMC: Ken Zepko PD/MD: PUDDLE OF MUDD DEFAULT EDgewater	WROV/Roanoke, VA* PD: Aaron Roberts MD: Heidi Krummelt-Tate 1 DROPSICK 1 SOIL	KZQZ/San Luis Obispo, CA PD/MD: David Albrecht No Adds	KMOD/Tulsa, OK* PD/MD: Rob Hunt PUDDLE OF MUDD
WZZO/Allentown, PA* PD: Rick Strass MD: Keith Meyer No Adds	WBUF/Bufalo, NY* PD: John Paul AP/MD: Joe Russo TRAPT	KNCN/Corpus Christi, TX* OMC: Paula Howell AP/MD: Nicole Henderson No Adds	WDHA/Morristown, NJ* PD/MD: Terri Carr No Adds	KDKB/Phoenix, AZ* PD: Joe Bonastona MD: Larry Paul No Adds	WXRX/Rockford, IL OMC: Keith Edwards PD/MD: Jim Stone SOIL UPO	KTUX/Shreveport, LA* PD: Kerlie West MD: Fyrd Stone 8 TESLA	WMZK/Wausau, WI OMC: Nick Summers 4 THOUSAND FOOT KRUTCH 4 PUDDLE OF MUDD 3 HATEBRED 3 STATIX 3 LOSTPROPHETS
KWHL/Anchorage, AK PD: Larry Solder 5 DELMAG 1 AUDIOSLAVE 1 P.O.D. 1 SOIL	WRQK/Canton, OH* PD: Garrett Hart MD: Kelly Cozz No Adds	KLAQ/El Paso, TX* OMC: Steven Carr AP/MD: Steven Carr LINKIN PARK KID ROCK	KCLB/Palm Springs, CA MD: Gary DeMurray PD: Rick Spats No Adds	WHEB/Portsmouth, NH* PD/MD: Alex James AP: Chris "Doc" Garrett LINKIN PARK TESLA	KRRXQ/Sacramento, CA* OMC: Jim Fox PD: Phil Marler MD: Paul Marshall 4 RUEL 2 PUDDLE OF MUDD 1 P.O.D.	WKLT/Traverse City, MI PD/MD: Terri Ray No Adds	*Monitored Reporters 37 Total Reporters 25 Total Monitored 12 Total Indicator Did Not Report, Playlist Frozen (1): KFZX/Odessa, TX
KLBJ/Austin, TX* OMC: Jeff Carroll MD: Lonnie Lowe 3 DOORS DOWN	WPXC/Cape Cod, MA OMC: Randy Clemens PD/MD: Suzanne Tinsley AP: James Gallagher JET KID ROCK	WMTT/Elmira, NY PD: George Harris MD: Stephen Shiner 21 GODSMACK 20 INCUBUS 15 TANTRIC 1 LEVEL	WRRX/Pensacola, FL* PD/MD: Dan McClintock No Adds	WBBB/Raleigh, NC* PD/MD: Jay Ruchlis 1 DARKNESS	KBER/Salt Lake City, UT* OMC: Bruce Jones PD: Kelly Howerter AP/MD: Helen Powers PUDDLE OF MUDD SOIL	KSJO/San Jose, CA* PD: Brian Thomas MD: Zach Taylor 5 SHINEDOWN 5 LO-PRO 3 JET	
KOOJ/Baton Rouge, LA* PD: Paul Caswell AP/MD: Dave McKeown 7 DROWNING POOL STORY OF THE YEAR STATIX-X	WKLC/Charleston, WV OMC/MD: Bill Knight No Adds	WRCC/Fayetteville, NC* OMC: Perry Stone PD: Mike Arnes MD: Al Pined No Adds	WWCT/Peoria, IL PD: Jamie Marbury MD: Debbie Hunter No Adds	KCAL/Riverside, CA* PD: Steve Welton AP/MD: M.J. Matthews LO-PRO OFFSPRING			



R&R ACTIVE ROCK TOP 50

February 20, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NICKELBACK Figured You Out (Roadrunner/IDJMG)	2083	+98	102078	14	62/0
1	2	LINKIN PARK Numb (Warner Bros.)	1921	-127	89950	20	62/0
3	3	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1661	-54	76968	21	63/0
6	4	INCUBUS Megalomaniac (Epic)	1651	+46	63075	7	63/0
4	5	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1575	-127	69699	37	55/0
8	6	GODSMACK Re-Align (Republic/Universal)	1545	+79	69467	13	63/1
5	7	OFFSPRING Hit That (Columbia)	1543	-74	66831	14	60/0
7	8	PUDDLE OF MUDD Away From Me (Geffen)	1347	-141	66369	17	56/0
9	9	STAIN'D How About You (Flip/Elektra/EEG)	1274	+37	47507	14	59/0
10	10	A PERFECT CIRCLE The Outsider (Virgin)	1140	+51	45933	11	63/0
12	11	JET Are You Gonna Be My Girl (Elektra/EEG)	1067	+18	47261	23	49/0
14	12	TANTRIC Hey Now (Maverick/Reprise)	980	-22	36142	8	57/1
11	13	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	948	-104	40255	17	46/0
15	14	SHINEDOWN 45 (Atlantic)	923	+35	36704	17	50/2
18	15	TRAPT Echo (Warner Bros.)	878	+146	27897	5	54/2
13	16	TRAPT Still Frame (Warner Bros.)	864	-163	47811	34	54/0
16	17	FUEL Million Miles (Epic)	830	+48	23268	8	49/0
19	18	LOSTPROPHETS Last Train Home (Columbia)	795	+64	20858	9	58/0
21	19	DAMAGEPLAN Save Me (Elektra/EEG)	753	+79	25898	6	57/3
22	20	KORN Y'All Want A Single (Immortal/Epic)	723	+52	23253	7	51/1
24	21	SEVENDUST Broken Down (TVT)	671	+66	20541	6	51/3
28	22	LO-PRO Sunday (Geffen)	599	+51	14840	7	48/4
36	23	PUDDLE OF MUDD Heel Over Head (Geffen)	580	+280	15766	2	52/6
27	24	3 DOORS DOWN Away From The Sun (Republic/Universal)	578	0	18016	5	36/0
26	25	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	557	-33	16628	12	38/0
30	26	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	530	+156	18173	4	41/2
25	27	SMILE EMPTY SOUL Nowhere Kids (Lava)	508	-89	14488	14	45/0
32	28	JET Cold Hard Bitch (Elektra/EEG)	505	+133	24936	7	44/4
31	29	P.O.D. Change The World (Atlantic)	480	+108	12280	3	40/1
40	30	HOOBASTANK The Reason (Island/IDJMG)	401	+124	9901	2	30/3
23	31	HOOBASTANK Out Of Control (Island/IDJMG)	393	-237	15999	17	33/0
34	32	ILL NINO This Time's For Real (Roadrunner/IDJMG)	385	+59	9317	4	33/2
42	33	LINKIN PARK Lying From You (Warner Bros.)	373	+151	14496	3	44/18
38	34	CROSSFADE Cold (Columbia)	339	+60	9209	3	40/8
35	35	APARTMENT 26 Give Me More (Atlantic)	319	-2	6184	5	31/1
29	36	METALLICA The Unnamed Feeling (Elektra/EEG)	315	-135	6941	9	39/0
37	37	DROPBOX Wishbone (Re-Align/Universal)	312	+30	6532	4	31/1
41	38	DROWNINGPOOL Step Up (Wind-up)	302	+50	15377	2	35/18
39	39	THOUSAND FOOT KRUTCH Rawkfist (Tooth & Nail/EMC)	296	+17	8605	3	27/3
33	40	KORN Right Now (Epic)	280	-87	16702	18	29/0
44	41	BLINDSIDE All Of Us (Elektra/EEG)	259	+42	4768	4	23/0
Debut	42	MUSHROOMHEAD Crazy (Republic/Universal)	216	+76	5355	1	19/1
48	43	TESLA Caught In A Dream (Sanctuary/SRG)	207	+38	13254	2	16/2
Debut	44	SOIL Redefine (J)	176	+58	6239	1	25/11
47	45	COURTNEY LOVE Mono (Virgin)	176	-26	1960	5	17/0
43	46	AFI Silver And Cold (DreamWorks/Interscope)	167	-54	4476	11	21/0
Debut	47	JOSH TODD Shine (Todd Entertainment/XSRECORDS)	161	+35	2019	1	18/1
Debut	48	SLOTH Dead Generation (Hollywood)	147	+33	5065	1	12/0
Debut	49	AUTOMATIC BLACK Go Your Way (Arista)	143	+3	1962	1	18/0
46	50	40 BELOW SUMMER Self Medicate (Razor & Tie)	143	-60	3345	16	15/0

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ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Lying From You (Warner Bros.)	18
DROWNING POOL Step Up (Wind-up)	18
STATIC-X So (Warner Bros.)	13
SOIL Redefine (J)	11
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	9
CROSSFADE Cold (Columbia)	8
PUDDLE OF MUDD Heel Over Head (Geffen)	6
EDGEWATER Eyes Wired Shut (Wind-up)	5
OFFSPRING (Can't Get My) Head Around You (Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD Heel Over Head (Geffen)	+280
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+156
LINKIN PARK Lying From You (Warner Bros.)	+151
TRAPT Echo (Warner Bros.)	+146
JET Cold Hard Bitch (Elektra/EEG)	+133
HOOBASTANK The Reason (Island/IDJMG)	+124
P.O.D. Change The World (Atlantic)	+108
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+98
GODSMACK Re-Align (Republic/Universal)	+79
DAMAGEPLAN Save Me (Elektra/EEG)	+79

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Faint (Warner Bros.)	667
SEETHER Gasoline (Wind-up)	624
DISTURBED Liberate (Reprise)	618
STAIN'D So Far Away (Flip/Elektra/EEG)	609
TRAPT Headstrong (Warner Bros.)	573
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	561
CHEVELLE Send The Pain Below (Epic)	550
MUDVAYNE Not Falling (Epic)	488
SHINEDOWN Fly From The Inside (Atlantic)	481
SEETHER Fine Again (Wind-up)	466

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

64 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 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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**America's Best Testing Active Rock Songs 12 +
For The Week Ending 2/20/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.33	4.34	99%	29%	4.03	4.04	4.02
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.30	4.29	97%	25%	4.15	4.07	4.21
HOOBASTANK Out Of Control (Island/IDJMG)	4.13	4.13	90%	14%	4.05	4.04	4.05
SEVENDUST Broken Down (TVT)	4.10	4.13	55%	6%	4.26	4.28	4.24
TRAPT Still Frame (Warner Bros.)	4.03	4.12	94%	28%	3.92	3.85	3.98
GODSMACK Re-Align (Republic/Universal)	4.03	4.11	81%	14%	3.98	3.87	4.07
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.99	4.06	68%	10%	3.64	3.60	3.68
TRAPT Echo (Warner Bros.)	3.99	—	66%	10%	3.76	3.79	3.74
STAIN'D So Far Away (Flip/Elektra/EEG)	3.98	4.05	98%	39%	3.75	3.67	3.82
SHINEDOWN 45 (Atlantic)	3.98	3.98	58%	9%	3.94	4.18	3.72
A PERFECT CIRCLE The Outsider (Virgin)	3.94	3.98	71%	11%	3.80	3.79	3.80
LOSTPROPHETS Last Train Home (Columbia)	3.94	3.99	62%	8%	3.67	3.70	3.63
STAIN'D How About You (Flip/Elektra/EEG)	3.93	4.04	87%	19%	3.75	3.76	3.75
KORN Y'All Want A Single (Immortal/Epic)	3.92	3.92	64%	11%	3.94	3.89	3.98
CHEVELLE Closure (Epic)	3.91	3.97	85%	26%	3.79	3.82	3.75
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.88	3.96	92%	24%	3.73	3.70	3.75
INCUBUS Megalomaniac (Epic)	3.87	3.97	91%	19%	3.72	3.81	3.63
SEETHER Gasoline (Wind-up)	3.86	4.12	72%	14%	3.78	3.60	3.94
PUDDLE OF MUDD Away From Me (Geffen)	3.85	4.00	95%	25%	3.68	3.69	3.68
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.85	3.73	94%	25%	3.33	3.41	3.26
OFFSPRING Hit That (Columbia)	3.79	3.72	94%	27%	3.63	3.65	3.61
FUEL Million Miles (Epic)	3.78	4.00	57%	9%	3.51	3.72	3.33
TANTRIC Hey Now (Maverick/Reprise)	3.72	3.69	54%	9%	3.57	3.53	3.59
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.61	3.67	69%	17%	3.45	3.55	3.37
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.59	3.77	90%	33%	3.49	3.22	3.73
JET Are You Gonna Be My Girl (Elektra/EEG)	3.44	3.32	92%	38%	3.14	2.87	3.40
METALLICA The Unnamed Feeling (Elektra/EEG)	3.36	3.41	66%	19%	3.20	3.02	3.35

Total sample size is 436 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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- BURDEN BROTHERS** Beautiful Night (Kirtland/Trauma)
Total Plays: 128, Total Stations: 17, Adds: 2
- EDGEWATER** Eyes Wired Shut (Wind-up)
Total Plays: 119, Total Stations: 18, Adds: 5
- STATIC-X** So (Warner Bros.)
Total Plays: 83, Total Stations: 19, Adds: 13
- EVERLAST** White Trash Beautiful (Island/IDJMG)
Total Plays: 80, Total Stations: 15, Adds: 2
- STORY OF THE YEAR** Until The Day I Die (Maverick/Reprise)
Total Plays: 60, Total Stations: 11, Adds: 9

Songs ranked by total plays

Indicator

Most Added*

- LINKIN PARK Lying From You (Warner Bros.)
- DROWNING POOL Step Up (Wind-up)
- JET Cold Hard Bitch (Elektra/EEG)
- PUDDLE OF MUDD Heel Over Head (Geffen)
- HOOBASTANK The Reason (Island/IDJMG)
- STATIC-X So (Warner Bros.)

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

R&R, c/o Cyndee Maxwell:
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Los Angeles, CA 90067
Email: cmaxwell@radioandrecords.com

Reporters

WOBK/Albany, NY*
OM: Ron Woodard
PD/M: Dan Sandovral
1 HATEREED
THOUSAND FOOT KRUTCH

WWWX/Appleton, WI*
PD: Jim Trapp
MD: Stals
No Adds

WCHZ/Augusta, GA*
Sales Manager: Kent Dunn
OM: Harley Drew
PD/M: Chuck Williams
LINKIN PARK
KID ROCK

KRAB/Bakersfield, CA*
OM: Don Crist
PD/M: Danny Sparks
PUDDLE OF MUDD

KRFR/Bakersfield, CA*
OM: Bob Lewis
PD/M: Alex Duple
3 JET
SHINEDOWN

WYYY/Baltimore, MD*
OM: Kerry Plankmeyer
PD: Dave Hill
APD/M: Rob Heckman
11 DARKNESS

WCPR/Biloxi, MS*
OM: Jay Taylor
PD: Scot Fox
MD: Mitch Cry
LINKIN PARK
LO-PRO
STATIC-X
OFFSPRING

WKGB/Binghamton, NY
OM/PO: Jim Free
APD/M: Tim Boland
1 LOSTPROPHETS
1 KORN
1 PUDDLE OF MUDD
1 DROWNING POOL

WAAF/Boston, MA*
PD: Keith Hastings
MD: Mistress Carrie
TRAPT
HATEREED
TESLA

WRXR/Chattanooga, TN*
OM: Kris Van Dyke
PD: Boner
MD: Opie
No Adds

KROR/Chico, CA
OM: Mike Sanders
PD: Fabroy
APD/M: Stick Nick
1 LINKIN PARK
1 SOIL

WMMS/Cleveland, OH*
PD: M: Stals
No Adds

KILO/Colorado Springs, CO*
OM: Rich Hawk
PD/M: Ross Ford
APD: Matt Gentry
2 OFFSPRING
7 LINKIN PARK
6 MUSHROOMHEAD
CROSSFADE

WBZX/Columbus, OH*
PD: Hal Fish
APD/M: Ronni Hunter
2 LINKIN PARK
EDGEWATER
SOIL

KCCG/Corpus Christi, TX*
PD: Scott Hill
MD: Dave Ross
STORY OF THE YEAR
STATIC-X
BLINK-182
DROWNING POOL

KEGL/Dallas, TX*
PD: Max Dupan
APD: Chris Ryan
MD: Cindy Scall
4 GODSMACK
SEVENDUST
SWITCHFOOT

KBPI/Denver, CO*
PD: Bob Richards
APD/M: Willie B.
3 DROWNING POOL
P.O.D.

KAZR/Des Moines, IA*
PD: Ryan Patrick
MD: Jo Michaels
LINKIN PARK
PUDDLE OF MUDD

WRIF/Detroit, MI*
PD: Bob Richards
APD/M: Mark Pennington
1 LL NO
HOOBASTANK

KMRQ/Eugene, OR
OM: Russ Davidson
PD/M: Chris Crowley
No Adds

WGBF/Evansville, IN
OM: Mike Sanders
PD: Fabroy
APD/M: Stick Nick
1 LINKIN PARK
1 SOIL

WWSN/Flint, MI*
OM: Jay Patrick
PD: Brian Beddow
APD/M: Tony LaBrie
LINKIN PARK
STORY OF THE YEAR
CROSSFADE

KRZR/Fresno, CA*
OM/PO: E. Curtis Johnson
APD: Don De La Cruz
MD: Rick Roddam
5 DROWNING POOL
HATEREED
2 JET
1 STATIC-X
1 PUDDLE OF MUDD
OFFSPRING
JET

WBXR/Ft. Wayne, IN*
PD: Greg Gillispie
BURDEN BROTHERS

WRUF/Gainesville, FL*
OM/PO: Harry Gassett
APD: Brian Lee
MD: Matt Irons
THOUSAND FOOT KRUTCH
EDGEWATER

WKLQ/Grand Rapids, MI*
OM: Brent Alberts
PD: Darin Armens
LINKIN PARK
DAMAGEPLAN

WZOR/Green Bay, WI
OM: Roxanne Steeie
PUDDLE OF MUDD
OFFSPRING

WXOR/Greenville, NC*
PD: Brian Riddman
APD: Matt Lee
2 STORY OF THE YEAR
2 DROWNING POOL
STATIC-X

WTPT/Greenville, SC*
OM/PO: Mark Hendrix
MD: Doug Podell
STORY OF THE YEAR
STATIC-X
SOIL

WQXA/Harrisburg, PA*
PD: Claudine DeLoreazo
MD: Nixon
No Adds

WCCC/Hartford, CT*
PD: Michael Picozzi
APD/M: Mike Karolyi
1 HATEREED
TESLA
DROWNING POOL
LINKIN PARK

KPOI/Honolulu, HI*
PD: Ryan Scan
APD/M: Fil Slash
21 CYPRESS HILL
3 STORY OF THE YEAR
STATIC-X
JOSH TODD
SOIL

WAMX/Huntington
OM/PO: Paul Osland
6 BYZANTINE
4 LO-PRO
3 PROBOT W/ LEMMY
1 JET
1 STATIC-X
1 HOOBASTANK

WRTT/Huntsville, AL*
OM: Rob Harder
PD/M: Jimbo Wood
1 STORY OF THE YEAR
1 DROWNING POOL
LINKIN PARK
THOUSAND FOOT KRUTCH
SOIL

WRWX/Jackson, MS*
OM: Brother Sam
PD: Phil Conn
APD: Big Johnson
MD: Brad Stevens
4 LINKIN PARK
4 KORN
4 PUDDLE OF MUDD
U.P.O.
STORY OF THE YEAR
JET

KORC/Kansas City, MO*
PD: Bob Edwards
APD/M: Dave Fritz
OFFSPRING
ATOMSHP

KLFX/Killeen, TX
PD/M: Bob Fonda
22 LINKIN PARK
15 JET
15 STATIC-X
15 PUDDLE OF MUDD
15 HOOBASTANK

WLXQ/Lansing, MI*
PD: Bob Olson
MD: Carolyn Stone
4 DROWNING POOL
STATIC-X
EVERLAST

KOMP/Las Vegas, NV*
MD: Nixon
No Adds

WXZZ/Lexington, KY*
PD: Jerome Fischer
5 DANGERPLAN
CROSSFADE

KIBZ/Lincoln, NE
OM: Jim Steel
PD: E. J. Marshall
APD/M: Sparty
27 A PERFECT CIRCLE
LINKIN PARK
STORY OF THE YEAR

KDJE/Little Rock, AR*
OM/PO: Ken Wall
1 STORY OF THE YEAR
CROSSFADE
SOIL
BURDEN BROTHERS
LINKIN PARK

WTFX/Louisville, KY*
PD: Michael Lee
MD: Frank Weib
6 DROWNING POOL
CROSSFADE
SOIL

KFMX/Lubbock, TX
OM/PO/M: Wes Nessmann
5 STATIC-X

WJJO/Madison, WI*
PD: Randy Hawke
APD/M: Blake Patton
14 DROWNING POOL

WGIR/Manchester, NH
PD: Valerie Knight
MD: Jason "JR" Russell
1 JET
1 DROWNING POOL

KFRQ/McAllen, TX*
MD: Stacy Taylor
MD: Stacy Taylor
STORY OF THE YEAR
STATIC-X
SOIL
DROWNING POOL

WLZR/Milwaukee, WI*
PD: Sean Elliott
MD: Marilyn Mee
LINKIN PARK

KOOR/Minneapolis, MN*
OM: Dave Hamilton
PD: Wade Linder
APD/M: Pablo
No Adds

KMRQ/Modesto, CA*
Sales Manager: Gary Halladay
OM: Max Miller
PD/M: Jack Paper
APD: Matt Foley
7 SOIL
3 SHINEDOWN
DROWNING POOL

WRAT/Monmouth, NJ*
OM/PO: Carl Craft
APD/M: Robyn Lane
3 LO-PRO

WCLG/Morgantown, WV
OM/PO: Jeff Miller
MD: Dave Mardock
1 KID ROCK
1 EVERLAST
1 DROWNING POOL

WKQZ/Myrtil Beach, SC
PD: Brian Rickman
APD/M: Charley
4 DRAGAN ANDREWS VIGARY JULES
CYPRESS HILL
DROWNING POOL

WNDR/Norfolk, VA*
PD: Harvey Kojan
APD/M: Tim Parker
STATIC-X
DROPSBOX
DROWNING POOL

KATT/Oklahoma City, OK*
OM/PO: Chris Baker
MD: Jake Daniels
EDGEWATER

KROC/Omaha, NE*
OM: Jim Steel
PD: Tim Sheridan
MD: Jon Animal Terry
1 JET
2 LINKIN PARK
2 SOIL

WTKX/Pensacola, FL*
PD: Joel Sampson
APD/M: Mark The Shark
4 TANTRA
2 PUDDLE OF MUDD
HOOBASTANK

WYXO/Peoria, IL
OM/PO/M: Matt Bahan
No Adds

WYSP/Philadelphia, PA*
OM/PO: Tim Seaban
APD: Gil Edwards
MD: Rich DeSteto
No Adds

KUPD/Phoenix, AZ*
PD: JJ Jeffries
MD: Larry MacFaele
HOOBASTANK

KUFO/Portland, OR*
OM/PO: Dave Humme
APD/M: Dan Bozyk
SEVENDUST

KORB/Quad Cities, IA*
OM: Darren Pira
PD/M: Dave Levora
1 CROSSFADE

KDOT/Reno, NV*
OM: Jim McClain
PD/M: Dave Patterson
LINKIN PARK

WNVE/Rochester, NY*
PD: Eric McClain
MD: Nick Ditucci
STATIC-X
DROWNING POOL

WKQZ/Saginaw, MI*
PD: Jerry Tarrant
APD/M: Mason Lucas
3 LINKIN PARK
3 STATIC-X

WZBH/Salisbury, MD
OM/PO: Shawn Murphy
APD/M: Mike Hunter
17 PUDDLE OF MUDD
1 HOOBASTANK
6 DROWNING POOL
6 JET

KISS/San Antonio, TX*
MD: Kevin Vargas
MD: C. J. Cruz
ILL NINO

KIOZ/San Diego, CA*
OM: Jim Richards
PD/M: Shaun Moran-Brown
19 DROWNING POOL
3 SEVENDUST
2 CROSSFADE
2 LO-PRO
2 JET

KURQ/San Luis Obispo, CA
OM/PO: Andy Winford
MD: Stephanie Bell
LINKIN PARK
DARKNESS
CYPRESS HILL

KISW/Seattle, WA*
PD: Dave Richards
APD: Ryan Castle
SOIL

KHTO/Spokane, WA*
OM: Brent Michaels
PD: Ken Richards
MD: Barry Bennett
7 EDGEWATER
6 SOIL

WQLZ/Springfield, IL
MD: Smash
4 STORY OF THE YEAR
2 LOSTPROPHETS

WLXZ/Springfield, MA*
PD: Neal Mirsky
MD: Becky Pridemore
THOUSAND FOOT KRUTCH
CROSSFADE
EDGEWATER

KZRO/Springfield, MO
MD: Adam Bumes
MD: George Spanmeister
LINKIN PARK
LO-PRO
SEVENDUST

WAQX/Syracuse, NY*
OM: Tom Mitchell
PD: Alexis
APD/M: Ryno
4 STATIC-X
DROWNING POOL

KATS/Yakima, WA
OM/PO/M: Ron Harris
10 FUEL
4 LINKIN PARK
4 JET
2 DROWNING POOL
OFFSPRING

WBSX/Wilkes Barre, PA*
OM: Jules Riley
MD: Ron Eric Taylor
PD: D.C. Carter
MD: Rick Thomas
3 DAMAGEPLAN

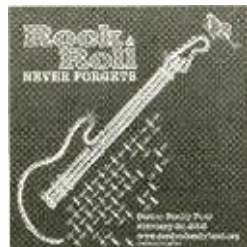
WZBK/Wichita, KS*
OM: Steve Hunter
PD: Chris Lloyd
3 LINKIN PARK
3 APARTMENT 26
OFFSPRING

KXFX/Santa Rosa, CA*
PD/M: Don Harrison
7 LO-PRO
4 STATIC-X
DROWNING POOL

* Monitored Reporters
84 Total Reporters
64 Total Monitored
20 Total Indicator
Did Not Report, Playlist Frozen (2):
KZRK/Amarillo, TX
WRBR/South Bend, IN

ON THE RECORD

With **Todd King**
VP, The Station Family Fund



Eight months ago, the Station Family Fund was founded by survivors and family members affected by the Station nightclub fire of Feb. 20, 2003. The SFF is an all-volunteer, nonprofit organization. On the tragic night of the fire, 100 people died, more than 200 people were injured and more than 60 children lost at least one parent. It is our goal to address the needs and to alleviate the effects that night has left

on its victims. • The common belief is that the ongoing needs of this community are being met, but this is not the case. While the Rhode Island Foundation has changed its direction to long-term needs, there are so many survivors in need of day-to-day assistance that our fundraising efforts must be continuous just to keep up. In the eight months of our existence, the SFF has raised and distributed more than \$190,000 for

rents and mortgages, utility bills, car payments, food and clothing — all the basics that Temporary Disability Insurance and Social Security Insurance can't even come close to covering.

• While the national music community has been inexplicably unresponsive, our local music community has been phenomenal. We would like to express our sincere gratitude to the musicians, radio and live music venues for their support over the last year. • Over the next few months a series of music shows will take place to support the SFF. To organize an event or to donate a venue or talents, please visit our site at www.stationfamilyfund.org and click on "How Can I Help?" • As we move toward the first anniversary of the largest tragedy in music history, the SFF will not be organizing any memorial or remembrance services, but we do wholeheartedly support any such services. The SFF does ask all live music venues, performing musicians and radio stations to participate in a moment of remembrance at 11:05pm on Feb. 20 to honor those who perished one year ago.

After eight weeks as Active Rock's No. 1 song, **Linkin Park's** "Numb" is surpassed by **Nickelback's** "Figured You Out." However, the next smash from LP is well on its way to superstardom, as "Lying From You" ties for Most Added with 18 stations joining the party this week. It also climbs 42-33 thanks to an increase in plays of 151 ... **Drowning Pool's** "Step Up" is the other tie for first Most Added as it edges up the chart 41-38 ... Mike Rittberg and fellow WBers have their hands full collecting adds not only on LP, but also on **Static-X's** new track, "So," which is added by 13 stations in its first week ... Making their debut this week with "Redefine" are **Soil**; the song lands at No. 44 and picks up 11 adds ... **Story Of The Year's** "Until The Day I Die" begins its conquest at the format with nine adds. But the story has already begun nationwide with sales over 175,000 units — 12,000 of them in the past week ... **Puddle Of Mudd's** "Heel Over Head" goes topsy-turvy with 280 new plays and rises to No. 23 on the chart ... More and more people are realizing you just can't stop a hit, and that's the case with **Hoobastank's** "The Reason." The song increases by 124 spins and moves way up to No. 30 ... Are you hip to **Pre-Thing** yet? This is a must-listen. In fact, it's this week's **MAX PIX: PRE-THING "Faded Love" (V2)** — *Cyndee Maxwell, Active Rock/Rock Editor*



Record Of The Week

ARTIST: **Madball**
TITLE: **N.Y.H.C. EP**
LABEL: **Thorp**



Younger brother to Agnostic Front's Roger Miret, Madball frontman Freddy Cricien was deep into the hardcore scene at a young age. How young? How about hopping onstage at the tender age of 7 to sing The Animals' "It's My Life" during an AF show in New York? From there Cricien has poured blood, sweat and tears into the Big Apple underground with a fistful of Madball releases on Roadrunner during the '90s and 2000's *Hold It Down* on Epitaph. After a short breakup in 2001 due to legal issues, Cricien and Madball are back with a four-song EP that hits like a Louisville Sluggar to the head. "I've been waiting a long time to give you a piece of my mind," Cricien screams on the opening track, "For My Enemies," and instantly you know it's on. A concise blast, *N.Y.H.C. EP* is a short but sweet reminder of Madball's influence and importance to the hardcore scene.

— *Frank Correia, Rock Specialty Editor*

active
INSIGHT

ARTIST: **Soil**

LABEL: **J/RCA**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



I hate to say I told you so, but I fuckin' told you so. I knew this Chicago five-piece was perfect for Active Rock playlists since I first heard 1998's *El Chupacabra* and the following year's *Throttle Junkies* on now-defunct indie MIA Records. Maybe if you'd listened to me back then that label would still be in business. Or maybe not. Sorry, I'll stop gloating and guilt-tripping you in case you decide to add another Metallica track instead of giving Soil a shot.

Soil's muscular rock earned them a deal with J Records, and in 2001 the group made their major-label debut with *Scars*, featuring the single "Halo." While that track did get a nice response from Active Rock, it should have been/could have been even bigger. The group went on to tour arenas with the likes of Ozzy Osbourne and Rob Zombie, tear up the side stage at that year's Ozzfest and pack clubs with bands like Static-X and Sevendust.

"We were on the road for 13 months, and we learned a lot about ourselves," says bassist Tim King. "When we sat down to do the new record, we wanted to stay true to our sound. We took that energy and passion and brought it to the music."

That energy and passion was first represented with this past summer's *Pride EP*, which sold out at every stop on Soil's fall tour with Static-X. But even better is their sophomore full-length, *Redefine*,

which packs guitar riffs beefier than the fare at your local Black Angus and the distinctive vocals of frontman Ryan McCombs. Everything from Alice In Chains to Metallica and more define *Redefine*, and the group isn't shy about wearing their influences on their sleeves while pulling off the rare feat of achieving a sound all their own.

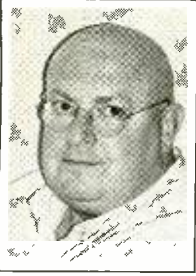
"One of the hidden gems on the album is 'Obsession,'" says guitarist Shaun Glass. "That's a perfect example of our influences. That was a riff I wrote, and all of a sudden it fell into place as part of a big, epic-like Tool song. A well-concealed epic, actually. It's not a 12-minute epic like Iron Maiden's 'Rime of the Ancient Mariner,' because we don't have the attention span for a 12-minute song."

Thankfully, there's no short attention span at Active Rock this time out for the boys. Stations are clearly digging Soil's single "Redefine," with strong support from the likes of KIL0/Colorado Springs, CO and WBVR/Ft. Wayne, IN, while Active-leaning Alternative WZZN/Chicago is cranking the track 20-plus times a week. Dig Soil now, and you could have a huge new act on your hands come summer-festival season.

TOP 20 SPECIALTY ARTISTS

1. **DAMAGEPLAN** (*Elektra/EEG*) "New Found Power"
2. **PROBOT** (*Southern Lord*) "Shake Your Blood"
3. **GOD FORBID** (*Century Media*) "Better Days"
4. **PRONG** (*Locomotive*) "Scorpio Rising"
5. **CANNIBAL CORPSE** (*Metal Blade*) "Severed Head Stoning"
6. **RED TAPE** (*Roadrunner/IDJMG*) "Damage Control"
7. **ICED EARTH** (*SPV*) "Declaration Day"
8. **BRIDES OF DESTRUCTION** (*Sanctuary/SRG*) "Shut The Fuck Up"
9. **STAMPIN' GROUND** (*Century Media*) "Killer Of Society"
10. **MADBALL** (*Thorp*) "For My Enemies"
11. **APARTMENT 26** (*Atlantic*) "88"
12. **PREMONITIONS OF WAR** (*Victory*) "The Octopus"
13. **GOREROTTED** (*Metal Blade*) "Masticated By The Spasticated"
14. **MASTODON** (*Relapse*) "March Of The Fire Ants"
15. **BYZANTINE** (*Prosthetic*) "Stick Figure"
16. **DEVILDRIVER** (*Roadrunner/IDJMG*) "I Could Care Less"
17. **KORN** (*Epic*) "Right Now"
18. **GLASS CASKET** (*Abacus/Century Media*) "And So It Was Said"
19. **RELAPSE CONTAMINATED VOL. VI** (*Relapse*) "Forlani"
20. **LOST PROPHETS** (*Columbia*) "Last Train Home"

Ranked by total number of shows reporting artist.



How'd They Do That?

More fall book winners and their wacky theories of success

Fall '03 was definitely a weird book for Alternative. Was the glass half-empty or half-full? A better question is: What was in the glass? For some it was a lovely mixture of sulfuric acid and cyanide. For others, it was champagne. Once again we'll try to cover as much ground as possible while using the smallest amount of analytical energy allowed by law.

In addition to brief overviews and PD comments, I asked each programmer to offer up some thoughts on the recent activity in the format, including the so-called "neo radio" movement and what may be the advent of a true Classic Alternative uprising (which, just as a reminder, are two separate issues).

And, before we get started, the usual disclaimer: Please allow common sense to be your guide as you read the quotes. The variables that allow stations to weep with either joy or grief are too numerous to mention. You'll find as many reasons for the uptick as there are markets. Every market is unique, and those who have figured out how to plug in to that uniqueness will, quite simply, win.

KBZT/San Diego

Su '03: 2.6 Fa '03: 2.8

Overview: Ah, ground zero in the war for the future! Sure, there were other stations around the country giving their Selector sets extreme makeovers as far back as two years ago, but San Diego is where neo went public. KBZT went up again in the fall, but so did XTRA (91X). We'll hear first from KBZT, then we'll move right along to the boys across town.

PD Garrett Michaels: "From Day One I've said that we are not a Classic Alternative station. I've said that we're an Alternative station for Gen X-ers. The rest of the format seems to be targeting Gen Y, and we're at a point, at least in San Diego, where there is room for two. There's been a generational split, and it makes sense to have a Gen-X and a Gen-Y Alternative station.

"The reason we had a good book is that the station has continued to evolve and grow and we've stuck with the plan. People are still coming to the station and discovering it and being pleasantly surprised by what we've delivered.

"And we're not the same as the day we signed on. If we'd just been a gold station, we may have had that effect where we did well fast and then leveled off. But the station continues to grow because we choose to evolve.

"The other thing is, honestly, our night numbers have exploded since *Big Sonic Chill* has been on the air. We had another enormous book, and that show has turned out to be exactly what we hoped it would be — a wonderful way to counter *Loveline*."

Finding neo: "It's nice to be lumped in with some radio stations that are part of a movement, but we never intended to be part of a movement. We just intended to come up with a radio station that would help us get ratings and be effective in San Diego."

XTRA-FM/San Diego

Su '03: 2.3 Fa '03: 2.5

PD Jim Richards: "December monthlies showed 91X over KBZT 12+ and 18-34. It's the first time in many months that we've beaten them. I want to see more, but we're encouraged by this showing. Our in-house research shows weeks where they win and weeks where we win. That hasn't happened for a while.

"We've done a lot of work since Oct. 1, and we have more work to do.

The reasons we went up appear to be, first, a strong desire for our Frosty the Show Man tickets. The show starred Jack Johnson this year. We did frequent TSL-building promotions to capitalize on the huge demand for this free concert. And, second, product improvements highlighting more deep cuts, more vintage 91X

tracks and more spontaneous programming and musical elements. Look for 2004 to be a better year for 91X."

Finding neo: "It's amazing that the industry continues to masturbate a 14th-ranked station [KBZT] as the next big thing. At least '80s stations became top three, if not No. 1, in some markets. These guys are 14th, and all of a sudden Classic Alternative is the new sliced bread. They're no Power Pig [WFLZ./Tampa], which went worst to first, not worst to not-so-worst.



John O'Connell

"My advice is, don't cut back the currents. You're going to give up that new-music position, and that's what Alternative is all about."

John O'Connell

"Yes, 91X has been impacted, but all they've done is split the pie, not stolen it off the windowsill while we were napping. They're a one-dimensional one-trick pony. Just make sure you give us as much ink for weathering this storm long term as you've given them highlighting their 14th-place accomplishments. Perhaps [KBZT owner] Jefferson-Pilot's, and everyone else's, definition of *success* isn't as strict as mine."



Jim Richards

WPBZ/West Palm Beach

Su '03: 2.7 Fa '03: 3.9

Overview: Do you see those 12+ numbers? Phenomenal. The demo breakouts are even better, as you'll see in a moment. The station has

done consistently well over the years. From Day One it's been dialed in to a very strange little market. West Palm isn't big-city Miami, but it's not a hick town in the sticks either. Makes for an interesting mix.

PD John O'Connell: "Simply put, back around Labor Day we made a shift on our own, with no outside influence other than the fact that I was having a hard time listening to my own radio station. Happens every couple of years. It was just getting too repetitive. My MD, Eric Kristensen, and I sat down, and we realized that even the golds were getting beat. And we had no money for a music test.

"So what we did was this: We planned on doing this big thing on Labor Day. We went back and looked at 103 titles — 103.1, 103 titles, get it? We found songs that we hadn't played in years that had done very well in past music tests that we had discarded over time because they had run their course. We brought 'em all back. We did Saturday, Sunday and Monday, three days of playing these songs for eight consecutive hours. And it was absolutely huge.

"After Labor Day weekend ended we told the listeners that we were putting these songs back in rotation, and we started putting them in every hour. Well, the calls were out of control, and the e-mails were out of control. It went on for maybe six weeks, where every day we came in here and kept opening e-mails and getting phone calls about how great the station sounded. These people loved the old music.

"What happened was, after we did this in September, I was waiting for it to catch on, and, of course, Arbitron is always behind. When I got the October trend, I didn't see much of a change. In fact, I was getting a little disappointed.

When I got the November trend, it was nuts. We were double-digits 18-34 in every daypart; it was through the roof.

"When December hit, I'm thinking, 'We have our show, we're paying attention to our concert, we're beating this thing into the earth with "Buy a ticket, buy a ticket." We're gonna beat these people up, and it's gonna be over, and then we're going to fall in the ratings.' What happened was, we had an even bigger December than we did November. And that's why the book was so successful. That music.

"What we didn't do is what everyone else is doing. A lot of people are losing current slots and putting gold in. We didn't do that. What we did is, we had three gold categories, and we replaced the third gold category with this group of recently collected lost cuts. They're like 'Oh,

"It's nice to be lumped in with some radio stations that are part of a movement, but we never intended to be part of a movement."

Garrett Michaels

wow' songs. My advice is, don't cut back the currents. You're going to give up that new-music position, and that's what Alternative is all about. You give up the new-music position, and you're dead."

Finding neo: "The only thing I'm going to say about it is this: Anytime anyone makes a drastic shift, it's always done in haste. I'm not knocking anybody by saying this. All I'm saying is, to do something like that, you've got to give up something. Is it really worth giving up all the new music to play all the old music? My thing is no, it's not. I guess these stations have to do what they feel is right. I just think people are reacting too quickly."

KQXR/Boise, ID

Su '03: 6.3 Fa '03: 7.0

Overview: Does it seem like we've given this station a lot of ink in the past year? Well, we have. PD Jacent Jackson's got KQXR dialed in to Boise in a big way. It's No. 2 over-



Jacent Jackson

all, and the ratings are consistently good, year after year. No mean feat for a burg like Boise. We have to keep writing about him. One day he'll run off to a bigger market, and then you'll see. (Editor's note: At press time we found out that Jackson is, indeed, running off to a bigger market: Chicago. He's the new Asst. PD/MD for WKQX [Q101.1])

PD Jacent Jackson: "Consistency in presentation and attitude were the main reasons for the station's success. Musically, we're more gold-based than a lot of stations, and that gives us some balance. We put together a great fall campaign, with two free concerts, international flyaways and iPod giveaways every Thursday, because it was once written that Thursdays are important, for some reason.

"Also, we remembered that we were in the entertainment business and worked to surprise and entertain on a regular basis."

Finding neo: "I do not see neo radio as a gold thing, exactly, though for now that happens to be lumped in with it. I woke up one day and

Continued on Page 68

R&R ALTERNATIVE TOP 50

February 20, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INCUBUS Megalomaniac (Epic)	2774	-30	202916	7	81/0
2	2	LINKIN PARK Numb (Warner Bros.)	2534	-156	159534	23	73/0
3	3	AUDIOSLAVE I Am The Highway (Interscope/Epic)	2233	-60	143497	20	73/0
7	4	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1951	+74	94840	12	61/1
9	5	BLINK-182 I Miss You (Geffen)	1922	+188	138020	8	72/2
8	6	LOSTPROPHETS Last Train Home (Columbia)	1850	+2	115922	9	73/0
6	7	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1838	-110	140766	34	68/0
5	8	JET Are You Gonna Be My Girl (Elektra/EEG)	1823	-338	138292	23	72/0
4	9	OFFSPRING Hit That (Columbia)	1723	-459	98688	14	72/0
10	10	FINGER ELEVEN One Thing (Wind-up)	1601	+50	103060	16	61/2
12	11	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1540	+67	84259	12	68/0
13	12	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1468	+27	91977	23	62/0
16	13	AFI Silver And Cold (DreamWorks/Interscope)	1348	+72	82467	13	62/2
15	14	A PERFECT CIRCLE The Outsider (Virgin)	1335	+33	69156	11	69/1
20	15	311 Love Song (Maverick/Volcano)	1325	+207	102821	4	67/6
11	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1324	-208	68416	31	52/0
23	17	HOOBASTANK The Reason (Island/IDJMG)	1199	+275	74565	4	69/7
18	18	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1167	+20	66509	11	44/2
19	19	COURTNEY LOVE Mono (Virgin)	1161	+15	66398	7	65/0
17	20	FOO FIGHTERS Darling Nikki (Roswell/RCA)	1147	-93	66310	15	45/0
14	21	STAINED How About You (Flip/Elektra/EEG)	1137	-284	55482	13	60/0
22	22	TRAPT Echo (Warner Bros.)	1108	+140	57379	5	62/2
24	23	YELLOWCARD Ocean Avenue (Capitol)	976	+65	39921	7	59/2
21	24	BLINK-182 Feeling This (Geffen)	874	-152	71680	18	48/0
35	25	JET Cold Hard Bitch (Elektra/EEG)	811	+255	66322	4	51/3
26	26	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	780	-11	67739	6	44/0
38	27	PUDDLE OF MUDD Heel Over Head (Geffen)	758	+252	41534	2	59/13
27	28	GODSMACK Re-Align (Republic/Universal)	750	-13	40267	11	36/0
31	29	PHANTOM PLANET Big Brat (Daylight/Epic)	657	+54	33311	4	51/5
32	30	LO-PRO Sunday (Geffen)	635	+46	22973	5	45/0
44	31	LINKIN PARK Lying From You (Warner Bros.)	599	+203	47389	2	42/11
29	32	PUDDLE OF MUDD Away From Me (Geffen)	582	-162	25100	17	32/0
37	33	STROKES Reptilia (RCA)	541	+24	29704	5	49/3
36	34	3 DOORS DOWN Away From The Sun (Republic/Universal)	538	-6	19453	5	33/0
28	35	CRYSTAL METHOD Born Too Slow (V2)	514	-240	19176	10	45/0
30	36	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	510	-218	35061	14	43/0
33	37	HOOBASTANK Out Of Control (Island/IDJMG)	472	-112	23683	17	29/0
43	38	LIVING END Who's Gonna Save Us? (Reprise)	466	+57	21452	3	43/3
34	39	NO DOUBT It's My Life (Interscope)	465	-93	29807	13	20/0
47	40	P.O.D. Change The World (Atlantic)	429	+80	13691	2	37/1
41	41	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	428	-14	19707	8	27/0
39	42	FUEL Million Miles (Epic)	419	-59	17357	7	28/0
45	43	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	412	+28	39044	3	29/6
Debut	44	VINES Ride (Capitol)	377	+257	20573	1	46/8
Debut	45	BLINDSIDE All Of Us (Elektra/EEG)	352	+73	11327	1	26/1
Debut	46	OFFSPRING (Can't Get My) Head Around You (Columbia)	338	+69	36711	1	21/9
48	47	SEVENDUST Broken Down (TVT)	334	+12	13015	3	20/0
Debut	48	CYPRESS HILL What's Your Number? (Columbia)	331	+95	40534	1	32/14
42	49	DASHBOARD CONFESSIONAL Rapid Hope Loss (Vagrant)	326	-94	11985	8	29/0
50	50	APARTMENT 26 Give Me More (Atlantic)	299	+5	9575	3	23/0

81 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 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CYPRESS HILL What's Your Number? (Columbia)	14
PUDDLE OF MUDD Heel Over Head (Geffen)	13
YEAH YEAH YEAHS Maps (DreamWorks/Interscope)	12
LINKIN PARK Lying From You (Warner Bros.)	11
OFFSPRING (Can't Get My) Head Around You (Columbia)	9
VINES Ride (Capitol)	8
HOOBASTANK The Reason (Island/IDJMG)	7
DROWNING POOL Step Up (Wind-up)	7
311 Love Song (Maverick/Volcano)	6
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOOBASTANK The Reason (Island/IDJMG)	+275
VINES Ride (Capitol)	+257
JET Cold Hard Bitch (Elektra/EEG)	+255
PUDDLE OF MUDD Heel Over Head (Geffen)	+252
311 Love Song (Maverick/Volcano)	+207
LINKIN PARK Lying From You (Warner Bros.)	+203
BLINK-182 I Miss You (Geffen)	+188
TRAPT Echo (Warner Bros.)	+140
CYPRESS HILL What's Your Number? (Columbia)	+95
YEAH YEAH YEAHS Maps (DreamWorks/Interscope)	+94

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	936
TRAPT Still Frame (Warner Bros.)	908
LINKIN PARK Faint (Warner Bros.)	851
STAINED So Far Away (Flip/Elektra/EEG)	798
CHEVELLE Closure (Epic)	684
CHEVELLE Send The Pain Below (Epic)	653
AUDIOSLAVE Like A Stone (Interscope/Epic)	629
TRAPT Headstrong (Warner Bros.)	629
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	612
QUEENS OF THE STONE AGE No One Knows (Interscope)	608

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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How'd They Do That?

Continued from Page 66

realized that, yes, I work in an office — an actual office. Many of you do too. The problem is that too many radio stations sound like their office. Radio is suffering because of it, Alternative radio more than most. Neo radio is about people waking up and smelling their instincts again and not sounding like their office."

WMFS (93X)/Memphis**Su '03: 1.7 | Fa '03: 2.4**

Overview: Elvis is everywhere, baby. You'd think Memphis would be an odd place for an Alternative, but it works. There's no Active Rock station in the market, so 93X has to wear a couple of different hats. I urged PD Rob Cressman to say that there was a cleverly hatched plan that he can't be too specific about that was responsible for the great ratings, but he refused. He's too humble for that.

PD Rob Cressman: "All the planets aligned for once, and I'm glad that it happened in the fall. But it's been a constant challenge to try to get ahead of the heritage Classic Rock station here and, at the same time, take 18-34 people

from the Hot AC-leaning Alternative station in town. The books just happened to land in our folks' hands. I'm a firm believer that it's Arbitron that giveth and taketh away.

**Rob Cressman**

normally, it happens the second or third week in December. Maybe we hadn't been getting the credit that is normally afforded that promotion, and by moving it up, all the bells and whistles happened earlier. We've also got a great staff and some of the best on-air people around."

Finding neo: "I looked at my list and all those Pearl Jam-Stone Temple Pilots-Nirvana-Alice In Chains tunes that, um, I'm still playing. Without an Active Rock radio station in this market, I've had to keep hold of those records. I don't know how it affects Memphis, but I can see where it's gotta be refreshing for markets like Seattle and Atlanta. I think we're kind of already there."

For the second week in a row Epic gets to crow about **Incubus** being No. 1, while Warner Bros. plots its revenge and shoves the next **Linkin Park** track, "Lying From You," up the chart ... **Nickelback** go 7-4 ... **Blink-182** move 9-5 ... **Lostprophets** squeak up 8-6 ... And that's it for the top 10 — a rather quiet week ... The real action is in the teens, with **Finger Eleven** holding at No. 10; **Story Of The Year** slipping into the No. 12 spot from No. 13; **AFI** moving 16-13; **A Perfect Circle** going 15-14; and **311** taking a nice jump, 20-15 ... **Hoobastank**, **Limp Bizkit** and **Courtney Love** round out the rest of the top 20 ... How 'bout **Yellowcard** refusing to give up any ground. They move up 24-23 this week ... Note the continuing march upward of **Phantom Planet** and **Lo-Pro**. It's almost eerie how quietly and steadily they hang in there ... After a mere four weeks **The Living End** are firmly in the hunt for new territory as they go 43-38 ... And three weeks after entering the chart **Michael Andrews f/Gary Jules'** "Mad World" goes 45-43 ... New to the chart: **The Vines**, **Blindside**, **The Offspring**, **Sevendust** and **Cypress Hill** ... Most Added: **Cypress Hill**, **Puddle Of Mudd**, **Yeah Yeah Yeahs**, **Linkin Park**, **The Offspring**, **The Vines**.

— Max Tolkoff, *Alternative Editor***ARTIST: Vines****LABEL: Capitol**By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR

I know everybody likes to reminisce about the summer of '69. OK, at least Bryan Adams likes to. Anyway, indulge me and flash back to the summer of '02. You remember, don't you? That whole crazy, retro-rock, neo-garage thing was starting to break through to the mainstream. The Hives were climbing the Alternative chart with "Hate to Say I Told You So." The Strokes had recovered from "Last Nite" and were on to "Hard to Explain," and everybody was still raving about The White Stripes' "Fell in Love With a Girl" and its Lego-maniac video.

And it was around this time that Sydney, Australia's The Vines were wrapping themselves around playlists everywhere with the concise blast of rock known as "Get Free." Unlike the aforementioned retro-rockers, The Vines were not only growing at Alternative, but Active Rock as well. With a video that showed the band getting blown away by lightning strikes, the young group was certainly generating electricity on this side of the Atlantic after the British press had declared them "the biggest band since Nirvana" (actual headline).

OK, so maybe The Vines' combo of Beatles Mersey-styled melodies blended with Cobain's grunge from the muddy

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COMING UP RIGHT

banks of the Wishkah didn't live up to Nirvana's sales, but *Highly Evolved*, The Vines' Capitol debut, did strike gold in the U.S. and establish a firm foothold for frontman Craig Nicholls and company to become bona fide rock stars.

With one listen to "Ride," the group's lead single from their upcoming *Winning Days*, you know these boys are on the road again. Last week it smashed into the Alternative charts like a rugby player following a twelver of Fosters, earning New & Active and No. 1 Most Added status with 34 stations going for a "Ride." Stations like WAQZ/Cincinnati and WFNX/Boston not only added the track, they did so with double-digit spins. Meanwhile, KCPX/Salt Lake City jumped on it before the box and is currently cranking the track in double digits as well.

Throw "Ride" in the player, and you'll hear a cocky, retro-rock guitar strum settle into a cool groove as Nicholls struts his sass vocally. Then the distortion blasts in, and you're hooked. Straightforward and simple, "Ride" nails it. And the Australian invasion is fully underway, as The Vines have teamed up with fellow Aussies Jet and The Living End for a March tour. Summer '04 could be more fun than a Crocodile Dundee marathon.

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**America's Best Testing Alternative Songs 12 +
For The Week Ending 2/20/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
AFI Silver And Cold (DreamWorks/Interscope)	4.14	4.01	69%	8%	4.09	3.95	4.23
BLINK-182 I Miss You (Geffen)	4.12	4.12	90%	12%	3.96	3.89	4.02
YELLOWCARD Ocean Avenue (Capitol)	4.11	4.21	57%	6%	3.98	3.96	4.00
INCUBUS Megalomaniac (Epic)	4.10	4.10	89%	14%	4.03	4.08	3.97
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.10	4.20	86%	18%	4.00	3.88	4.11
HOOBASTANK Out Of Control (Island/IDJMG)	4.09	4.13	88%	16%	3.95	3.98	3.91
LINKIN PARK Numb (Warner Bros.)	4.07	4.05	100%	37%	4.12	4.12	4.12
FOO FIGHTERS Darling Nikki (Roswell/RCA)	4.06	3.90	68%	8%	4.08	4.17	3.99
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.05	4.15	87%	26%	3.98	4.02	3.95
FINGER ELEVEN One Thing (Wind-up)	4.05	4.16	79%	13%	4.04	3.99	4.10
LOSTPROPHETS Last Train Home (Columbia)	4.03	4.08	68%	9%	3.90	3.77	4.02
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.97	4.09	97%	38%	3.92	3.75	4.08
BLINK-182 Feeling This (Geffen)	3.95	3.99	94%	26%	3.85	3.82	3.88
OFFSPRING Hit That (Columbia)	3.92	3.97	97%	25%	3.79	3.79	3.79
TRAPT Still Frame (Warner Bros.)	3.87	3.96	94%	34%	3.94	3.94	3.94
TRAPT Echo (Warner Bros.)	3.86	—	64%	11%	3.87	3.72	4.00
JET Are You Gonna Be My Girl (Elektra/EEG)	3.85	3.81	96%	34%	3.82	3.84	3.81
311 Love Song (Maverick/Volcano)	3.85	—	70%	9%	3.88	3.80	3.95
CHEVELLE Closure (Epic)	3.82	3.94	85%	22%	3.82	3.70	3.93
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.78	3.88	93%	27%	3.74	3.76	3.73
A PERFECT CIRCLE The Outsider (Virgin)	3.76	3.71	59%	11%	3.86	3.87	3.85
PUDDLE OF MUDD Away From Me (Geffen)	3.71	3.67	89%	26%	3.57	3.57	3.58
STAIN'D How About You (Flip/Elektra/EEG)	3.70	3.76	83%	24%	3.57	3.43	3.70
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.69	3.72	90%	33%	3.69	3.76	3.63
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.69	3.71	87%	26%	3.67	3.52	3.81
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.47	3.49	87%	30%	3.34	3.16	3.49
GODSMACK Re-Align (Republic/Universal)	3.42	3.52	62%	17%	3.35	3.17	3.55
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.35	3.45	82%	29%	3.16	3.22	3.10

Total sample size is 434 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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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.

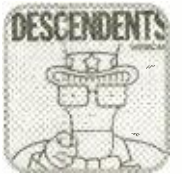
R&R TOP 20 SPECIALTY ARTISTS

1. DESCENDENTS (Fat Wreck Chords) "Merican"
2. AIR (Astralwerks/EMC) "Cherry Blossom Girl"
3. YEAH YEAH YEAHS (Interscope) "Maps"
4. CHEMICAL BROTHERS (Astralwerks/EMC) "Get Yourself High"
5. VINES (Capitol) "Ride"
6. START (Nitro) "The 1,2,3,4"
7. MARS VOLTA (Universal) "Televators"
8. MURDER BY DEATH (EyeBall) "Killbot 2000"
9. ROY (Fueled By Ramen) "Something That's Real"
10. STELLASTARR (RCA) "My Coco"
11. BAYSIDE (Victory) "Masterpiece"
12. IMA ROBOT (Virgin) "Alive"
13. WALKMEN (Star Time) "The Rat"
14. VERRA CRUZ (Crazeltown) "Soul Collides"
15. RED TAPE (Roadrunner/IDJMG) "Damage Control"
16. CORDALENE (Manic Pop Thrill) "Imaginary"
17. DIZZEE RASCAL (Matador) "Fix Up, Look Sharp"
18. EARL SLICK (Sanctuary/SRG) "Believe"
19. JOHN FRUSCIANTE (Warner Bros.) "Song To Sing When I'm Lonely"
20. THOUSAND FOOT KRUTCH (Tooth & Nail/EMC) "Rawkfist"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Descendents
TITLE: 'Merican
LABEL: Fat Wreck Chords



Isn't it great to see Alternative rediscovering its roots? No, I'm not talking about that chestnut-brown hair beneath your Fuchsia Manic Panic. Geez, get over yourself. I'm talking The Descendents, people — No. 1 on the R&R Alternative Specialty chart. With any luck these legendary nerd-core punks will make their way onto mainstream play-lists. After a nearly seven-year sabbatical — frontman Milo Aukerman has a thing for biochemistry college courses on the side, you know — The Descendents are back on the scene with an excellent four-song teaser EP, 'Merican, and a new full-length called *Cool to Be You* due March 23. The group that gave us the 1982 classic *Milo Goes to College* proves the chemistry has never been better with the lighthearted love ditty "Nothing With You" and the more politically minded "Merican." Smarter than your average pop punkers, The Descendents are back to school the poseurs.

— Frank Correia, Rock Specialty Editor

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KTZO/Albuquerque, NM* PD: Scott Souhrada MO: Don Kelley 1 CYPRESS HILL MICHAEL ANDREWS IGARY JULES	WEND/Charlotte* PD: Jack Daniel APD/MO: Kristen Honeycutt AFI FINGER ELEVEN	KHRO/EI Paso, TX* OM: Mike Preston PD/MO: Jojo Garcia No Adds	WRZX/Indianapolis, IN* PD: Scott Jameson MO: Michael Young 1 KID ROCK	WZTA/Miami, FL* PD: Troy Hanson EVERLAST CYPRESS HILL PRE THING	WJRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch APD: Rick Everett MO: Brian Dickerman 3 311 1 BLINK-182 OFFSPRING HOBBASTANK	WDYL/Richmond, VA* PD: Mike Murphy 3 CYPRESS HILL 2 YEAH YEAH YEAHS BLINDSIDE	KITS/San Francisco, CA* PD: Sean Demery APD: Spud MO: Aaron Axelsen 11 311 4 YEAH YEAH YEAHS 1 FIRE THEFT	KFMA/Tucson, AZ* PD: Libby Carstensen MO: Matt Spary No Adds
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WJSE/Atlantic City, NJ* PD: Al Parinello YEAH YEAH YEAHS IMA ROBOT EVERLAST CYPRESS HILL DROWNING POOL	WZZN/Chicago, IL* PD: Bill Gamble APD: Steve Levy MO: James VanOsdol No Adds	KFRR/Fresno, CA* PD: Chris Squires MO: Reverend No Adds	WRZK/Johnson City* PD: Mark McKinney 1 PUDDLE OF MUDD VINES LINKIN PARK	WPLY/Philadelphia, PA* PD: Jim McGuinn MO: Dan Fein 3 311 1 JET TRAPT MICHAEL ANDREWS IGARY JULES	WPLI/Philadelphia, PA* PD: Jim McGuinn MO: Dan Fein 3 311 1 JET TRAPT MICHAEL ANDREWS IGARY JULES	KCXX/Riverside, CA* OM: Kelli Cluque APD/MO: Daryl James 15 OFFSPRING JET	KJEE/Santa Barbara, CA PD: Eddie Gutierrez MO: Dakota No Adds	WPBZ/W. Palm Beach, FL* PD: John D'Connell MO: Eric Kristensen 1 EVERLAST 1 CYPRESS HILL HIM
KROX/Austin, TX* OM: Jeff Carrol PD: Melody Lee MO: Toby Ryan 1 TRAPT 1 HOBBASTANK N.E.R.D.	WAQZ/Cincinnati, OH* PD/MO: Jeff Nagel 30 OFFSPRING 6 JAY-Z	KRBZ/Kansas City, MO* PD: Greg Bergen APD: Lazlo MO: Jason Ulanet 2 CYPRESS HILL OFFSPRING	WRZK/Johnson City* PD: Mark McKinney 1 PUDDLE OF MUDD VINES LINKIN PARK	WBUZ/Nashville, TN* OM: Jim Patrick PD/MO: Russ Schenck 19 BURDEN BROTHERS 7 YEAH YEAH YEAHS 2 N.E.R.D. 2 DROWNING POOL BILLY TALENT	KEDJ/Phoenix, AZ* OM: Laura Havre PD/MO: Dan Fein APD: Dead Air Dave MO: Robin Nash 3 FLGGING MOLLY LUCKY BOYS CONFUSION PUDDLE OF MUDD CYPRESS HILL	WZNE/Rochester, NY* OM/PO: John McCrae MO: Jeff Solonano 2 MARS VOLTA CYPRESS HILL 311 YEAH YEAH YEAHS DAMIEN RICE	KNDD/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds	WHFS/Washington, OC* PD: Lisa Worden MO: Pat Ferrise 5 OFFSPRING PUDDLE OF MUDD
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The Bahamas Were Rockin'

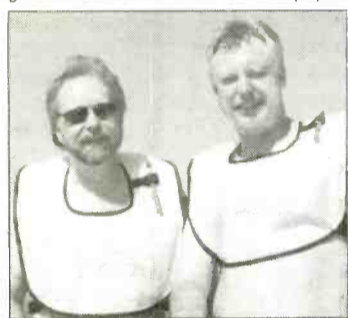
Sunset Sessions successful again

The seventh annual Michele Clark Sunset Sessions, held Feb. 12-14 at the Atlantis Hotel on beautiful Paradise Island in Nassau, Bahamas, was a rousing success. The gathering gave radio and record folks in the Triple A community a chance to socialize and see exciting performances by established artists as well as newcomers.

Thursday night things got started with Ben Arthur, Jen Foster, Amelia and Joe Firstman; Friday night featured Jackson Sneed, Donavon Frankenreiter, Rachael Yamagata and Indigenous; and Saturday had Sophie B. Hawkins, Andy Stochansky, The Old 97's and Toots & The Maytals. As you can see from these photos, a good time was had by all!



THE LADIES OF SUNSET SESSIONS Once again, our hostesses put together a wonderful three days of relaxation and great entertainment. Seen here are (l-r) Michele Clark, Crystal Ann Lea, Christy Stevens, Meg MacDonald and Megan Kornis.



BRONZE GODS KRVB/Boise, ID's Dan McColly and KTHX/Reno, NV's Harry Reynolds compare tans as they sail back from the snorkeling trip.



IT WAS GREAT Indie Jeffrey Nauman and KBXR/Columbia, MO's Lana Tresize compare notes after exploring the reef.



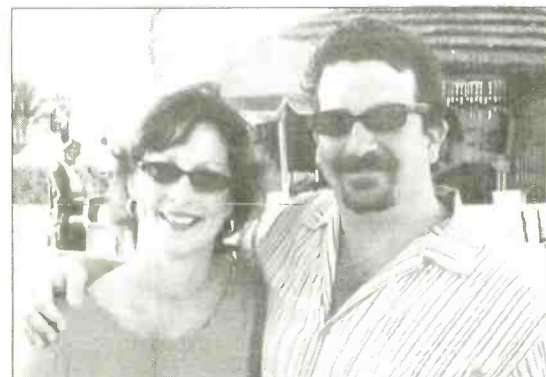
BRING THE KIDS Several folks brought their families along to the Bahamas. Here is Northeast Broadcasting's Nicole Sandler with her daughter, Allison.



TALK ABOUT STAMINA These folks were still ready for more after two nights of performances and casino-hopping. Seen here are (l-r) TripleARadio.com's Jim Nelson, Media Positioning's Keith Cunningham, Red Ink's Dave Morrell, WAPS/Akron's Bill Gruber and WMMM/Madison's Gabby Parsons.



HAVING A GOOD TIME I caught New West's Jeff Cook (l) and KRSH/Santa Rosa, CA's Michelle Marquis hanging out in the back between set changes.



CHEERS WXRV/Boston's Dana Marshall and KMTN/Jackson Hole, WY's Mark Fishman paused during the festivities to take this shot.



BEACH BABES WCBE/Columbus, OH's Maggie Brennan (sitting) and Verve Music Group's Jill Weindorf allowed me to interrupt their deep conversation for a quick picture.



THE FIRST NIGHT As things got rolling, everyone was bright-eyed and bushy-tailed. Seen here are (l-r) Universal's Christina Tildy, Koch's John Rosentfelder and WNCS/Burlington, VT's Mark Abuzzahab.



WE'RE HAVIN' FUN During a break between acts, (l-r) KPRI/San Diego's Dona Shaieb and WRLT/Nashville's David Hall and Fred Buc posed for a photo.



FAST FRIENDS WOKI/Knoxville's Jim Zaigler (l) and Airnee Baumer hung out the whole weekend with WTTs/Indianapolis' Brad Holtz.



READY TO SNORKEL 429 Records, Or Music, Hybrid Recordings and Epic Records took several people on a boat trip out to a reef. Here is everybody getting last-minute instructions before they hit the water.



WHAT A CLOSER! After Toots & The Maytals closed the third night of Sunset Sessions, all the performers from the three days joined the band onstage for a rendition of "Knockin' on Heaven's Door." I got this shot right afterward.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	NORAH JONES Sunrise (Blue Note/EMC)	465	+16	21936	6	21/0
3	2	MELISSA ETHERIDGE Breathe (Island/IDJMG)	422	+16	18342	7	21/0
2	3	COUNTING CROWS She Don't Want Nobody Near (Geffen)	378	-38	19008	15	23/0
4	4	GUSTER Careful (Palm/Reprise)	360	+4	14889	14	22/0
5	5	INDIGO GIRLS Perfect World (Epic)	344	+8	17729	8	22/0
6	6	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	334	+12	12472	10	17/0
7	7	THRILLS One Horse Town (Virgin)	310	+6	12460	11	23/0
8	8	STING Sacred Love (A&M/Interscope)	306	+11	16611	5	21/0
12	9	JOHN MAYER Clarity (Aware/Columbia)	284	+18	12915	6	18/0
10	10	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	265	-10	11909	5	22/0
16	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	260	+41	14413	20	21/0
14	12	JET Are You Gonna Be My Girl (Elektra/EEG)	256	+1	9443	8	15/1
9	13	DAVE MATTHEWS Save Me (RCA)	256	-22	12130	16	20/0
11	14	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	248	-26	12991	12	20/0
15	15	SARAH MCLACHLAN Fallen (Arista)	232	-20	15848	21	18/0
17	16	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	224	+8	5063	10	14/0
13	17	STEREOPHONICS Maybe Tomorrow (V2)	223	-37	10690	15	20/0
19	18	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	202	-1	8660	3	11/0
18	19	LOS LONELY BOYS Real Emotions (Or/Epic)	201	-9	5673	4	14/0
25	20	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	172	+9	11974	3	13/2
29	21	MAROON 5 This Love (Octone/J)	167	+30	5489	2	11/1
22	22	ROONEY I'm Shakin' (Geffen)	164	-6	4801	8	14/0
27	23	KEB' MO' Let Your Light Shine (Epic)	146	-4	4755	4	13/0
21	24	JOE FIRSTMAN Breaking All The Ground (Atlantic)	141	-30	6238	20	16/0
30	25	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	137	+8	5264	2	12/1
26	26	3 DOORS DOWN Here Without You (Republic/Universal)	129	-26	7875	4	5/0
24	27	MATCHBOX TWENTY Bright Lights (Atlantic)	126	-40	9515	13	7/1
20	28	COLDPLAY Moses (Capitol)	125	-48	4648	17	9/0
Debut	29	BEN HARPER Brown Eyed Blues (Virgin)	119	+9	2136	1	11/1
-	30	SANTANA f/ALEX BAND Why Don't You & I (Arista)	117	+8	7229	17	7/0

24 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 2/8-2/14. 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. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)
Total Plays: 115, Total Stations: 10, Adds: 1
STARSAILOR Silence Is Easy (Capitol)
Total Plays: 115, Total Stations: 10, Adds: 0
JONNY LANG Give Me Up Again (A&M/Interscope)
Total Plays: 108, Total Stations: 9, Adds: 2
TEITUR You're The Ocean (Cherry/Universal)
Total Plays: 107, Total Stations: 9, Adds: 0
BARENAKED LADIES Testing 1, 2, 3 (Reprise)
Total Plays: 105, Total Stations: 11, Adds: 1

VAN MORRISON Evening In June (Blue Note/EMC)
Total Plays: 98, Total Stations: 12, Adds: 3
WHEAT I Met A Girl (Aware/Columbia)
Total Plays: 96, Total Stations: 4, Adds: 0
JONATHA BROOKE Better After All (Bad Dog/VMG)
Total Plays: 93, Total Stations: 9, Adds: 0
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)
Total Plays: 92, Total Stations: 12, Adds: 8
MATTHEW RYAN Return To Me (Hybrid)
Total Plays: 86, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	8
VAN MORRISON Evening In June (Blue Note/EMC)	3
TEARS FOR FEARS Closest Thing To Heaven (Arista)	3
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	2
JONNY LANG Give Me Up Again (A&M/Interscope)	2
JEM They (ATO)	2
GAVIN DEGRAW I Don't Want To Be (J)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROBERT RANDOLPH Going In The Right Direction (Warner Bros.)	+52
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+43
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+41
MAROON 5 This Love (Octone/J)	+30
NORAH JONES What Am I To You? (Blue Note/EMC)	+28
STEADMAN Wave Goodbye (Elektra/EEG)	+27
TEARS FOR FEARS Closest Thing To Heaven (Arista)	+24
INDIGENOUS Want You To Say (Silvertone)	+22
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+20
JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COLDPLAY Clocks (Capitol)	165
R.E.M. Bad Day (Warner Bros.)	161
DIDO White Flag (Arista)	159
WALLFLOWERS Closer To You (Interscope)	152
HOWIE DAY Perfect Time Of Day (Epic)	139
TRAIN When I Look To The Sky (Columbia)	135
JONNY LANG Red Light (A&M/Interscope)	134
JOHN MAYER Bigger Than My Body (Aware/Columbia)	130
LOS LONELY BOYS Heaven (Or/Epic)	125
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	102

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



JASON MRAZ CURBSIDE PROPHET
Jason's new single, available in two versions - studio, from the gold album *Waiting For My Rocket To Come*, and live, featuring John Popper, from the forthcoming live CD & DVD *Tonight, Not Again: Jason Mraz Live From The Eagles Ballroom*.
Studio version produced by John Alagia
Management: Bill Silva for Bill Silva Management
www.jasonmraz.com

The follow-up to two #1 AAA singles!
Impacting AAA Radio 2/23!
Already spinning: KBCO, WXPB, WBOS, KINK
Over 700,000 units scanned!

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TRIPLE A TOP 30 INDICATOR

February 20, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NORAH JONES Sunrise <i>(Blue Note/EMC)</i>	381	+21	7236	5	24/1
5	2	MELISSA ETHERIDGE Breathe <i>(Island/IDJMG)</i>	319	+28	4241	7	21/0
2	3	INDIGO GIRLS Perfect World <i>(Epic)</i>	319	-3	5325	7	20/0
3	4	COUNTING CROWS She Don't Want Nobody Near <i>(Geffen)</i>	295	-2	3469	14	16/0
7	5	STARSAILOR Silence Is Easy <i>(Capitol)</i>	291	+29	4840	5	21/0
4	6	JOHN MAYER Clarity <i>(Aware/Columbia)</i>	289	-7	4678	7	17/0
13	7	RYAN ADAMS Burning Photographs <i>(Lost Highway/IDJMG)</i>	265	+26	4543	4	19/1
11	8	DAMIEN RICE Cannonball <i>(Vector Recordings/Warner Bros.)</i>	264	+13	4423	5	23/0
10	9	THRILLS One Horse Town <i>(Virgin)</i>	254	+2	3194	14	16/1
8	10	JONATHA BROOKE Better After All <i>(Bad Dog/VMG)</i>	254	-7	5520	5	22/0
9	11	JACK JOHNSON Taylor <i>(Jack Johnson Music/Universal)</i>	247	-11	2393	12	12/0
12	12	GUSTER Careful <i>(Palm/Reprise)</i>	230	-19	2349	14	11/0
22	13	KEB' MO' Let Your Light Shine <i>(Epic)</i>	227	+55	5126	4	19/0
15	14	JOSS STONE Fell In Love With A Boy <i>(S-Curve/EMC)</i>	217	+5	5137	6	18/0
16	15	JET Are You Gonna Be My Girl <i>(Elektra/EEG)</i>	208	+9	1605	7	13/1
19	16	LOS LONELY BOYS Real Emotions <i>(Or/Epic)</i>	205	+24	3468	3	19/0
14	17	DAVE MATTHEWS Save Me <i>(RCA)</i>	194	-21	3435	16	12/0
6	18	STEREOPHONICS Maybe Tomorrow <i>(V2)</i>	194	-79	2377	11	11/0
17	19	STING Sacred Love <i>(A&M/Interscope)</i>	191	-5	3639	4	16/0
23	20	MINDY SMITH Come To Jesus <i>(Vanguard)</i>	185	+31	4084	3	21/0
21	21	FIVE FOR FIGHTING 100 Years <i>(Aware/Columbia)</i>	177	+2	2095	8	10/0
18	22	JOHN EDDIE If You're Here When I Get Back <i>(Thrill Show/Lost Highway)</i>	168	-16	2085	12	14/0
Debut	23	BIG HEAD TODD AND THE MONSTERS Imaginary Ships <i>(Sanctuary/SRG)</i>	167	+39	2436	1	17/3
28	24	HOWIE DAY She Says <i>(Epic)</i>	167	+31	1205	2	12/0
Debut	25	JONNY LANG Give Me Up Again <i>(A&M/Interscope)</i>	163	+36	2436	1	15/1
29	26	JOHNNY A. I Had To Laugh <i>(Favored Nations/Red Ink)</i>	162	+27	2847	2	18/1
20	27	R.E.M. Animal <i>(Warner Bros.)</i>	162	-19	1064	8	11/0
26	28	VAN MORRISON Evening In June <i>(Blue Note/EMC)</i>	151	+11	3245	2	15/1
27	29	OWSLEY Be With You <i>(Lakeview)</i>	133	-4	1285	3	11/0
-	30	ROONEY I'm Shakin' <i>(Geffen)</i>	129	0	1079	3	9/0

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.

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Most Added*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
JEM They <i>(ATG)</i>	8
MICHAEL ANDREWS FIGARY JULES Mad World <i>(Universal)</i>	6
MICHAEL FRANTI SPEARHEAD What I Be <i>(iMusic)</i>	6
NELLIE MCKAY David <i>(Columbia)</i>	5
ROBERT RANDOLPH Going In The Right Direction <i>(Warner Bros.)</i>	4
BIG HEAD TODD... Imaginary Ships <i>(Sanctuary/SRG)</i>	3
MAVERICKS Air That I Breathe <i>(Quarterback/Sanctuary)</i>	3
4 WAY STREET Several Thousand <i>(Sliced Bread/SRG)</i>	3
RICKY FANTE' It Ain't Easy <i>(Virgin)</i>	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEB' MO' Let Your Light Shine <i>(Epic)</i>	+55
BIG HEAD TODD... Imaginary Ships <i>(Sanctuary/SRG)</i>	+39
MAVERICKS Air That I Breathe <i>(Quarterback/Sanctuary)</i>	+39
STEADMAN Wave Goodbye <i>(Elektra/EEG)</i>	+39
JONNY LANG Give Me Up Again <i>(A&M/Interscope)</i>	+36
ROBERT RANDOLPH Going In The Right Direction <i>(Warner Bros.)</i>	+33
MINDY SMITH Come To Jesus <i>(Vanguard)</i>	+31
HOWIE DAY She Says <i>(Epic)</i>	+31
STARSAILOR Silence Is Easy <i>(Capitol)</i>	+29
MELISSA ETHERIDGE Breathe <i>(Island/IDJMG)</i>	+28

Reporters

WAPS/Akron, OH
 PD/M: Bill Graber
 1 MAVERICKS
 1 JEM
 1 JEN CHAPIN

KCSR/Austin, TX*
 DM: Jeff Carroll
 PD: Jody Denberg
 APD: Jyl Hershman-Ross
 MD: Susan Castle
 6 SANDI CLEARE
 5 FLATLANDERS
 4 VIKTOR KRAUSS
 3 JOHNNY CASH
 DEL CASTILLO
 JAN MCLAGAN
 JAMES MCMURTRY

WRNR/Baltimore, MD
 DM: Jon Peterson
 PD: Alex Cortright
 1 JEM
 1 NELLIE MCKAY

KNDZ/Billings, MT
 OM: Cam Maxwell
 PD/M: Casey Paul
 BEN HARPER
 HOOBASTANK
 311

KRVB/Boise, ID*
 OM/PD: Dan McCully
 No Adds

WBOS/Boston, MA*
 OM: Buzz Knight
 PD: Michele Williams
 MD: David Ginsburg
 5 GAVIN DEGRAW
 1 VAN MORRISON

WNCS/Burlington
 PD/M: Mark Abuzzahab
 ROBERT RANDOLPH
 TRUMAN

WMVY/Cape Cod, MA
 PD/M: Barbara Dacey
 1 STRING CHEESE INCIDENT
 1 SHANE NICHOLSON

WDOD/Chattanooga, TN*
 OM/PD: Danny Howard
 TRUMAN

WXRT/Chicago, IL*
 PD: Norm Winer
 APD: John Farneda
 12 FOUNTAINS OF WAYNE
 KEB' MO'

KBXR/Columbia, MO
 DM: Jack Lawson
 PD/M: Lana Trezise
 APD: Jeff Sweatman
 ROBERT RANDOLPH
 JEM

WCBE/Columbus, OH
 OM: Tammy Allen
 PD: Dan Reed
 MD: Maggie Brennan
 8 RANDALL BRAMBLETT
 6 MAVERICKS
 6 LYLE LOVETT
 6 NELLIE MCKAY
 3 BLUE DOGS
 3 BIG HEAD TODD AND THE MONSTERS
 3 AMELIA

KBCO/Denver, CO*
 PD: Scott Arbough
 MD: Keefer
 10 JOSS STONE
 6 JONNY LANG

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandyke
 2 MICHAEL FRANTI | SPEARHEAD
 2 JEM
 2 VAN HUNT
 2 JOHNNY A.
 2 NELLIE MCKAY
 2 ELVIS COSTELLO

WVOD/Elizabeth City, NC
 PD: Matt Cooper
 MD: Tad Abbey
 AUDIE JAY
 STEADMAN

WNCW/Greenville, SC
 OM: Ellen Pfirrmann
 PD/M: Kim Clark
 APD: Martin Anderson
 4 WAY STREET
 BIG HEAD TODD AND THE MONSTERS
 MASSIE JENNINGS
 RANDALL BRAMBLETT
 AMELIA
 JANIS JAN

WTTN/Indianapolis, IN*
 PD: Brad Holtz
 MD: Todd Berryman
 MICHAEL ANDREWS FIGARY JULES
 BARENAKED LADIES

KTBG/Kansas City, MO
 PD: Jon Hart
 MD: Byron Johnson
 MICHAEL ANDREWS FIGARY JULES
 ROBERT RANDOLPH
 JEM
 RANDALL BRAMBLETT
 VIKTOR KRAUSS

KZPL/Kansas City, MO
 OM: Nick McCabe
 PD: Ted Edwards
 MD: Jason Justice
 3 MICHAEL ANDREWS FIGARY JULES
 1 THRILLS

WOKI/Knoxville, TN*
 PD: Jim Ziegler
 MD: Aimee Baumer
 2 DEXTER FREEBISH
 MICHAEL ANDREWS FIGARY JULES

WFVK/Louisville, KY
 DM: Brian Conn
 PD: Dan Reed
 MD: Gabby Owens
 14 MY MORNING JACKET
 9 MAVERICKS
 9 VAN MORRISON
 9 JONNY LANG
 9 SOME GIRLS
 9 SUN KIL MOON
 9 AIR
 9 SAMITE
 9 JEM
 RICKY FANTE
 LAVELLE WHITE
 NELLIE MCKAY
 THRILLS
 BELLE & SEBASTIAN

WMMM/Madison, WI*
 PD: Tom Teuber
 MD: Gabby Parsons
 No Adds

WMPS/Memphis, TN*
 PD: Steve Richards
 MD: Alexandra Inzer
 No Adds

KTCZ/Minneapolis, MN*
 PD: Lauren MacLeash
 APD/M: Mike Wolf
 9 MORTON
 VAN MORRISON
 MICHAEL ANDREWS FIGARY JULES

WGXX/Minneapolis, MN*
 DM: Dave Hamilton
 PD: Jeff Collins
 No Adds

WZEW/Mobile, AL*
 OM: Tim Camp
 PD: Brian Hart
 MD: Lee Ann Cook
 BEN LADDER

WBJB/Monmouth, NJ
 OM/PD: Tom Brennan
 APD: Leo Zaccari
 MD: Jeff Raspe
 MICHAEL FRANTI | SPEARHEAD
 WHEAT
 BIG HEAD TODD AND THE MONSTERS
 PATRICK PARK
 PAUL KELLY
 NELLIE MCKAY
 RICKY FANTE'

KPIG/Monterey, CA
 PD/M: Laura Ellen Hopper
 APD: Aileen MacNeary
 6 JAMES MCMURTRY

WRLT/Nashville, TN*
 OM/PD: David Hall
 APD/M: Rev. Keith Coes
 7 PULPHONIC SPRAY
 6 JARS OF CLAY
 BIG HEAD TODD AND THE MONSTERS
 TEARS FOR FEARS

WFUV/New York, NY
 PD: Chuck Singleton
 MD: Rita Houston
 8 RUFUS WAINWRIGHT
 3 JOSH ROUSE
 3 4 WAY STREET
 JEN CHAPIN
 JANIS JAN
 GRAHAM PARKER

KCTY/Omaha, NE*
 PD/M: Ryan "Stash" Morton
 MICHAEL ANDREWS FIGARY JULES
 STILLS
 GAVIN DEGRAW
 4 WAY STREET
 MINDY SMITH

WXPX/Philadelphia, PA
 PD: Tom Teuber
 MD: Helen Leicht
 1 JASON MRAZ
 1 LIVE
 1 PAT MCGEE BAND
 1 JEM
 1 RANDALL BRAMBLETT
 1 BEN ARTHUR
 1 RICKY FANTE

WYEP/Pittsburgh, PA
 PD: Rosemary Welsch
 MD: Mike Sauter
 MICHAEL ANDREWS FIGARY JULES
 MICHAEL FRANTI | SPEARHEAD
 AZURE RAY
 MARK CRESLI
 ABRA MOORE

KINK/Portland, OR*
 PD: Dennis Constantine
 MD: Kevin Welch
 1 TEARS FOR FEARS

WXRV/Portsmouth, NH*
 PD: Nicole Sandler
 MD: Dana Marshall
 6 JOHN WESLEY HARDING
 STEADMAN
 VAN MORRISON

WDST/Poughkeepsie, NY
 PD: Greg Gaffine
 MD: Roger Menell
 INCHENOS
 MICHAEL FRANTI | SPEARHEAD
 JEM

KTHX/Reno, NV*
 OM: Rob Brooks
 PD: Harry Reynolds
 APD/M: David Herold
 5 BR5-49

WOCM/Salisbury, MD
 PD: Joshua Cendanel
 APD/M: Debora Lee
 10 ROBERT RANDOLPH
 10 ARTHUR ADAMS
 10 SPOOKY DAILY PRIDE
 7 ELLIS HOOKS
 7 VAN HUNT
 7 PAUL KELLY
 7 FLATLANDERS
 7 PROCLAIMERS

KENZ/Salt Lake City, UT*
 OM/PD: Bruce Jones
 MD: Karl Bushman
 KINGS OF LEON

KPRI/San Diego, CA*
 PD/M: Dona Shaheb
 1 MICHAEL ANDREWS FIGARY JULES

KFOG/San Francisco, CA*
 PD: David Benson
 APD/M: Haley Jones
 1 MATT MATHIASON

KBAC/Santa Fe, NM
 PD: Ira Gordon
 3 MICHAEL FRANTI | SPEARHEAD
 MICHAEL ANDREWS FIGARY JULES

KTAO/Santa Fe, NM
 DM: Mitch Miller
 PD: Brad Hockmeyer
 MD: Paddy Mac
 8 MICHAEL FRANTI | SPEARHEAD
 7 RYAN ADAMS
 7 ANNE MCCUE
 6 JEM
 5 MICHAEL ANDREWS FIGARY JULES
 4 4 WAY STREET

KRSH/Santa Rosa, CA*
 DM/PD: Dean Kattari
 MD: Michelle Marques
 MICHAEL ANDREWS FIGARY JULES
 JEM

WVVV/Savannah, GA
 OM/PD: Bob Neumann
 APD: Gene Murrell
 1 MATTHEW RYAN
 1 STEADMAN

KMTT/Seattle, WA*
 PD: Chris Mays
 APD/M: Shawn Stewart
 3 JET
 2 TEARS FOR FEARS
 1 MATCHBOX TWENTY
 MICHAEL ANDREWS FIGARY JULES

WRNX/Springfield, MA*
 PD: Tom Davis
 APD: Donnie Moorhouse
 MD: Lesa Withanee
 MICHAEL ANDREWS FIGARY JULES
 JEM

KCLC/St. Louis, MO
 DM: Rich Reighard
 PD: Mike Wall
 MD: Ervin Williams
 MATCHBOX TWENTY
 GARRISON STARR
 ANNE MCCUE

National Programming

Added This Week



World Cafe

Ali Castellini 215-898-6677

ANNE MCCUE Stupid
BIGGER LOVERS Slice Of Life
MY MORNING JACKET Golden
RANDALL BRAMBLETT Comin' Round Soon



Acoustic Cafe

Rob Reinhart 734-761-2043

GRANT-LEE PHILLIPS Mona Lisa
NELLIE MCKAY David

*Monitored Reporters

49 Total Reporters

24 Total Monitored

25 Total Indicator

Did Not Report, Playlist Frozen (1):
WCLZ/Portland, ME



ON THE RECORD

With **Jeff Raspe**

MD, WBJB/Monmouth-Ocean



As anyone who has known me since before my Triple A days can verify, I have always been one to play the Brits. (For those of you who didn't know me then, I spent 14 years in commercial Alternative radio, several of them doing a specialty show called *The Underground*.) And why not, when British bands are making such great music? • One of my favorites is Starsailor (yes, named after the Tim Buckley album). They have finally followed up their excellent debut album, *Love Is Here*, with *Silence Is Easy*, and they have not only avoided the sophomore slump, they've soared way over it. A great point of interest about this album is that they got genius/recluse/gun nut/jailbird Phil Spector to agree to produce it. A better point is that they eventually fired him. In fact, only two of the tracks he produced made the final cut, one of them being the first single — the brilliant, anthemic title track. • "Silence Is Easy" begins the album on the right note, with "Music Was Saved" and the upcoming U.K. single "Four to the Floor" carrying on that upbeat feeling. Much of the rest of the album is a bit more subdued, though, with an orchestra not used as a novelty, but as an integral part of the record. If you've had success with Coldplay, Travis, Elbow or The Doves, you can do no wrong with Starsailor.

The top half of the monitored airplay chart is getting crowded: **Norah Jones** holds at 1* for the second week, **Melissa Etheridge** increases to 2*, **Guster** hold at 4*, **Indigo Girls** hold at 5*, **Five For Fighting** hold at 6*, **The Thrills** hold at 7*, **Sting** holds at 8*, **John Mayer** moves into the top 10 at 9*, and **Sheryl Crow** and **Jet** are knocking on the door at 11* and 12*, respectively

... Other projects making gains include **John Eddie**, **Joss Stone**, **Maroon 5** and **Big Head Todd & The Monsters** ... **Ben Harper** debuts ... On the Indicator chart, Jones also holds at 1*; Etheridge moves up to 2*; Starsailor crack the top five; and **Ryan Adams**, **Damien Rice** and **The Thrills** are now in the top 10 ... Movers include **Keb' Mo'**, **Stone**, **Jet**, **Los Lonely Boys** and **Mindy Smith** ... **Big Head Todd and Jonny Lang** debut ... In spite of the holiday weekend, several new songs got add action this week: **Michael Andrew f/Gary Jules** grab 14 total adds (No. 1 monitored, No. 2 Indicator); **Jem** comes in with 10 total adds (No. 1 Indicator, No. 3 monitored) ... **Michael Franti & Spearhead**, **Nellie McKay** and **4 Way Street** also have a good first week ... Keep an eye on **Teitur**, **Barenaked Ladies**, **Van Morrison**, **Wheat**, **Jonatha Brooke**, **Robert Randolph**, **Tears For Fears** and **Anne McCue**.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Jonatha Brooke**

LABEL: **Bad Dog/VMG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



We first became acquainted with the amazing voice and intimate lyrics of Jonatha Brooke when she was partners with Jennifer Kimball in the band *The Story*. After that association dissolved in 1994, Brooke stepped out on her own, first releasing *Plumb* and then *10 Cent Wings* via a major label. But Brooke always had a wild independent streak in her, and it was inevitable that she would finally step out on her own — completely. In 1999 Brooke decided to do so when she launched the Bad Dog label with a live album. She followed that with 2001's *Steady Pull*, which yielded a top-five Triple A song, "Linger."

Brooke returns with *Back in the Circus*, and the project takes her D.I.Y. approach even further: She produced the album herself, played most of the instruments and wrote the majority of the songs. "I think I've come to a place in my life where I'm really centered and not concerned with what anybody else thinks," she says. "It feels great to have made a couple of records on my own and to have achieved a certain level of success with them. I've learned to trust that feeling in the pit of my stomach and to know what's right for each song."

The project was largely created with Pro Tools and M-Audio, but Brooke nevertheless brought in others to help out, including Ryan Freeland (programming, keys, drums, guitar); Mitchell Froom (keys); Goffrey Moore (programming, keys); and Eric Bazillian, who co-produced two songs on the project and played several instruments.

But this album is very much Brooke's own vision. According to her, this is the

first time she tried to make a record that had a beginning, middle and end. As she explains, "I wanted this album to feel like a journey, because that's what making it felt like to me." And even though she made full use of modern technology in creating the music, it still has a very personal and organic sound.

Back in the Circus features several new songs, including the title track; the first single, "Better After All"; "It Matters Now"; and "Sally," as well as the Brooke-Bazillian collaboration, "Less Than Love Is Nothing." In addition, she decided to include a few choice covers this time around, such as Brian Wilson's "God Only Knows," James Taylor's "Fire and Rain" and Alan Parsons' "Eye in the Sky."

"I think this is the most intimate, honest, cohesive set of songs I've ever done," says Brooke. "Maybe I say that every time I make a record, because I love every record I've made, and every one has its own story. But this one really feels special to me."

After a series of dates in the New York area in mid-February and again in mid-March, Brooke will be on the road for several months.


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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	829	+28	2721
3	2	BR5-49 <i>Tangled In The Pines (Dualtone)</i>	655	+67	2062
2	3	C. TAYLOR & C. RODRIGUEZ <i>The Trouble With Humans (Lonestar)</i>	593	-111	11660
7	4	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	524	+31	2562
4	5	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	520	-27	12319
9	6	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	499	+27	1890
5	7	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	493	-32	5993
12	8	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	493	+52	2127
6	9	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	484	-15	11659
13	10	MINDY SMITH <i>One Moment More (Vanguard)</i>	478	+87	1737
8	11	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	452	-36	11604
10	12	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	445	-24	10255
11	13	RODNEY CROWELL <i>Fate's Right Hand (Columbia)</i>	413	-41	14714
17	14	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk America)</i>	380	+66	972
14	15	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	340	-47	9477
16	16	VARIOUS ARTISTS <i>Livin', Lovin', Losin'... (Universal South)</i>	320	+4	7413
19	17	GREENCARDS <i>Movin' On (Independent)</i>	308	+3	1312
15	18	EMMYLOU HARRIS <i>Stumble Into Grace (Nonesuch)</i>	288	-71	9735
18	19	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	276	-35	6558
22	20	CHRIS KNIGHT <i>The Jealous Kind (Dualtone)</i>	267	-19	9336
21	21	DELBERT MCCLINTON <i>Live (New West)</i>	255	-31	4106
23	22	KARL SHIFLETT... <i>Worries On My Mind (Rebel)</i>	250	-15	4118
20	23	HOT CLUB OF COWTOWN <i>Continental Stomp (Hightone)</i>	247	-56	5292
24	24	MARTY STUART... <i>Country Music (Columbia)</i>	246	-16	6410
26	25	DARRELL SCOTT <i>Theatre Of The Unheard (Full Light)</i>	242	-8	8664
Debut	26	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	241	+68	468
28	27	SHELBY LYNNE <i>Identity Crisis (Capitol)</i>	234	-3	8839
25	28	PAUL BURCH <i>Fool For Love (Bloodshot)</i>	231	-29	3871
27	29	PATTY LOVELESS <i>On Your Way Home (Epic)</i>	218	-28	5489
30	30	THAD COCKRELL <i>Warmth & Beauty (Yep Roc)</i>	208	-16	4487

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Old Crow Medicine Show

Label: Nettwerk America



The Old Crow Medicine Show — Critter Fuqua, Kevin Hayes, Morgan Jahnig, Ketch Secor and Willie Watson — may only be in their early 20s, but they most certainly harbor old souls. Inspired by pre-World War II blues, fiddle tunes, rags and jug-band music, they have taken their love of this wholly acoustic, wholly American music and built a grass-roots following. Coming from towns far and wide, these five guys first hooked up in Ithaca, NY in 1996 and soon embarked on a quest of sorts: They loaded themselves and their instruments into an old Cadillac and started playing from one end of North America to the other, eventually ending up in Boone, NC. While busking in front of a drug store there, they were discovered by a member of Doc Watson's family. Next thing they knew, they were playing at MerleFest, which led to an invitation to play at Bonnaroo. That led to gigs in Nashville, where they now reside, and a debut performance at the Grand Ole Opry, which led to a shot at opening for Dolly Parton and, then, Del McCoury — and that gave them the opportunity to play with: Marty Stuart and Merle Haggard on their Electric Barnyard tour. Needless to say, OCMS have arrived! Now they have their first nationally released album — produced by David Rawlings — and it contains a nice blend of old-time standards and compatible original compositions.

Americana News

Alison Krauss is now the most honored female in Grammy history. She passed Aretha Franklin — who has 16 awards — with the three she won this year, for a total of 17 Grammys ... Speaking of the Grammys, the country-oriented awards tended to acknowledge more traditional artists this year, with Alison Krauss winning three awards and the late June Carter Cash earning two. Johnny Cash, Ricky Skaggs & Kentucky Thunder, Vince Gill and the various-artists tribute to the Louvin Brothers, *Livin', Lovin', Losin'*, were also honored ... Rumors are strong that Lucinda Williams will be releasing a live album sometime this year ... Rhonda Vincent won five trophies — including Entertainer of the Year — on Feb. 8 at the Society for the Preservation of Bluegrass Music of America's 30th-anniversary awards show. The four-hour event was held in Nashville and butted heads with the Grammy presentations ... It appears that the Grand Ole Opry will sponsor an American Roadshow tour this year that will spotlight such prominent members as Vince Gill and Patty Loveless. If so, it will introduce the Opry name to audiences who know little if anything about the 79-year-old weekly radio show ... According to founding member Mark Eitzel, The American Music Club has re-formed and is in the process of writing and recording new material for an album ... Scena Records on March 9 will release *George Jones: Live Recordings From The Louisiana Hayride*. These will be the earliest live recordings of Jones yet to be released.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Grant-Lee Phillips <i>Virgilia Creeper (Zoe/Rounder)</i>	11
Tom Russell <i>Indians Cowboys Horses Dogs (Hightone)</i>	10
Slaid Cleaves <i>Wishbones (Philo/Rounder)</i>	7
Anne McCue <i>Roll (Messenger)</i>	7
James McMurtry <i>Live In Aught Three (Compadre)</i>	7

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The Face Of Christian Hip-Hop

The newest genre of Christian music is gaining fans

As R&R celebrates 25 years of hip-hop, let's not forget the newest hip-hop trend on the more positive tip: Christian rap culture. This week I'll examine this genre and highlight who's at the top of the class in 2004.

Many artists who are making a mark in Christian hip-hop today have done so thanks to the success of those who came before them. K2S, Dynamic Twins, Cross Movement, Unity Klan, Gospel Gangstaz, P.I.D. and SFC, as well as early dcTalk projects, paved the difficult road for rappers of the cloth to move into the limelight in the Christian and mainstream music industries.

What many may not realize, though, is that Christian rap seems to have hit the hardest wall not out in the mainstream, but at Christian radio. Christian rap still isn't accepted at many Christian stations.

The only artist on this page to hit No. 1 on the Christian CHR chart is Souljahz. Very few hip-hop tunes have even reached the top 10. But, to radio's credit, the songs that have reached the top 10 have done so in the past two years. And looking at the present landscape of Christian hit-driven radio, it would appear that this could be the year that urban-oriented artists break down even more barriers.

Let's take a look, here and in the

sidebar, at the top 10 urban Christian artists waving the banner of positive hip-hop and making the most impact in 2004 — in both Christian and mainstream culture.

T-Bone (Flicker)



T-Bone

2003 was the breakout year for the artist known as "Da Hoodlum." A couple of R&R Christian Rhythmic chart-topping songs off T-Bone's album *Gospelalphamegafunkyboogiediscomusic* and a prime role in the film *The Fighting Temptations*, with Be-

yoncé Knowles and Cuba Gooding Jr., moved this 10-year industry vet to elite status. His hip-hop roots go back to 1991 on the West Coast and to when he was a finalist on the old MTV show *The Cut*.

Now, with his sixth solo release, the opportunities for Mr. Bone are seemingly endless. He currently hosts his own cable video show and is looking at several options in front of him in various avenues of the media. "I just want the Lord to use me to reach out to this

generation and to everyone He places in my path," T-Bone says. "He's allowed the blessings to come. I just want to give back."

GRITS (Gotee)

Coffee and Bonafide, the duo known as GRITS, will celebrate 10 years in the industry later this year with a double-disc release, *GRITS I & II*, that will hit stores five months apart. Doing something out of the ordinary is par for the course for these guys. Coffee and Bonafide have made inroads at mainstream college radio, received significant play on MTV and basically set up camp on the R&R Christian Rhythmic chart.

They call their brand of hip-hop "life music," and it includes spiritually rich tunes and get-out-on-the-dance-floor jams. "Hip-hop is about struggle and pain," says Coffee, "about feeling out of place, like there's no one with whom you relate. We want to bring life to the party, but we also want to bring life through our lyrics to all those fighting that daily struggle."



GRITS

Bonafide concurs: "GRITS is needed to balance out what's already out there, because we represent the art of hip-hop in its essence. We don't talk about cars and jewels. We stick to real life, which is how hip-hop developed in the days of house parties and street corners."

tobyMac (ForeFront)

A true pioneer of the genre, Toby MacKeehan established himself as a rapper in another group famous in Christian circles. Four years removed from his last dcTalk public performance, MacKeehan is getting ready to release his second solo disc, due out this fall, which will more than likely follow the success of his 2001 freshman solo release, *Momentum*.

A Dove and Grammy trophy winner, T-Mac knows how and when to stretch. Taking on another challenge is all in a day's work for the man many believe to be the face of the Christian urban industry. His music doesn't make it onto most Christian stations because of its rock and urban roots, but it sells records — lots of them. However, the lack of support from radio doesn't sway his passion or his confidence.



tobyMac

side of Reuben that maybe didn't show on his first two discs.

"I got exactly what I wanted with *Professional Rapper*," he says. "In the past I've had sounds in my head that I couldn't describe, and for this album we kept tweaking over and over again until I got them. My personality really shines through on this album."

A live favorite, Reuben is known not just as a hip-hop artist, but also as an entertainer.

Five More Christian Hip-Hop Movers

These five artists have made moves over the past year that have placed them among the elite in the genre.

Souljahz (Squint)

Souljahz won a Dove Award for Rap/Hip-Hop/Dance Recorded Song of the Year and landed a No. 1 R&R Christian CHR tune with "All Around the World." The group also took home a Dove for Urban Album of the Year for their freshman release, *The Fault Is History*. The trio's next project is due this fall.

Lil iROCC Williams (ForeFront/EMI Gospel)

Raised in Atlanta, 13-year-old Lil iROCC made his presence known by way of his first release last year. Songs like "All My People" and "How We Do It" show that this young rapper has what it takes to reach the youth culture. Williams should serve as a foundation for the genre in the years to come.

LA Symphony (Gotee)

A group of guys who have been through the industry wringer over the past few years, LA Symphony have now landed on solid ground at Gotee. They offer up their own brand of organic-fused hip-hop that blends unique elements of classical and midtempo beats that sound like nothing else in urban music. The new piece is called *The End Is Now*.

Tunnel Rats (Uprok/BEC)

If you're into hip-hop, you've heard this group in some form. The overall Tunnel Rats troupe incorporates all of the members of New Breed, Peace 586, Propaganda, LPG, Jurny Big, Sev Statik and other combos. Several of these groups have projects due out in 2004.

DJ Maj (Gotee)

This turntable mixmaster hosts his own weekly Christian hip-hop show, *Virtual Frequency*, which airs on 50 radio outlets across the country. A hip-hop banner carrier, DJ Maj released his newest mix tape, *The Ringleader*, late last year. The artists who partner with him on his discs are by far the tops of the class each time out.

"I'm here in the midst of this world, but my perspective is different because of my faith," MacKeehan says. "Music moves people to dance, sure, but also just as much to feel, to think." If he can get just one more person to think about life and faith through listening to his music, his challenge has been met.

John Reuben (Gotee)

John Reuben is a rapper in the truest sense of the term. Back in my days at radio, before anyone outside of Ohio knew who this guy was, he would visit local stations frequently and freestyle for just about anyone who was around. His newest project, *Professional Rapper*, shows another



KJ-52

KJ-52 (Uprok)

KJ-52's newest disc, *It's Pronounced Five-Two*, continues the open letter to Eminem ("Dear Slim") he began on his previous project. The single "Dear Slim Pt. 2" follows KJ-52's brief but stunning appearance on MTV's *TRL* video countdown show last year. Eminem and KJ's backgrounds are similar, but they couldn't be more different.

Unlike his mainstream counterpart, KJ-52 has a sense of mission and purpose in all that he does artistically. His commitment drives him to the point where he has appeared on no fewer than four different projects over the past 18 months. He goes all out to provide a positive word for hip-hop lovers and to communicate the good news of the Gospel to whoever will hear it.

As KJ establishes himself as one of the top positive rappers around, he's maintained compassion for those in the industry who thrive on communicating their own pain to the masses, including Eminem. "I want to reflect on the responsibility of the artist and my heart for Em," KJ says. "My desire is that the stuff he expresses



John Reuben

es in his music might find an answer in a relationship with Christ, that he would express that to his audience instead of just giving them back that same anguish and confusion."

Ginny Owens "I LOVE THE WAY"
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The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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Album Preview: Sara Groves

Singer-songwriter returns with *The Other Side of Something*

INO artist Sara Groves' *The Other Side of Something*, set for release March 23, is a product of three years spent seeking, and finding, answers to questions Groves has been wrestling with. She'll tell you this album is darker than her two previous records, which mostly addressed love, relationships and faith. But she says that, overall, the message is one of redemption. And that makes *The Other Side of Something* Groves' most hopeful album to date.

The singer-songwriter also breaks new sonic ground with this project as she enlists the help of producer Charlie Peacock, alongside Groves' longtime friend and producer Nate Sabin. The new sound is more electric and, at times, atmospheric than her sophomore project, *All Right Here's*, organic, rootsy feel.

To support the new album, Groves will head out on the I-Worship/Adoration Tour, and she'll also be sharing a bill with former PFR leader Joel Hanson for additional dates in March, April and May. Groves recently took time out to speak with THE CCM UPDATE Editor Lizza Connor about the making of *The Other Side of Something*.

CCM: Do you get nervous before your records come out?

SG: When we're working in the studio, I don't really think about it. I don't think, "Will people like it?" I just kind of work on the music the way I like it. Right now is the time where there's usually a split second where, well, it's like having a baby. In fact, last year I had a baby, and this year I'm having an album. I'm not sure which one is easier to deliver.

It's displaying your baby for all the world to see, and then they go, "Um, it's OK," or, "Yeah, I don't care for it." It can be painful, but usually it's good. At the end of the day, I wouldn't change anything. I'm excited about what we did.

CCM: Let's talk about the lyrical side of the album first. What inspired this batch of songs?

SG: I committed my life to the Lord when I was 4 and never really had a rebellious time in my teenage

years. I've always said, "Lord, whatever, whatever." I'm not saying I've been perfect, but I've always had a strong focus on spiritual things and wanted to be available for what the Lord wanted me to do.

When I had my first son, a thread started to unravel in my faith. The album is documenting one of the more serious shakedowns in my faith that I've ever known. It's kind of an early-30-something rebellion. It's not going to look like a 16-year-old rebellion. But it was really sparked by having something precious coming into my life, and that was my son.

Having always said, "Lord, whatever is mine is yours, do whatever," I started looking in the Bible and in my own church and at others around me and seeing that bad things happen to good people.

CCM: What was your reaction?

SG: I started getting really mama-bearish, really protective, and even toward the Lord, I was saying, "Who's

"The album is documenting one of the more serious shakedowns in my faith."

looking out for us?" I was really looking for a guarantee that I'd always be safe and that my kids would always be safe, that as long as we serve the Lord, it's all going to be well.

Well, that guarantee isn't in there. In fact, all these men in the Bible, like Job, are bruised and beaten. I embarked on this, "Well, I'm not going to just trust. I want to know." I wouldn't call it a faith crisis. I wasn't doubting the existence of God — there's just too much evidence to the contrary in my life — but I was wondering about His intentions toward us.

CCM: The album, through the lyrics, seems to document your "wrestling match" with God.

SG: In that sense, it's a dark album — in the sense that it says, "Where's the new man? You said You'd make us new! This is a fight!" Sometimes I don't feel the changes like I would like to, and there's something hard about that.

But I also want the album to reflect something else. I think that all the characters in the Bible, well, they were troubled. Over the last three years of my life I've been going through the Bible, and I was reading about Job; David; Paul, who was in chains; Jonah, who was in the belly of a whale. But all these men ended up pointing me back to God. All their stories, when I got to the bottom of them, ended up pointing me back to a sovereign God.

CCM: That sounds pretty hopeful to me.

SG: Out of all the albums I've done, this is the most hopeful. There's a message, a repeated message, in many of the songs about the compelling nature of Christ, in that, even though I'm down and I feel defeated, at the end of the day I'm marked. I'm a child of God. I'm still fighting the good fight. I'm not done yet. The word of God is burning in my bones, and I can't let it go.

Like *Lord of the Rings*. That's a dark movie, but it's also a hopeful movie. This album is documenting a victory in my life. You can believe a lot of things, but until you are put through the fire...

I saw all these bad things happening to good people. In the end, I was just having a hard time swallowing the sovereignty pill — that God doesn't have to explain Himself to me. The amazing part is that He actually did. He actually explained to



WERE THOSE FISH HAWKS? WFSH (*The Fish*)/Atlanta teamed up with the NBA's Atlanta Hawks recently to present *Fish Family Night With FFH*. Just under 14,000 people were there to see the game against the Orlando Magic, making it one of the best attended games of the season. Following the game, FFH performed for approximately 7,000 people who took advantage of the specially priced tickets and stayed for the concert. Seen here (l-r) are FFH's Michael Boggs and Brian Smith, Fish morning co-hosts Kevin Avery and Taylor Scott and FFH's Jeromy and Jennifer Diebler.

me about Job, Jonah, David and answered some of my questions about who He was and His intentions toward me.

"Last year I had a baby, and this year I'm having an album. I'm not sure which one is easier to deliver."

I came out the other side saying, like David in the 73rd Psalm [paraphrasing], "Wicked men are succeeding, and I'm surrounded by death and despair. Surely I've kept my hands clean. Surely there's nothing here before me. God, I don't understand how Your kingdom works, but You have shown me what happens to a man who serves God. I have nothing in heaven but You; You are the strength of my life and my portion forever." David closes that psalm by saying, "It is good to be with the Lord." This album is documenting that psalm verbatim.

CCM: Let's shift to the album's sound. It's definitely different from your last project.

SG: Charlie Peacock produced "Esther," "The Boxer," "The One Thing I Know" and "Compelled." Nate and I set out to do something new, and then we went to Charlie, because we love what he does. He's very experimental and creative.

One of the things I've held on to in the making of past albums has been that it needs to reflect what we

can do live in concert. To me, a concert is a play. A CD is your opportunity to make a movie. In the past I've made plays on CD, and this time I wanted to make a movie. I like concerts to be natural, to be the way the song was written, but I enjoy music that's rich.

Switchfoot is one of my favorite bands right now. Charlie helped develop their sound, and that's one reason I went to him. We just ended up using more guitars than pianos this time. We used special effects and made our movie.

CCM: The Peacock-produced "Boxer" is really interesting. How did that song come together?

SG: That was different from anything I'd ever done. I came to Charlie with one lyric. I had a few of the verses sketched together, and I also had a bassline. He just set the band up and they all played this jazz riff, and they played and recorded for about an hour. I was in the corner with a microphone, inventing lyrics as we went. It was like creative stew. I'd never had a song go down live like that. It was really fun.

CCM: Have you found your wings, sonically speaking?

SG: *All Right Here* was a step up from my debut project, *Conversations*. *Conversations* was very acoustic. With *ARH*, I remember somebody saying, "Wow, this is, like, guitar Sara!" Hopefully, this is just the next step. I feel like there's still some congruency in the vocals and the writing, but I don't ever want to land.

I don't see myself ever going heavy metal, but it was really fun to hear someone else's gifts on this album, having Charlie and Nate on here. I love working with people with good ideas.

February 20, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MATTHEW WEST More (Sparrow/Universal South)	1683	+113	11	57/0
1	2	THIRD DAY Sing A Song (Essential/PLG)	1622	-4	13	62/2
3	3	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	1402	-37	14	54/0
7	4	JEREMY CAMP Right Here (BEC)	1222	+98	13	47/2
6	5	AUDIO ADRENALINE Leaving 99 (ForeFront)	1216	+89	6	50/5
8	6	AVALON All (Sparrow)	1180	+59	6	52/3
11	7	NATE SALLIE Whatever It Takes (Curb)	1127	+142	8	44/4
4	8	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1120	-131	19	39/0
5	9	JARS OF CLAY Show You Love (Essential/Provident/RCA)	1085	-120	17	42/1
13	10	WARREN BARFIELD Mistaken (Creative Trust Workshop)	943	+51	12	34/1
10	11	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	886	-131	25	30/0
12	12	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	861	-78	25	27/0
15	13	DELIRIOUS? Rain Down (Sparrow)	854	+84	5	34/1
14	14	ERIN O'DONNELL Wide Wide World (Inpop)	809	-75	17	34/0
9	15	DARLENE ZSCHECH Pray (INO)	788	-241	19	30/0
18	16	NICHOLE NORDEMAN Even Then (Sparrow)	669	+43	7	30/2
19	17	DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	628	+15	10	24/0
16	18	MERCYME Word Of God Speak (INO)	628	-33	41	21/0
25	19	SONICFLOOD Shelter (INO)	599	+102	3	27/3
Debut	20	ZOEGIRL Beautiful Name (Sparrow)	590	+240	1	28/8
22	21	TODD AGNEW Grace Like Rain (Ardent)	578	+58	4	27/0
23	22	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	538	+21	4	21/1
24	23	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	537	+38	6	25/1
17	24	BIG DADDY WEAVE Fields Of Grace (Fervent)	520	-107	24	21/0
20	25	JOY WILLIAMS I Wonder (Reunion/PLG)	483	-43	16	21/1
21	26	TAIT Lose This Life (ForeFront)	482	-42	13	22/0
Debut	27	BETHANY DILLON Beautiful (Sparrow)	471	+110	1	22/4
28	28	TREE63 Blessed Be Your Name (Inpop)	453	+39	2	22/2
27	29	PLUS ONE Be Love (Inpop)	442	+12	4	19/0
26	30	AMY GRANT Out In The Open (Word/Curb/Warner Bros.)	422	-49	7	18/1

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.
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New & Active

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 351, Total Stations: 17, Adds: 0

BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)
Total Plays: 319, Total Stations: 18, Adds: 6

JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)
Total Plays: 271, Total Stations: 15, Adds: 3

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 269, Total Stations: 11, Adds: 1

JILL PHILLIPS God Believes In You (Fervent)
Total Plays: 248, Total Stations: 13, Adds: 2

DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)
Total Plays: 245, Total Stations: 14, Adds: 1

JEFF DEYO f/RITA SPRINGER Bless The Lord (Gotee)
Total Plays: 225, Total Stations: 9, Adds: 0

REBECCA ST. JAMES The Power Of Your Love (ForeFront)
Total Plays: 216, Total Stations: 13, Adds: 3

JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 197, Total Stations: 7, Adds: 0

SCOTT KRIPPAYNE Life (Spring Hill)
Total Plays: 162, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL Beautiful Name (Sparrow)	8
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	6
BIG DADDY WEAVE Heart Cries Holy (Fervent)	6
AUDIO ADRENALINE Leaving 99 (ForeFront)	5
GINNY OWENS I Love The Way (Rocketown)	5
4HIM You Reign (Word/Curb/Warner Bros.)	5
FFH Good To Be Free (Essential/PLG)	5
NATE SALLIE Whatever It Takes (Curb)	4
BETHANY DILLON Beautiful (Sparrow)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZOEGIRL Beautiful Name (Sparrow)	+240
NATE SALLIE Whatever It Takes (Curb)	+142
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	+128
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+121
MATTHEW WEST More (Sparrow/Universal South)	+113
BIG DADDY WEAVE Heart Cries Holy (Fervent)	+113
BETHANY DILLON Beautiful (Sparrow)	+110
GINNY OWENS I Love The Way (Rocketown)	+105
SONICFLOOD Shelter (INO)	+102
JEREMY CAMP Right Here (BEC)	+98

Christian Activity

by Rick Welke

More Than A No. 1

The unique partnership of Universal South and Sparrow on Matthew West's debut project, *Happy*, has now paid off: A song that seemed to have been lost in the midst of the pre-Christmas singles has fought its way to No. 1. West joins a short list of new artists who have hit the top spot on the Christian AC chart over the last two years.

Artists making significant moves up the chart this week include **Jeremy Camp** (7-4, +98), **Audio Adrenaline** (6-5, +89), **Nate Sallie** (11-7, +142) and **Warren Barfield** (13-10, +51).

Newer tunes that make momentous moves include those from **Sonicflood** (25-19, +102), **ZoEgirl** (*20, +240) and **Bethany Dillon**, with her first charting single, "Beautiful" (*27, +110).



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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Right Here (BEC)	1094	+31	14	27/0
3	2	TODD AGNEW Grace Like Rain (Ardent)	1003	+57	11	25/2
2	3	JARS OF CLAY Show You Love (Essential/Provident/RCA)	970	-75	18	25/0
4	4	THIRD DAY Sing A Song (Essential/PLG)	831	+7	13	23/0
5	5	AUDIO ADRENALINE Leaving 99 (ForeFront)	783	+37	7	26/0
7	6	MATTHEW WEST More (Sparrow/Universal South)	760	+51	9	20/0
6	7	TAIT Lose This Life (ForeFront)	721	-14	16	21/0
8	8	CASTING... If We Are... (Beach Street/Reunion/PLG)	635	-67	22	17/0
12	9	DELIRIOUS? Rain Down (Sparrow)	623	+54	5	23/0
14	10	SARAH KELLY Take Me Away (Gotee)	620	+80	8	18/1
10	11	PLUS ONE Be Love (Inpop)	619	+14	11	20/1
9	12	PAUL WRIGHT Your Love Never Changes (Gotee)	604	-71	17	19/0
13	13	PILLAR Further From Myself (Flicker)	588	+21	7	19/0
11	14	SKILLET Savior (Ardent)	547	-28	13	15/0
19	15	OUT OF EDEN Love, Peace & Happiness (Gotee)	458	+23	3	19/1
17	16	JOY WILLIAMS By Surprise (Reunion/PLG)	435	-52	17	13/0
20	17	SANCTUS REAL Beautiful Day (Sparrow)	429	+2	8	12/0
21	18	TELECAST The Way (BEC)	427	+9	9	13/0
16	19	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	406	-95	25	12/0
18	20	BARLOWGIRL Harder Than The First Time (Fervent)	394	-55	6	14/0
24	21	SEVEN PLACES Landslide (BEC)	381	+34	3	15/0
15	22	FM STATIC Crazy Mary (Tooth & Nail)	380	-156	23	10/0
23	23	D. CROWDER BAND O Praise Him... (Sixsteps/Sparrow)	378	+9	9	12/0
22	24	WARREN BARFIELD Mistaken (Creative Trust Workshop)	339	-32	5	12/0
Debut	25	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	332	+195	1	13/5
27	26	MERCYME Word Of God Speak (INO)	306	+5	7	7/0
26	27	J. MCBRAYER & J. MARIA Never Alone... (Sparrow)	291	-10	15	10/0
Debut	28	NATE SALLIE Whatever It Takes (Curb)	283	+38	1	11/1
25	29	DOWNHERE Breaking Me Down (Squint/Curb/Warner Bros.)	277	-35	7	10/1
Debut	30	TREE63 Blessed Be Your Name (Inpop)	272	+38	1	10/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.
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New & Active

- BETHANY DILLON** Beautiful (Sparrow)
Total Plays: 272, Total Stations: 12, Adds: 1
- BIG DISMAL** Just The Same (Wind-up)
Total Plays: 242, Total Stations: 11, Adds: 3
- M. SCHULTZ** You Are A Child Of Mine (Word/Curb/Warner Bros.)
Total Plays: 224, Total Stations: 8, Adds: 0
- ZOEGIRL** Beautiful Name (Sparrow)
Total Plays: 210, Total Stations: 9, Adds: 2
- SUPERCHICK** I Belong To You (Inpop)
Total Plays: 197, Total Stations: 7, Adds: 0
- ERIN O'DONNELL** Wide Wide World (Inpop)
Total Plays: 189, Total Stations: 6, Adds: 0
- AVALON** All (Sparrow)
Total Plays: 175, Total Stations: 10, Adds: 0
- SWITCHFOOT** Dare You To Move (Sparrow)
Total Plays: 174, Total Stations: 10, Adds: 9
- JEFF DEYO / RITA SPRINGER** Bless The Lord (Gotee)
Total Plays: 164, Total Stations: 6, Adds: 1
- SHANE BARNARD & SHANE EVERETT** Mercy Reigns (Inpop)
Total Plays: 137, Total Stations: 4, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Beautiful Day (Sparrow)	482	-17	12	32/0
4	2	FALLING UP Broken Heart (BEC)	481	+24	9	30/3
5	3	KUTLESS Treason (BEC)	478	+24	11	35/1
2	4	PILLAR Further From Myself (Flicker)	471	-9	12	32/0
3	5	TAIT Numb (ForeFront)	437	-35	12	38/0
6	6	SEVEN PLACES Landslide (BEC)	414	-20	12	28/1
7	7	KIDS IN THE WAY Hallelujah (Flicker)	347	-14	12	29/0
10	8	THOUSAND FOOT... Rawkfist (Tooth & Nail/EMC)	346	+48	4	28/3
13	9	BIG DISMAL Just The Same (Wind-up)	320	+63	3	30/5
9	10	TREE63 The Answer To The Question (Inpop)	318	+19	4	32/2
11	11	LAST TUESDAY Retaliation (DUG)	288	-7	7	20/0
14	12	PLUS ONE Poor Man (Inpop)	275	+25	5	27/1
15	13	INHABITED Rescue Me (Independent)	255	+26	4	23/0
12	14	INSYDERZ Call To Arms (Floodgate)	255	-12	10	19/0
24	15	P.O.D. Change The World (Atlantic)	254	+78	2	26/9
16	16	SKY HARBOR Welcome (Inpop)	244	+27	4	21/2
8	17	SKILLET Savior (Ardent)	235	-80	19	23/0
26	18	NUMBER ONE GUN Starting Line (Floodgate)	220	+55	2	16/6
17	19	STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)	214	+2	11	21/0
Debut	20	JONAH33 Watching You Die (Ardent)	204	+59	1	19/6
Debut	21	BY THE TREE Confessions (Fervent)	203	+75	1	18/5
19	22	TINMAN JONES Say Goodbye (Cross Driven)	199	-8	7	20/0
Debut	23	SEVENTH DAY SLUMBER Spiraling (Crowne)	197	+50	1	27/7
18	24	BARLOWGIRL Harder Than The First Time (Fervent)	196	-13	7	23/1
21	25	CURBSQUIRRELS Six (DUG)	194	+10	2	12/3
23	26	MENDING POINT In Transit (Word Of Mouth)	187	+8	4	13/1
20	27	DISCIPLE One More Time (Slain)	184	-8	7	20/0
28	28	GS MEGAPHONE Venom (Spindust)	164	+4	15	13/1
22	29	DOWNHERE Breaking Me... (Squint/Curb/Warner Bros.)	155	-29	14	16/0
25	30	JONAH33 Faith Like That (Ardent)	144	-32	21	13/0

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.
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New & Active

- GRAND PRIZE** Will It Be The Same (Independent)
Total Plays: 141, Total Stations: 16, Adds: 2
- STEREO MOTION** Tip Of My Tongue (Flicker)
Total Plays: 132, Total Stations: 13, Adds: 3
- EARTHSUIT** Foreign (Math)
Total Plays: 131, Total Stations: 7, Adds: 2
- RE:ZOUND** Great I Am (Wrinkle Free)
Total Plays: 114, Total Stations: 11, Adds: 0
- LUCERIN BLUE** Chorus Of The Birds (Tooth & Nail)
Total Plays: 112, Total Stations: 6, Adds: 0
- SWITCHFOOT** Dare You To Move (Sparrow)
Total Plays: 111, Total Stations: 10, Adds: 5
- BLINDSIDE** All Of Us (Elektra/EEG)
Total Plays: 102, Total Stations: 7, Adds: 0
- MXPX** You Make Me, Me (A&M/Interscope)
Total Plays: 84, Total Stations: 4, Adds: 0
- LESTER FINN EXPERIMENT** Holding Out (Independent)
Total Plays: 81, Total Stations: 11, Adds: 4
- FM STATIC** Something To Believe In (Tooth & Nail)
Total Plays: 81, Total Stations: 5, Adds: 4

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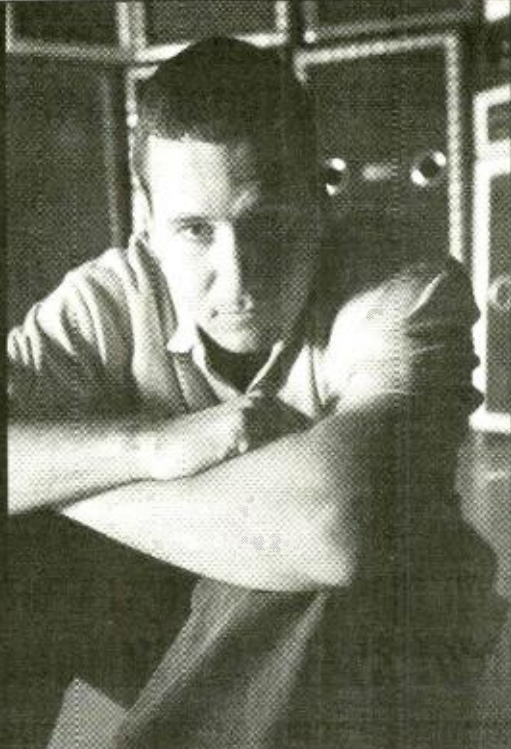
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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	S. CURTIS CHAPMAN Moment Made... (Sparrow)	378	-38	14	21/0
3	2	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	374	+12	12	20/0
2	3	GEORGE ROWE Everlasting (Rocketown)	356	-15	15	19/0
9	4	JAMIE SLOCUM By Your Side (Curb)	273	+27	5	18/1
4	5	M. SCHULTZ You Are... (Word/Curb/Warner Bros.)	272	-38	16	15/0
7	6	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	261	+6	12	15/0
10	7	BIG DADDY WEAWE Completely Free (Fervent)	254	+10	11	15/0
6	8	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	254	-4	6	17/0
8	9	MARTINS What Mercy Means (Spring Hill)	232	-16	15	16/0
5	10	DARLENE ZSCHECH Pray (INO)	227	-32	19	13/0
12	11	NICHOLE NORDEMAN Even Then (Sparrow)	206	+12	6	13/1
13	12	CASTING... If We Are The Body (Beach Street/Reunion/PLG)	195	+13	14	13/0
Debut	13	NEWSONG For The Glory Of Christ (Reunion/PLG)	186	+41	1	16/3
20	14	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	179	+34	2	16/1
15	15	CECE WINANS Thirst For You (PureSprings/INO)	177	+6	7	12/0
11	16	WATERMARK... There Is... (Creative Trust Workshop)	174	-21	22	10/0
16	17	FFH Ready To Fly (Essential/PLG)	165	-5	20	9/0
17	18	PHILLIPS, CRAIG & DEAN Here I... (Sparrow)	164	+6	4	12/1
14	19	4HIM Fill The Earth (Word/Curb/Warner Bros.)	157	-16	21	9/0
19	20	RIVER Glorious (Ingrace)	138	-9	17	10/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 2/8 - Saturday 2/14.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	L.A. SYMPHONY Gonna Be Alright (Gotee)
2	JOHN REUBEN Move (Gotee)
3	OUT OF EDEN Love, Peace & Happiness (Gotee)
4	MARY MARY Dance, Dance, Dance (Integrity)
5	DJ MAJ Under Pressure (Gotee)
6	APT. CORE No Such Thing As Time (Rocketown)
7	T-BONE Still Preachin' (Flicker)
8	STU DENT That's It (Mect)
9	VOCAB MALONE Rezurectah (Independent)
10	MARS ILL Breathe Slow (Gotee)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SWITCHFOOT Dare You To Move (Sparrow)	9
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	5
BIG DISMAL Just The Same (Wind-up)	3
TODD AGNEW Grace Like Rain (Ardent)	2
ZOEGIRL Beautiful Name (Sparrow)	2
AMY GRANT Out In The Open (Word/Curb/Warner Bros.)	2
FM STATIC Something To Believe In (Tooth & Nail)	2

Rock Most Added

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ARTIST TITLE LABEL(S)	ADDS
P.O.D. Change The World (Atlantic)	9
SEVENTH DAY SLUMBER Spiraling (Crown)	7
JONAH33 Watching You Die (Ardent)	6
NUMBER ONE GUN Starting Line (Floodgate)	6
IAN ESKELIN Taboo (Inpop)	6
BIG DISMAL Just The Same (Wind-up)	5
BY THE TREE Confessions (Fervent)	5
SWITCHFOOT Dare You To Move (Sparrow)	5

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NEWSONG For The Glory Of Christ (Reunion/PLG)	3
VARIOUS ARTISTS Sing To The Lord (Discovery House)	2
ANDREW PETERSON Holy Is The Lord (Essential/PLG)	2
COREY EMERSON Your Hand (Discovery House)	2



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JACKIE MADRIGAL
 jmadrigal@radioandrecords.com

A Who's Who Of Latin Music

A closer look at the Premio Lo Nuestro nominees

The 2004 Premio Lo Nuestro A La Música Latina ceremony is almost here. The event will be held at the Miami Arena on Feb. 26 and broadcast live on the Univision Television Network. For the first time in the history of the awards, Radio Y Música's and R&R's chart information was used to determine the nominees.

But it's the general public who will choose the winners by logging on to www.univision.com (keyword: Premio Lo Nuestro) and casting their votes. The site gives visitors the opportunity to select from the categories of Pop, Rock, Tropical, Regional Mexican, Urban and Video. Within those categories lie the sub-categories and the many nominees that voters can choose from.

As we get closer to the event, it's fitting that we take a look at some of the nominees whose music has inspired the masses and whose hits have made listening to Spanish-language radio a pleasure.

We begin with Ricky Martin, who

not only has four nominations — Pop Album of the Year for *Almas Del Silencio*, Pop Male Artist of the Year, Song of the Year for "Tal Vez" and Video of the Year for "Jaleo" — but will also receive this year's Premio Lo Nuestro Excellence for his extraordinary achievements in the music industry. The Latin superstar will also perform at the awards ceremony.

Martin joins previous Excellence Award recipients Julio Iglesias, Plácido Domingo, Marco Antonio Solís, Antonio Aguilar and Luis Miguel, among others. "I'm honored to be recognized in the company of the incredible Latin artists who have received the Premio A La Excelencia in the past," says Martin. "The Premio Lo Nuestro is a true celebration of our music, and music is where my heart will always be."

Pop

Mexican superstar Thalía is up

for Female Artist of the Year, as well as Song of the Year for "No Me Enseñaste." Thalía's successful career goes way beyond music; she's also an entrepreneur. Her nonstop attitude and work ethic have helped her to launch her own eye-

wear collection and clothing, footwear, lingerie and accessories line called Thalía Sodi. Her crossover into the general market is another accomplishment the singer can be proud of.

Maná could not be left out of the nominations. Their

records continually produce No. 1 hits that tend to linger on the airwaves way after other songs are things of the past. One of the band's most recent hits is "Mariposa Traicionera," which is nominated for Song of the Year. Maná are also nominated for Group or Duo of the Year.

One of the band's other interests is the Selva Negra Foundation, an organization dedicated to protecting several hundred miles of Pacific coastline in Mexico. Selva Negra has also funded schooling for communities of indigenous people in Chiapas, provided food to large communities in need and is involved with Greenpeace, Amnesty International and several other humanitarian and ecological groups.

David Bisbal, who had a very suc-

cessful year in 2003 with countless performances and several hits from his debut album, *Corazón Latino*, is among the nominees for Best New Artist. In addition, the clip for his song "Dígale" is nominated for Video of the Year. Bisbal just released his sophomore album, *Bulería*.

Other nominees in the Best New Artist category who will give Bisbal a run for his money include Alex Ubago, Brazilian sensation Axe Bahía, Tiziano Ferro and Frankie J.

Brazilian singer Alexandre Pires is nominated for Male Artist of the Year, Album of the Year for *Estrella Guía* and Video of the Year for "Quitémonos La Ropa." Ricardo Arjona (also nominated for Video of the Year for "Minutos"), Juanes, Soraya and Millie Corretjer also

have nominations in the Pop categories. 2004 Best Latin Pop Album Grammy winner Alejandro Sanz grabbed a Video of the Year nod for "No Es Lo Mismo."

Regional Mexican

2004 Best Mexican/Mexican-American Album Grammy winner Joan Sebastian also received Premio Lo Nuestro nods for Album of the Year for *Afortunado*, Male Artist of the Year and Best Banda Vocal Performance.

Sebastian is a renowned singer, songwriter, producer, arranger and actor. His songs have been recorded by some of Latin music's greatest, including Antonio Aguilar, Pepe Aguilar, Banda Machos, Banda R-15, José Manuel Figueroa, Graciela Beltrán,

Rocío Dúrcal and Vicente Fernández.

In his own singing career Sebastian is one of the few artists who has successfully been able to record ballads, banda and mariachi music and get airplay on both Contemporary and Regional Mexican stations.

Mexico's living legend, Vicente Fernández, is nominated for Best Ranchero Vocal Performance. For over 30 years Fernández has delighted his fans with live performances that last as long as the audience wants him to sing. He is truly the King of Rancheras.

With their progressive norteño style, Intocable have nominations for Regional Mexican Group or Duo, Regional Mexican Song of the Year for "Muy A Tu Manera" and "Sueña" and Best Norteño Vocal Performance.

The band's hits keep on coming, with songs like "Eso Duele" and "Soy Un Novato" hot on radio right now. Their upcoming single "¿A Dónde Estabas?" is not only part of their latest studio album, *Nuestro Destino Estaba Escrito*, but is also included on *Intimamente*, an unplugged album due out Feb. 24 that was recorded during a performance at Chicago's House of Blues.

Palomo also have several nods, starting with Album of the Year for *Situaciones*, Group or Duo of the Year, Song of the Year for "De Uno Y De Todos Los Modos" and Best Norteño Vocal Performance. The band have been unstoppable since their 2001 album *No Me Conoces Aún*, and there seems to be no end in sight.

Fighting it out in the Best New Artist category are La Onda, A.T.M., Iván Díaz, Jimena, Víctor García, K-Paz De La Sierra, Erika and Adán Cuen, among many others.

Tropical

In the Tropical categories, several names keep coming up: India, Gilberto Santa Rosa, Olga Tañón and Victor Manuel. Tañón, who

has won two Grammys and one Latin Grammy, is nominated for Tropical Album of the Year for *A Puro Fuego*, Best Merengue Vocal Performance and Tropical Female Artist of the Year.

Also nominated in the Tropical categories is Celia Cruz, for Female Artist of the Year. Cruz's last album, *Regalo Del Alma*, has been wonderfully received by radio and the fans and just won the 2004 Grammy for Best Salsa/Merengue Album.

Also nominated are Lími-T 21, Jerry Rivera and El Gran Combo, among others.

In the Best New Artist category, Daniel, Puerto Raíces, Sexappeal, Son Callejero and Son De Cali are all looking for the win.

Rock & Urban

One of rock's most acclaimed releases, Molotov's *Dance and Dense Denso*, is up for a couple of awards: Best Rock Vocal Performance and Rock Album of the Year. Molotov's success in Latin music is unprecedented, especially considering of the social and political messages of their songs, and the album *Dance and Dense Denso* is no exception.

The band have found themselves at awards ceremonies like the Latin Grammys and MTV Latin America Awards with several nominations and wins. Also nominated in the Rock categories are Jaguares, El Gran Silencio, Inspector and 2004 Best Latin Rock/Alternative Album Grammy winners Café Tacuba.

Among the urban nominees are veterans El General and Vico C, who have worked to bring Spanish-language urban music to the forefront. Newcomers AKWID are nominated for their regional urban record *Proyecto AKWID*.



Olga Tañón



Intocable



Joan Sebastian



David Bisbal



Ricky Martin



Maná



Thalía



Molotov



Palomo

TALK BACK TO R&R!

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

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RADIO MÚSICA[®]

by R&R.

This Week In Spanish-Language Music

On the Spot

Lu

Lu's greeting at the beginning of our conversation was one of the best I've had yet. Their enthusiasm, humor and energy are contagious. No "yes/no" answers here. In fact, both Mario Sandoval and Patricia Cantú, who make up Lu, are more than eager to talk about their music and to shout to the world that they are ready to do their thing. And their music is just as enthusiastic and engaging as their personalities. No doubt, they are on their way to becoming a household name in Latin music.

R&R: Your name is Lu, which comes from luna (moon). Why such an affinity for the moon?

PC: We're night people. We're usually much more awake during the night than during the day. We love the moon. We think it's romantic, melancholy and inspiring. It's easier to write when there's a full moon, because you can transmit any feeling through a song, no matter how small it may seem. We loved the idea of the name Luna, but we didn't want to use the full name, so it could be pronounced in English and Spanish. And we didn't want it to sound too corny.

R&R: How did you come to sign with Warner Music Latina?

MS: I've been signed to Warner Chappell Music as a songwriter for a while. They always believed in doing something with us. I met Paty, fell in love with her voice and invited her to record a demo. We sent the demo to Warner Chappell, they sent it to Warner Music Latina, and, boom, it happened.

R&R: It was that simple?

PC: Singing has always been a dream of ours, even way before we met. Mario wrote his first song at 6 years old, and I've always written poetry. First, we were friends for about three years. I loved that he was a songwriter, because I wanted to learn how to write. It was after all this that we came together for this project. And we signed the contract two years ago, so this whole process has not been fast.

MS: In reality, Paty and I had been worried about this project for a long time, about whether it was going to happen. Since we're new in the business, it's been difficult to wait and be patient.

R&R: The album will be released in the U.S. and Mexico almost at the same time. Are you starting the promotion process in Mexico?

MS: It's happening backward. We're from Guadalajara, but since we're signed

to Warner Music Latina in the U.S., the first promotion dates will happen here, from San Diego to Puerto Rico. They're waiting for us in Mexico. The single has been out only a few weeks, but the response has been incredible. We've been working so much in the U.S. that some-



Lu

times we don't know what's been going on over there, but people have told us that the single is doing great. People are requesting the song, and radio is responding.

R&R: Mario, you wrote most of the songs on the album, right?

MS: Yes, I wrote nine of the songs, and Paty and I co-wrote one ["Se"]. Even though I'm now singing, I know that my true calling is songwriting. It was very difficult to choose the tracks for the album. There were so many, and many didn't make it on this album. But we're

Grammy Winners

Congratulations to the Latin artists who took home Grammys.

• Best Latin Pop Album: *No Es Lo Mismo*, Alejandro Sanz

• Best Latin Rock/Alternative Album: *Cuatro Caminos*, Café Tacuba

• Best Traditional Tropical Latin Album: *Buenos Hermanos*, Ibrahim Ferrer

• Best Salsa/Merengue Album: *Regalo Del Alma*, Celia Cruz

• Best Mexican/Mexican-American Album: *Afortunado*, Joan Sebastian

• Best Tejano Album: *Si Me Faltas Tú*, Jimmy González Y El Grupo Mazz



Celia Cruz



Alejandro Sanz

Radio Corner

Ruddy Mota
PD, WPRX/Hartford

We have made important changes in programming. Even the station slogan has changed. I'm also new to the station, so that's another change. Our programming is much stronger now, because we got rid of shows that had been on the air for years and no longer felt fresh. They were shows that our audience didn't support any longer.

Musicwise, we're playing a lot more tropical music, because for a while there was such a music mess that we didn't know what we were. We now play salsa, merengue and bachata. And we play one song per hour that is not tropical — maybe a reggae, cumbia, pop or soft rock tune or a ballad. But just one per hour. We are a Tropical station with a touch of hits from other formats that people enjoy listening to.

Our audience has responded really well. In fact, a local paper did a survey and found that, of the five Spanish-language stations in the area, we came up No. 1, with 42%.



Ruddy Mota

looking forward to including them on the second album. We're constantly writing, and now we're collaborating more often.

R&R: What's your process for writing music?

MS: What we consider most important is how we perform the song, the way our voices sound together. That's what makes us strong and defines our style. What we sing doesn't matter. For example, we once did a cover of one of Mecano's songs, and at the end of the day we continued to sound like us. That's what we care about.

R&R: Speaking of Mecano, who has influenced you?

PC: I admire Mecano a lot. Musically speaking, they did a lot, and they're great. But I don't think we're influenced by anyone to the point that we want to be like them. Most of the bands I admire write their own material, and I think writing a song is something very personal, so it's hard to imitate someone. We want to grow and be better in our own music.

R&R: Paty, do you want to continue writing?

PC: Yeah. In fact, I write poetry, and I must have written a song or two at some point. Before the record I hadn't written much. I was concentrating too much on whether a song could be a hit, and I wasn't satisfied with any of them. The one song that made it on the album was a letter I wrote to someone who broke my heart. I realized that the best way to write a song is to write down what

you feel; write poetry, but add music to it. Of course I loved it, because I got all that out of me. Now Mario and I have been writing together a lot more.

R&R: How do you describe your music style?

PC: You can say that this record is pop, but maybe it's a bit more elaborate than other pop music. We're not stuck on pop though. That is simply what came out on this album. Who knows, maybe on another album we'll have a salsa tune.

MS: There are so many different music genres that you don't know where your music fits. If you look for our record in Mexico, yeah, you're going to find it under pop, because it's not aggressive enough for rock. But we want people to notice that each of our songs is different. There's variety on the album. This is not a monotonous record where every song sounds the same. That's what makes it different. Another important thing about the record is that none of the songs is about a he or she, so each person can take each song and dedicate it to whomever they choose.

TALK BACK TO R&R!

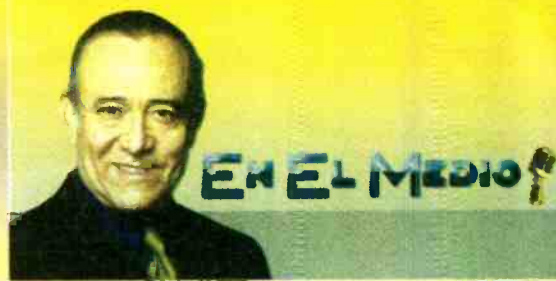
Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1670
or e-mail:

jmadrigal@radioandrecords.com



Ella es...
Gigi Graciette



Juancarlos



DEPORTES
Y Más



EP
PRIVADO



Radiovisa

LOS DESVELADOS
CON VICTOR CAMACHO



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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	109
2	PAULINA RUBIO Te Quise Tanto (Universal)	99
3	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	91
4	CHAYANNE Cuidarte El Alma (Sony Discos)	89
5	CRISTIAN Te Llamé (BMG)	86
6	SIN BANDERA Mientes Tan Bien (Sony Discos)	84
7	THALIA Cerca De Ti (EMI Latin)	81
8	MANA Te Llevaré Al Cielo (Warner M.L.)	77
9	LA OREJA DE VAN GOGH Rosas (Sony Discos)	72
10	JUANES La Paga (Universal)	64
11	OBIE BERMUDEZ Antes (EMI Latin)	64
12	LUIS FONSI Quién Te Dijo Eso (Universal)	64
13	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	41
14	CHAYANNE Un Siglo Sin Ti (Sony Discos)	40
15	LA FACTORIA Todavía (Universal)	38
16	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	35
17	JENNIFER PEÑA A Fuego Lento (Univision)	33
18	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	31
19	OUTKAST Hey Ya! (Arista)	29
20	TRANZAS Mori (J&N)	29
21	NO DOUBT It's My Life (Interscope)	25
22	PEPE AGUILAR A Pierna Suelta (Univision)	25
23	LUIS MIGUEL Te Necesito (Warner M.L.)	25
24	SIN BANDERA Qué Lloro (Sony Discos)	23
25	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	21

Data is compiled from the airplay week of February 8-14, and based on a point system.
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Going For Adds

ALICIA MACHADO Cómo Decirte Que No (Universal)
AREA 305 Hay Que Cambiar (Univision)
EDITH MARQUEZ Incondicional (Warner M.L.)
LA LEY Surazul (Warner M.L.)
LUIS FONSI Abrazar La Vida (Universal)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	118
2	TOROS BAND Loca Conmigo (Universal)	96
3	AVENTURA Hermanita (Premium)	86
4	TITO ROJAS El Gallo No Olvida (MP)	77
5	MARIANA Me Equivoqué (Univision)	74
6	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	71
7	PUERTO RICAN POWER Doctor (J&N)	62
8	GRUPO MANIA Sube Sube (Universal)	61
9	CHAYANNE Cuidarte El Alma (Sony Discos)	56
10	JERRY RIVERA Mi Libertad (BMG)	46
11	MARIO FELICIANO A Tu Manera No (NH)	42
12	ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)	38
13	GLORIA ESTEFAN Hoy (Sony Discos)	33
14	NG2 Quitémonos La Ropa (Sony Discos)	33
15	SIN BANDERA Mientes Tan Bien (Sony Discos)	32
16	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	31
17	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	31
18	CELIA CRUZ f/EL GENERAL Ella Tiene Fuego (Sony Discos)	30
19	LUNA LLENA Regálame Una Noche (Sony Discos)	30
20	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)	30
21	EDDIE HERRERA Y Tu Amor No Vuelve (J&N)	29
22	SIN BANDERA Que Lloro (Sony Discos)	27
23	JOE VERAS Cartas Del Verano (J&N)	27
24	PAPISANCHEZ Enamórame (J&N)	25
25	SALSA FEVER Que Le Den Bam Bam (MP)	24

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ALEX "EL BIZCOCHITO" Porque Yo Te Amo (Sony Discos)
AREA 305 Hay Que Cambiar (Univision)
CORAZON DE ACERO Una Probadita (Balboa)
JUNIOR KLAN Jalaito (Balboa)
PURO CORAZON Que Digan (Balboa)

#1

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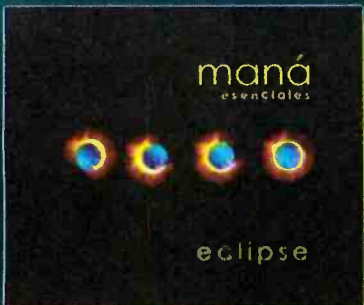
maná

SABANAS FRIAS

Ya está sonando en las radios de todo el país !!!
con la participación especial de 'Rubén Blades'



eclipse



61046-2

sol



61044-2

luna



61045-2

"...Me sorprende que no se lanzara antes como sencillo. Puede llegar a encabezar las listas de éxitos!..."

-Kike Posada, Fuego Rock, Miami

"La canción de Maná está super buena, la mancuerna con Rubén Blades hace un sonido nuevo, caribeño para el estilo de Maná".

-Chayan, KDXX, Dallas

"Un sonido poco común, una gran combinación Maná y Rubén Blades creando un ritmo sensual y provocador!"

-Mando Sanroman, KNVO, Mc Allen

"Maná es uno de los grupos mas poderosos de nuestros tiempos. Nuevamente, nos presentan un fabuloso sonido original que dejará a los fans pidiendo mas..."

-José A. Santos, KLVE "K-Love" 107.5
Univision Radio - Los Angeles

"Interesante participación de Rubén Blades ..."

-Herman Davila, WYX- San Juan, Puerto Rico

"Dinámico, con una fusión excelente de estilos"

-Raúl Rivera, WYQE Yunque 93, Naguabo - Fajardo, Puerto Rico

"Sábanas Frías: Maná y Rubén Blades, combinación perfecta para un éxito seguro con mucho ritmo latino! Me encanta!"

-Karina Avila, WKIE - Onda 92, Chicago



WARNER MUSIC
LATINA

A Time Warner Company

February 20, 2004

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	199
2	LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	129
3	INTOCABLE Soy Un Novato (EMI Latin)	114
4	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	114
5	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	110
6	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	97
7	TIGRES DEL NORTE Causame La Muerte (Fonovisa)	82
8	TUCANES DE TIJUANA Amor Descarado (Universal)	78
9	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	75
10	VICTOR GARCIA Mi Funeral (Sony Discos)	73
11	PEPE AGUILAR A Piema Suelta (Univision)	73
12	AROMA Por Un Rato (Fonovisa)	64
13	JOAN SEBASTIAN Sentimental (Balboa)	61
14	K-PAZ DE LA SIERRA Jumbalaya (Procan)	56
15	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	53
16	BRYNDIS Abrázame (Disa)	52
17	BRISEYDA Por Qué Me Haces Llorar (Platino)	52
18	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	49
19	DJ KANE La Negra Tomasa (EMI Latin)	44
20	BRONCO "EL GIGANTE DE AMERICA" Dalo Por Hecho (Fonovisa)	43
21	RIELEROS DEL NORTE Aquí En Cortito (Fonovisa)	41
22	JENNIFER PEÑA A Fuego Lento (Univision)	39
23	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	37
24	JOAN SEBASTIAN Don Marcos (Balboa)	36
25	NINEL CONDE Callados (Universal)	35

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A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)
 ALEJANDRO LIZARRAGA Sueño Sinaloense (Balboa)
 ANA BARBARA Deja (Fonovisa)
 ASTROS DE DURANGO La Milpa (BMG)
 BANDA MACHOS Te Vas (Warner M.L.)
 BANDA MAGUEY Porque El Amor Es Así (Fonovisa)
 CABALLO NEGRO Que Le Corten El Pi (Balboa)
 CONTROL Mi Najayita (EMI Latin)
 GRUPO EXTERMINADOR El Padre De Todos (Fonovisa)
 JENNI RIVERA Juro Que Nunca Volveré (Fonovisa)
 LOS ANGELES DE CHARLY Y Qué (Fonovisa)
 LOS HURACANES DEL NORTE Dale Su Bendición (Univision)
 MOJADO Canciones Rancheras (Fonovisa)
 PEPE AGUILAR Cruz De Olvido (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Soy Un Novato (EMI Latin)	171
2	PALOMINOS Callejón Sin Salida (Urbana)	156
3	DJ KANE La Negra Tomasa (EMI Latin)	154
4	DUELO Un Minuto Más (Univision)	117
5	IMAN Ya No (Univision)	103
6	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	98
7	SOLIDO Tal Vez (Freddie)	92
8	RAM HERRERA Muchachita Color Canela (Tejas)	91
9	JENNIFER PEÑA A Fuego Lento (Univision)	89
10	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	88
11	SOLIDO Contando Los Segundos (Freddie)	85
12	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	83
13	BIG CIRCO Una Vez Más (EMI Latin)	79
14	JAY PEREZ Mi Destino (La Voice)	56
15	A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)	55
16	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	51
17	EMILIO NAVAIRA f/JOSE LUIS AYALA Ambición (BMG)	41
18	RAMON AYALA La Hoja Y Yo (Freddie)	41
19	MARCOS OROZCO De Corazón A Corazón (Catalina)	40
20	ELIDA REYNA Te Voy A Olvidar (Tejas)	38
21	LA ONDA Agárrame La Cintura (EMI Latin)	37
22	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	34
23	CHENTE BARRERA Cómo Lo Voy A Hacer (Q-Vo)	33
24	LA TROPA F Me Dieron Ganas De Llorar (Freddie)	32
25	ATM Nadie (Univision)	28

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Going For Adds

CONTROL Mi Najayita (EMI Latin)
 JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)
 PRESENCIA Después De Ti (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
2	KINKY Presidente (Nettwerk)
3	CONTROL MACHETE Bien, Bien (Universal)
4	JULIETA VENEGAS Andar Conmigo (BMG)
5	CURANDEROS Dolores (DMP Music)
6	MANA Te Llevaré Al Cielo (Warner M.L.)
7	PLASTILINA MOSH Peligroso Pop (EMI Latin)
8	JULIETA VENEGAS Lento (BMG)
9	LA LEY Surazul (Warner M.L.)
10	CONTROL MACHETE El Genio Del Dub (Universal)
11	LU Duele (Warner M.L.)
12	CAFE TACUBA Eres (MCA)
13	HOJA SECA Vagabundo (Respek)
14	GUSTAVO CERATI Karaoke (BMG)
15	MUNDO APARTE Adicto (Access Denied Productions)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

Record Pool

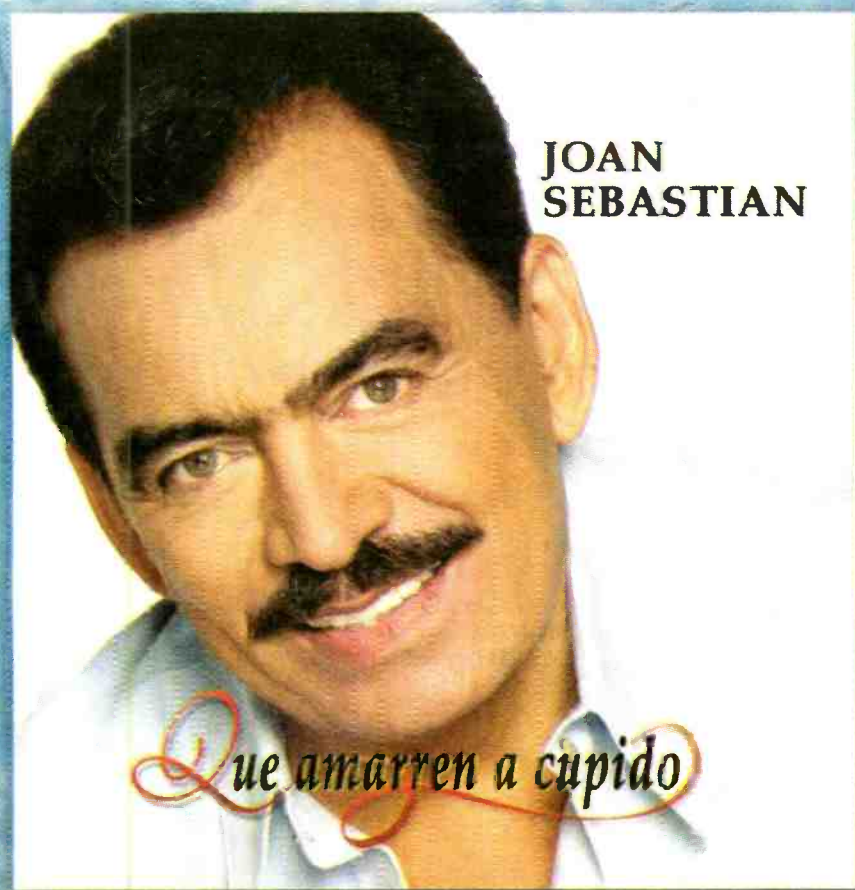
TW	ARTIST Title Label(s)
1	BANDA GORDA Sueña (MP)
2	GRUPO MANIA Sube Sube (Universal)
3	SON DE CALI Y Entonces (Univision)
4	JERRY RIVERA Mi Libertad (BMG)
5	NUEVA ERA We Belong Together (Dle Music)
6	TITO ROJAS El Gallo No Olvida (MP)
7	PUERTO RICAN POWER Doctor (J&N)
8	ILEGALES Dame Un Chin (Mock & Roll)
9	SONORA CARRUSELES Vengo Caliente (Fuentes)
10	VICTOR MANUELLE Tengo Ganas (Sony Discos)
11	WILLIE GONZALEZ & EDDIE SANTIAGO Solamente Ella (MP)
12	RICKY Y DIANA Te Olvidé (Univision)
13	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)
14	FRUKO Y SUS TESOS Pura Candela (Fuentes)
15	AVENTURA Hermanita (Premium)

Songs ranked by total number of points. 23 Record Pool reporters.

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NATIONAL



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SOUTH

Are you bright and energetic? Love to tell stories? Do you enjoy life and long to share your passions, including your faith, with others? You could be the next morning show co-host at New Life 91.9 in Charlotte, North Carolina. Be a part of a radio station you aren't embarrassed to let your kids hear. E-mail resume and mp3 to dwayne@wrcm.org. No calls please. EOE.

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SOUTH

95-WGGC in Bowling Green, KY is looking for experienced country morning show host / PD. Send t&r to: Program Director, PO Box 70163, Bowling Green, KY 42101. EOE. (2/20)

WEST

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One of America's most respected radio news stations is seeking an experienced, talented, and ambitious reporter and anchor. If you're a serious news junkie who loves to report from the field while also having the opportunity to fill-in anchor in drive-time, then this gig is for you. Join one of America's best broadcasting companies and a Murrow Award winning news team.

Send your resume and tape to Russ Hill, KSL Newsradio 1160, 55 North Third West, Salt Lake City, UT, 84180. Faxes to 801.575.5857. EOE.

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Can you relate to a conservative yet active listener? Can you see yourself living in a family friendly area, working for a family friendly company in a top 30+ market? We've already got the music base and the audience. We need your show to give us stationality. Rush your package to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor #1115, Los Angeles, CA, 90067. EOE.

POSITIONS SOUGHT

Lawyers seek to purchase live air time on Southern California station for legal talk show. Station must be within 30 miles of West Los Angeles. Park806@aol.com. (2/20)

20 Year alt/rock veteran. 7 years programming, all 20 in promotions, marketing, many years on air. 91X, XHRM, KCXX, Y107. (858) 674-1137 or dwightarnoldmedia@yahoo.com. (2/20)

Rookie, loves to write and produce, said to be a natural, will travel, dedication to perfection. Tony (405) 376-5169 / 206-3322. (2/20)

POSITIONS SOUGHT

Seeking PBP/Media Relations/Sales Position. Joe 1-888-327-4996. (2/20)

Ready to work, willing to move, prior experience, an announcer that guarantees his work. Jeremiah (405) 245-7173, Harvey_Walbanger@hotmail.com. (2/20)

New upcoming market, Spanish radio, Atlanta area OK. Looking for new position and big market. Call Rogelio @ 404-863-6556. (2/20)

Rookie Michael jockeying for sportscaster or on-air position. Willing to travel and ready to make a change. Call (405)672-7084. (2/20)

Ten year Country veteran with great pipes/prod skills. Experienced in all day parts. Will move. Joe (231) 933-4195, joemacdonald943@yahoo.com. (2/20)

ABS graduate wanting to make a name for myself in radio or television. Told I'm pretty good. Brian (405) 848-7618. (2/20)

OM/PD available now. Multi format experience w/strong leadership, organizational and people skills. Todd Martin (304) 295-7470 or email: glenmar2@charter.net. (2/20)

New graduate from ABS. Motivated and willing to travel. Robert (405) 406-4394. (2/20)

DJ/Live or Voicetrack/Voiceovers/Imaging/News-casts/Audio-Video Prod.— for your station! Call Jim Carr at CPI—NYC—212-844-9045.

Darian, AKA Phat Albert. Rookie with the mind of a professional. Willing to travel. Radio is my passion. (405) 748-7033. (2/20)

NBC Alternative Reality Star from The Rock & Roll Zoo in Dallas in the 70s. Morning drive, Afternoons, or News/Sports. 25+ yrs exp. Relocate OK. Joe King (817)422-3009. (2/20)

20+ year pro, seeking to break into news/talk. Eventually a producer. Good production/imaging pipes, copywriting. Prefer Southwest. Jeff Koski (361) 937-2272/koski@sbcglobal.net. (2/20)

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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.

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Deadline

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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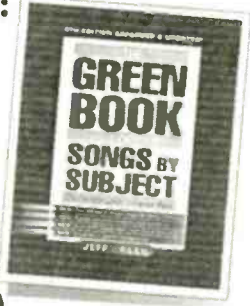
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CHR/POP

LW	TW	
1	1	OUTKAST The Way You Move (Arista)
4	2	JESSICA SIMPSON With You (Columbia)
2	3	NICKELBACK Someday (Roadrunner/IDJMG)
5	4	BRITNEY SPEARS Toxic (Jive)
3	5	OUTKAST Hey Ya! (Arista)
6	6	LINKIN PARK Numb (Warner Bros.)
8	7	EVANESCENCE My Immortal (Wind-up)
10	8	3 DOORS DOWN Here Without You (Republic/Universal)
7	9	BABY BASH Suga Suga (Universal)
11	10	EAMON F**k It (I Don't Want You Back) (Jive)
9	11	NO DOUBT It's My Life (Interscope)
15	12	USHER f/LUDACRIS & LIL' JON Yeah (Arista)
12	13	SIMPLE PLAN Perfect (Lava)
17	14	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
18	15	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
16	16	GOOD CHARLOTTE Hold On (Epic)
20	17	FUEL Falls On Me (Epic)
19	18	BEYONCE Me, Myself And I (Columbia)
13	19	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)
25	20	MAROON 5 This Love (Octone/J)
22	21	HILARY DUFF Come Clean (Buena Vista/Hollywood)
21	22	NICK CANNON Gigolo (Jive)
30	23	JANET JACKSON Just A Little While (Virgin)
26	24	SARAH CONNOR Bounce (Epic)
14	25	KELIS Milkshake (Star Trak/Arista)
23	26	DIDD White Flag (Arista)
27	27	M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)
24	28	KELLY CLARKSON The Trouble With Love Is (RCA)
32	29	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)
35	30	NELLY Work It (Remix) (Fo' Reel/Universal)

#1 MOST ADDED

CHINGY One Call Away (DTP/Capitol)

#1 MOST INCREASED PLAYS

JANET JACKSON Just A Little While (Virgin)

TOP 5 NEW & ACTIVE

- THREE DAYS GRACE (I Hate) Everything About You (Jive)
- 3 DOORS DOWN Away From The Sun (Republic/Universal)
- ROONEY I'm Shakin' (Geffen)
- J-KWON Tippy (So So Def/Arista)
- TRAIN When I Look To The Sky (Columbia)

CHR/POP begins on Page 27.

AC

LW	TW	
1	1	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
2	2	TRAIN Calling All Angels (Columbia)
4	3	JOSH GROBAN You Raise Me Up (143/Reprise)
3	4	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
6	5	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
5	6	MATCHBOX TWENTY Unwell (Atlantic)
7	7	DIDO White Flag (Arista)
8	8	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)
13	9	LUTHER VANDROSS Dance With My Father (J)
10	10	CLAY AIKEN Invisible (RCA)
14	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
9	12	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
15	13	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
12	14	CELINE DION Have You Ever Been In Love (Epic)
11	15	SIMPLY RED Sunrise (Simplyred.com)
18	16	MARTINA MCBRIDE This One's For The Girls (RCA)
17	17	SIMPLY RED You Make Me Feel Brand New (Simplyred.com)
16	18	SARAH MCLACHLAN Fallen (Arista)
19	19	TIM MCGRAW Tiny Dancer (Curb)
20	20	CHRISTINA AGUILERA The Voice Within (RCA)
21	21	SANTANA f/ALEX BANO Why Don't You & I (Arista)
23	22	3 DOORS DOWN Here Without You (Republic/Universal)
22	23	HALL & OATES Getaway Car (U-Watch)
25	24	SEAL Love's Divine (Warner Bros.)
—	25	WYNONNA I Want To Know What Love Is (Curb)
26	26	SUZY K. Gabriel (Vellum)
24	27	ROD STEWART f/CHER Bewitched, Bothered And Bewildered (J)
30	28	ABENAA Song 4 U (Nkunim)
29	29	NO DOUBT It's My Life (Interscope)
—	30	KENNY LOGGINS I Miss Us (All The Best)

#1 MOST ADDED

ROD STEWART Time After Time (J)

#1 MOST INCREASED PLAYS

HALL & OATES Do It For Love (BMG)

TOP 5 NEW & ACTIVE

- RUBEN STUDDARD Sorry 2004 (J)
- MICHAEL BUBLE Sway (143/Reprise)
- BABYFACE The Loneliness (Arista)
- MICHAEL FEINSTEIN Only One Life (Concord)
- ROD STEWART Time After Time (J)

AC begins on Page 54.

CHR/RHYTHMIC

LW	TW	
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
2	2	USHER f/LUDACRIS & LIL' JON Yeah (Arista)
4	3	J-KWON Tippy (So So Def/Arista)
5	4	CHINGY One Call Away (DTP/Capitol)
3	5	YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)
6	6	CASSIDY f/R. KELLY Hotel (J)
7	7	BEYONCE Me, Myself And I (Columbia)
12	8	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
10	9	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
13	10	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
8	11	NICK CANNON Gigolo (Jive)
17	12	EAMON F**k It (I Don't Want You Back) (Jive)
9	13	OUTKAST Hey Ya! (Arista)
11	14	WESTSIDE CONNECTION Gangsta Nations (Capitol)
16	15	OUTKAST The Way You Move (Arista)
19	16	PETEY PABLO Freek-A-Leek (Jive)
21	17	G UNIT f/JOE Wanna Get To Know You (Interscope)
14	18	ALICIA KEYS You Don't Know My Name (J)
15	19	KELIS Milkshake (Star Trak/Arista)
18	20	JAGGED EDGE Walked Outta Heaven (Columbia)
22	21	RUBEN STUDDARD Sorry 2004 (J)
27	22	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
24	23	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
25	24	T.I. Rubber Band Man (Grand Hustle/Arista)
23	25	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)
30	26	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
26	27	RYAN DUARTE You (Universal)
28	28	YOUNG GUNZ No Better Love (Def Jam/IDJMG)
36	29	BRITNEY SPEARS Toxic (Jive)
31	30	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)

#1 MOST ADDED

KELIS Trick Me (Star Trak/Arista)

#1 MOST INCREASED PLAYS

CHINGY One Call Away (DTP/Capitol)

TOP 5 NEW & ACTIVE

- JOE F/G UNIT Ride Wit U (Jive)
- MEMPHIS BLEEK F/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)
- NOTORIOUS B.I.G./P. DIDDY/BUSTA RHYMES/50 CENT/LLOYD
- BANKS Victory 2004 (Bad Boy/Universal)
- DAVID BANNER Crank It Up (SRC/Universal)

CHR/RHYTHMIC begins on Page 33.

HOT AC

LW	TW	
1	1	3 DOORS DOWN Here Without You (Republic/Universal)
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
4	3	NO DOUBT It's My Life (Interscope)
3	4	MATCHBOX TWENTY Bright Lights (Atlantic)
7	5	NICKELBACK Someday (Roadrunner/IDJMG)
5	6	SANTANA f/ALEX BAND Why Don't You & I (Arista)
6	7	DIDO White Flag (Arista)
8	8	SARAH MCLACHLAN Fallen (Arista)
9	9	TRAIN When I Look To The Sky (Columbia)
10	10	EVANESCENCE My Immortal (Wind-up)
11	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
14	12	MARDON 5 This Love (Octone/J)
12	13	MELISSA ETHERIDGE Breathe (Island/IDJMG)
15	14	OUTKAST Hey Ya! (Arista)
13	15	MATCHBOX TWENTY Unwell (Atlantic)
17	16	JOHN MAYER Clarity (Aware/Columbia)
16	17	JASON MRAZ You And I Both (Elektra/EEG)
18	18	LIZ PHAIR Extraordinary (Capitol)
19	19	FUEL Falls On Me (Epic)
21	20	TOBY LIGHTMAN Devils And Angels (Lava)
20	21	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)
23	22	KID ROCK Cold And Empty (Top Dog/Arista)
25	23	SEAL Love's Divine (Warner Bros.)
22	24	SIMPLE PLAN Perfect (Lava)
26	25	NORAH JONES Sunrise (Blue Note/EMC)
24	26	CLAY AIKEN Invisible (RCA)
40	27	JOSH KELLEY Everybody Wants You (Hollywood)
29	28	FEFE DOBSON Everything (Island/IDJMG)
28	29	DEFAULT (Taking My) Life Away (TVT)
—	30	3 DOORS DOWN Away From The Sun (Republic/Universal)

#1 MOST ADDED

MATCHBOX TWENTY Downfall (Atlantic)

#1 MOST INCREASED PLAYS

MAROON 5 This Love (Octone/J)

TOP 5 NEW & ACTIVE

- HOOBASTANK The Reason (Island/IDJMG)
- KELLY CLARKSON The Trouble With Love Is (RCA)
- JET Are You Gonna Be My Girl (Elektra/EEG)
- MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)
- SWITCHFOOT Meant To Live (Red Ink/Columbia)

AC begins on Page 54.

URBAN

LW	TW	
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
2	2	BEYONCE Me, Myself And I (Columbia)
5	3	USHER f/LUDACRIS & LIL' JON Yeah (Arista)
3	4	RUBEN STUDDARD Sorry 2004 (J)
7	5	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
6	6	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
4	7	ALICIA KEYS You Don't Know My Name (J)
8	8	YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)
11	9	CHINGY One Call Away (DTP/Capitol)
9	10	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
15	11	CASSIDY f/R. KELLY Hotel (J)
18	12	J-KWON Tippy (So So Def/Arista)
12	13	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
14	14	T.I. Rubber Band Man (Grand Hustle/Arista)
10	15	AVANT Read Your Mind (Geffen)
16	16	OUTKAST Hey Ya! (Arista)
13	17	OUTKAST The Way You Move (Arista)
19	18	YOUNG GUNZ No Better Love (Def Jam/IDJMG)
21	19	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
20	20	TRILLVILLE Neva Eva (BME/Warner Bros.)
17	21	KELIS Milkshake (Star Trak/Arista)
22	22	PETEY PABLO Freek-A-Leek (Jive)
24	23	G UNIT f/JOE Wanna Get To Know You (Interscope)
23	24	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
31	25	JAGGED EDGE What It's Like (Columbia)
27	26	MASTER P Them Jeans (New No Limit/Koch)
36	27	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
32	28	SEAN PAUL I'm Still In Love With You (VP/Arista)
25	29	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)
37	30	BEENIE MAN f/MS. THING Dude (Virgin)

#1 MOST ADDED

KELIS Trick Me (Star Trak/Arista)

#1 MOST INCREASED PLAYS

TAMIA Questions (Elektra/EEG)

TOP 5 NEW & ACTIVE

- JACKI O Slow Down (Poe-Boy/Saba/Warner Bros.)
- DAVID BANNER Crank It Up (SRC/Universal)
- KNOC-TURN'AL f/SNOOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)
- GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)
- I-20 Fightin' In The Club (Priority/Capitol)

URBAN begins on Page 37.

ROCK

LW	TW	
1	1	NICKELBACK Figured You Out (Roadrunner/IDJMG)
2	2	AUDIOSLAVE I Am The Highway (Interscope/Epic)
5	3	JET Are You Gonna Be My Girl (Elektra/EEG)
6	4	INCUBUS Megalomaniac (Epic)
4	5	PUDDLE OF MUDD Away From Me (Geffen)
3	6	LINKIN PARK Numb (Warner Bros.)
7	7	THREE DAYS GRACE (I Hate) Everything About You (Jive)
8	8	TANTRIC Hey Now (Maverick/Reprise)
11	9	GODSMACK Re-Align (Republic/Universal)
10	10	TRAPT Still Frame (Warner Bros.)
12	11	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Arista)
14	12	STAIN'D How About You (Flip/Elektra/EEG)
9	13	STAIN'D So Far Away (Flip/Elektra/EEG)
13	14	OFFSPRING Hit That (Columbia)
17	15	3 DOORS DOWN Away From The Sun (Republic/Universal)
18	16	FUEL Million Miles (Epic)
20	17	TESLA Caught In A Dream (Sanctuary/SRG)
19	18	SHINEDOWN 45 (Atlantic)
16	19	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)
22	20	JET Cold Hard Bitch (Elektra/EEG)
24	21	KID ROCK Jackson, Mississippi (Top Dog/Arista)
23	22	A PERFECT CIRCLE The Outsider (Virgin)
26	23	TRAPT Echo (Warner Bros.)
25	24	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)
21	25	STONE TEMPLE PILOTS All In The Suit That You Wear (Atlantic)
—	26	PUDDLE OF MUDD Heel Over Head (Geffen)
—	27	OAMAGEPLAN Save Me (Elektra/EEG)
—	28	SEVENDUST Broken Down (TVT)
29	29	FINGER ELEVEN One Thing (Wind-up)
—	30	HOBBASTANK The Reason (Island/IDJMG)

#1 MOST ADDED

PUDDLE OF MUDD Heel Over Head (Geffen)

#1 MOST INCREASED PLAYS

JET Are You Gonna Be My Girl (Elektra/EEG)

TOP 5 NEW & ACTIVE

- LO-PRO Sunday (Geffen)
- P.O.D. Change The World (Atlantic)
- LINKIN PARK Lying From You (Warner Bros.)
- CHEAP TRICK My Obsession (Big3)
- DROPOX Wishbone (Re-Aign/Universal)

ROCK begins on Page 61.

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	ALICIA KEYS	You Don't Know My Name (J)	
2	2	RUBEN STUDDARD	Sorry 2004 (J)	
3	3	AVANT	Read Your Mind (Geffen)	
4	4	LUTHER VANDROSS	Think About You (J)	
5	5	R. KELLY	Step In The Name Of Love (Jive)	
6	6	JOE	More & More (Jive)	
10	7	BAByFACE	The Loneliness (Arista)	
9	8	WILL DOWNING	A Million Ways (GRP/VMG)	
14	9	BEYONCE'	Me, Myself And I (Columbia)	
8	10	OUTKAST	The Way You Move (Arista)	
7	11	GERALD LEVERT	U Got That Love (Call It A Night) (Elektra/EEG)	
11	12	KEM	Love Calls (Motown/Universal)	
13	13	SMOKIE NORFUL	I Need You Now (EMI Gospel)	
17	14	GERALD LEVERT	Wear It Out (Elektra/EEG)	
16	15	JAGGED EDGE	Walked Outta Heaven (Columbia)	
12	16	MUSIQ	Forthenight (Def Soul/IDJMG)	
20	17	JAVIER	Beautiful U R (Capitol)	
15	18	ERYKAH BADU	Back In The Day (Motown)	
19	19	SILK	Side Show (Liquid 8)	
21	20	VAN HUNT	Seconds Of Pleasure (Capitol)	
18	21	ARETHA FRANKLIN	Wonderful (Arista)	
23	22	KEM	Matter Of Time (Motown)	
22	23	KINORED THE FAMILY SOUL	Stars (Hidden Beach)	
25	24	CARL THOMAS	She Is (Bad Boy/Universal)	
—	25	ANTHONY HAMILTON	Charlene (So So Def/Arista)	
26	26	HIL ST. SOUL	Pieces (Shanachie)	
27	27	AL GREEN	I Can't Stop (Blue Note/EMC)	
28	28	BRIAN MCKNIGHT	Back Seat (Gettin' Down) (Motown)	
30	29	MANHATTANS	Turn Out The Stars (Love-Leel)	
29	30	MONTELL JORDAN	Bottom Line (Koch)	

#1 MOST ADDED

DWELE Hold On (Virgin)

#1 MOST INCREASED PLAYS

BEYONCE' Me, Myself And I (Columbia)

TOP 5 NEW & ACTIVE

DWELE Hold On (Virgin)

MUSIQ Whoknows (Def Soul/IDJMG)

EN VOGUE Ooh Boy (Funky Girl/Beat Exchange)

GOAPELE Closer (Columbia)

RHIAN BENSON Stealing My Peace Of Mind (DKG)

URBAN begins on Page 37.

COUNTRY

LW	TW	ARTIST	SON	Label
2	1	TOBY KEITH	American Soldier (DreamWorks)	
1	2	ALAN JACKSON	Remember When (Arista)	
3	3	TIM MCGRAW	Watch The Wind Blow By (Curb)	
4	4	TERRI CLARK	I Wanna Do It All (Mercury)	
5	5	BRAD PAISLEY	Little Moments (Arista)	
6	6	MARTINA MCBRIOE	In My Daughter's Eyes (RCA)	
7	7	TRACE ADKINS	Hot Mama (Capitol)	
8	8	JIMMY WAYNE	I Love You This Much (DreamWorks)	
9	9	SARA EVANS	Perfect (RCA)	
10	10	KEITH URBAN	You'll Think Of Me (Capitol)	
15	11	KENNY CHESNEY	(UNCLE KRACKER) When The Sun Goes Down (BNA)	
11	12	BUDDY JEWELL	Sweet Southern Comfort (Columbia)	
12	13	JOSH TURNER	Long Black Train (MCA)	
13	14	RASCAL FLATTS	Mayberry (Lyric Street)	
14	15	GARY ALLAN	Songs About Rain (MCA)	
16	16	CLINT BLACK	Spend My Time (Equity Music Group)	
17	17	JOE NICHOLS	Cool To Be A Fool (Universal South)	
18	18	BLUE COUNTY	Good Little Girls (Asylum/Curb)	
19	19	DIERKS BENTLEY	My Last Name (Capitol)	
20	20	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
23	21	GEORGE STRAIT	Desperately (MCA)	
24	22	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
22	23	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
21	24	KELLIE COFFEY	Texas Plates (BNA)	
25	25	BRIAN MCCOMAS	You're In My Head (Lyric Street)	
26	26	BIG & RICH	Wild West Show (Warner Bros.)	
27	27	CLAY WALKER	I Can't Sleep (RCA)	
29	28	REBA MCENTIRE	Somebody (MCA)	
32	29	SHEDAISY	Passenger Seat (Lyric Street)	
28	30	PATTY LOVELESS	On Your Way Home (Epic)	

#1 MOST ADDED

BROOKS & DUNN That's What She Gets For Loving Me (Arista)

#1 MOST INCREASED PLAYS

KENNY CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)

TOP NEW & ACTIVE

SCOTTY EMERICK The Coast Is Clear (DreamWorks)

BILLY DEAN Thank God I'm A Country Boy (View2)

COUNTRY begins on Page 46.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	CHRIS BOTTI	Indian Summer (Columbia)	
1	2	JAZZMASTERS	Puerto Banus (Trippin' 'N' Rhythm)	
3	3	NICK COLIONNE	High Flyin' (3 Keys Music)	
4	4	KIM WATERS	The Ride (Shanachie)	
7	5	RICHARD ELLIOT	Sly (GRP/VMG)	
5	6	DAVE KOZ	Honey-Dipped (Capitol)	
9	7	STEVE COLE	Everyday (Warner Bros.)	
6	8	PRAFUL	Sigh (Rendezvous/N-Coded)	
8	9	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
15	10	PETER WHITE	Talkin' Bout Love (Columbia)	
14	11	HIL ST. SOUL	For The Love Of You (Shanachie)	
11	12	SEAL	Touch (Warner Bros.)	
12	13	DAVID BENOID	Watermelon Man (GRP/VMG)	
13	14	DARYL HALL	She's Gone (Rhythm & Groove/Liquid 8)	
19	15	BASS X Vonni	(Liquid 8)	
18	16	PAUL BROWN	24/7 (GRP/VMG)	
23	17	EUGE GROOVE	Livin' Large (Narada)	
22	18	RICHARD SMITH	Sing A Song (A440)	
26	19	PAUL TAYLOR	Steppin' Out (Peak)	
20	20	DOWN TO THE BONE	Cellar Funk (Narada)	
21	21	PAMELA WILLIAMS	Afterglow (Shanachie)	
17	22	MARC ANTOINE	Funky Picante (Rendezvous)	
25	23	NORAH JONES	Sunrise (Blue Note/EMC)	
24	24	KIRK WHALUM	Do You Feel Me (Warner Bros.)	
28	25	NAJEE	Eye 2 Eye (N-Coded)	
27	26	JEFF GOLUB	Pass It On (GRP/VMG)	
—	27	DAVID SANBORN	Isn't She Lovely (GRP/VMG)	
29	28	BRIAN BROMBERG	Bobblehead (A440)	
—	29	GREGG KARUKAS	Riverside Drive (N-Coded)	
—	30	ERIC MARIENTHAL	Sweet Talk (Peak)	

#1 MOST ADDED

MARC ANTOINE Mediterraneo (Rendezvous)

#1 MOST INCREASED PLAYS

PAUL TAYLOR Steppin' Out (Peak)

TOP 5 NEW & ACTIVE

SPECIAL EFX Ladies Man (Shanachie)

MINOI ABAIR Save The Last Dance (GRP/VMG)

DAN SIEGEL FIBONEY JAMES In Your Eyes (Native Language)

WILL DOWNING A Million Ways (GRP/VMG)

BRIAN HUGHES Wherever You Are (A440)

Smooth Jazz begins on Page 59.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
2	1	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
1	2	LINKIN PARK	Numb (Warner Bros.)	
3	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
6	4	INCUBUS	Megalomaniac (Epic)	
4	5	THREE DAYS GRACE	(I Hate) Everything About You (Jive)	
8	6	GOOSMACK	Re-Align (Republic/Universal)	
5	7	OFFSPRING	Hit That (Columbia)	
7	8	PUDDLE OF MUDD	Away From Me (Geffen)	
9	9	STAINED	How About You (Flip/Elektra/EEG)	
10	10	A PERFECT CIRCLE	The Outsider (Virgin)	
12	11	JET	Are You Gonna Be My Girl (Elektra/EEG)	
14	12	TANTRIC	Hey Now (Maverick/Reprise)	
11	13	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
15	14	SHINEDOWN	45 (Atlantic)	
18	15	TRAPT	Echo (Warner Bros.)	
13	16	TRAPT	Still Frame (Warner Bros.)	
16	17	FUEL	Million Miles (Epic)	
19	18	LOSTPROPHETS	Last Train Home (Columbia)	
21	19	DAMAGEPLAN	Save Me (Elektra/EEG)	
22	20	KORN	Y'All Want A Single (Immortal/Epic)	
24	21	SEVENOUST	Broken Down (TVT)	
28	22	LO-PRO	Sunday (Geffen)	
36	23	PUDDLE OF MUDD	Heel Over Head (Geffen)	
27	24	3 OODRS DOWN	Away From The Sun (Republic/Universal)	
26	25	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
30	26	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
25	27	SMILE EMPTY SOUL	Nowhere Kids (Lava)	
32	28	JET	Cold Hard Bitch (Elektra/EEG)	
31	29	P.O.O.	Change The World (Atlantic)	
40	30	HOOBASTANK	The Reason (Island/IDJMG)	

#1 MOST ADDED

LINKIN PARK Lying From You (Warner Bros.)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD Heel Over Head (Geffen)

TOP 5 NEW & ACTIVE

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)

EDGEWATER Eyes Wired Shut (Wind-up)

STATIC-X So (Warner Bros.)

EVERLAST White Trash Beautiful (Island/IDJMG)

STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)

ROCK begins on Page 61.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	INCUBUS	Megalomaniac (Epic)	
2	2	LINKIN PARK	Numb (Warner Bros.)	
3	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
7	4	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
9	5	BLINK-182	I Miss You (Geffen)	
8	6	LOSTPROPHETS	Last Train Home (Columbia)	
6	7	THREE DAYS GRACE	(I Hate) Everything About You (Jive)	
5	8	JET	Are You Gonna Be My Girl (Elektra/EEG)	
4	9	OFFSPRING	Hit That (Columbia)	
10	10	FINGER ELEVEN	One Thing (Wind-up)	
12	11	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
13	12	STORY OF THE YEAR	Until The Day I Die (Maverick/Reprise)	
16	13	AFI	Silver And Cold (DreamWorks/Interscope)	
15	14	A PERFECT CIRCLE	The Outsider (Virgin)	
20	15	311	Love Song (Maverick/Volcano)	
11	16	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
23	17	HOOBASTANK	The Reason (Island/IDJMG)	
18	18	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
19	19	COURTNEY LOVE	Mono (Virgin)	
17	20	FOO FIGHTERS	Darling Nikki (Roswell/RCA)	
14	21	STAINED	How About You (Flip/Elektra/EEG)	
22	22	TRAPT	Echo (Warner Bros.)	
24	23	YELLOWCARD	Ocean Avenue (Capitol)	
21	24	BLINK-182	Feeling This (Geffen)	
35	25	JET	Cold Hard Bitch (Elektra/EEG)	
26	26	WHITE STRIPES	I Just Don't Know What To Do... (Third Man/V2)	
38	27	PUDDLE OF MUDD	Heel Over Head (Geffen)	
27	28	GOOSMACK	Re-Align (Republic/Universal)	
31	29	PHANTOM PLANET	Big Brat (Daylight/Epic)	
32	30	LO-PRO	Sunday (Geffen)	

#1 MOST ADDED

CYPRESS HILL What's Your Number? (Columbia)

#1 MOST INCREASED PLAYS

HOOBASTANK The Reason (Island/IDJMG)

TOP 5 NEW & ACTIVE

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)

YEAH YEAH YEAHS Maps (DreamWorks/Interscope)

DROWNING POOL Step Up (Wind-up)

HIM Join Me (Universal)

ILL NINO This Time's For Real (Roadrunner/IDJMG)

ALTERNATIVE begins on Page 66.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	NORAH JONES	Sunrise (Blue Note/EMC)	
3	2	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
2	3	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
4	4	GUSTER	Careful (Palm/Reprise)	
5	5	INDIGO GIRLS	Perfect World (Epic)	
6	6	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
7	7	THRILLS	One Horse Town (Virgin)	
8	8	STING	Sacred Love (A&M/Interscope)	
12	9	JOHN MAYER	Clarity (Aware/Columbia)	
10	10	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
16	11	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
14	12	JET	Are You Gonna Be My Girl (Elektra/EEG)	
9	13	DAVE MATTHEWS	Save Me (RCA)	
11	14	JACK JOHNSON	Taylor (Jack Johnson Music/Universal)	
15	15	SARAH MCCLACHLAN	Fallen (Arista)	
17	16	JOHN OCHOA	If You're Here When I Get Back (Thrill Show/Lost Highway)	
13	17	STEREOPHONICS	Maybe Tomorrow (V2)	
19	18	RYAN ADAMS	Burning Photographs (Lost Highway/IDJMG)	
18	19	LOS LONELY BOYS	Real Emotions (Ori/Epic)	
25	20	JOSS STONE	Fell In Love With A Boy (S-Curve/EMC)	
29	21	MAROON 5	This Love (Octone/J)	
22	22	ROONEY	I'm Shakin' (Geffen)	
27	23	KEB' MO'	Let Your Light Shine (Epic)	
21	24	JOE FIRSTMAN	Breaking All The Ground (Atlantic)	
30	25	BIG HEAD TODD AND THE MONSTERS	Imaginary Ships (Sanctuary/SRG)	
26	26	3 OODRS DOWN	Here Without You (Republic/Universal)	
24	27	MATCHBOX TWENTY	Bright Lights (Atlantic)	
20	28	COLDPLAY	Moses (Capitol)	
—	29	BEN HARPER	Brown Eyed Blues (Virgin)	
—	30	SANTANA	(ALEX BAND) Why Don't You & I (Arista)	

#1 MOST ADDED

MICHAEL ANDREWS FIGARY JULES Mad World (Universal)

#1 MOST INCREASED PLAYS

ROBERT RANDOLPH Going In The Right Direction (Warner Bros.)

TOP 5 NEW & ACTIVE

JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)

STARSAILOR Silence Is Easy (Capitol)

JONNY LANG Give Me Up Again (A&M/Interscope)

TEITUR You're The Ocean (Cherry/Universal)

BARENAKED LADIES Testing 1, 2, 3 (Reprise)

TRIPLE A begins on Page 71.

Publisher's Profile

By Erica Farber



CARL BUTRUM

President, the John Bayliss Broadcast Foundation

"Mac put together 65 signals that could throw a signal over 80% of all Hispanic Americans. At the same time, only 1% of all advertising dollars are going to courting Hispanic Americans, and they have 7% of the buying power in this country. By 2050 a third of the nation will be of Hispanic origin. I said yes to the offer, because that's where the future is."

How the Bayliss opportunity came about: "I went down the hall to Stu and said, 'OK, the guys are in place; Laura Hagan's doing a fabulous job; Univision has taken over, and the respect it garners in the media world is going to do nothing but help the radio side of the business.' I didn't see how much more I could contribute."

"I've been to every Bayliss dinner since the very first one. I knew John Bayliss; I lived on the West Coast when he was out there. I was talking to Gary Fries and Stu about what the next level of our business was going to be. We were talking about Gordon Hastings and how much he was doing for people who were at the other end of their careers. I don't think we're reaching out enough to those bright young people who have 20 different media alternatives once they come out of college. I don't think, as a \$20 billion industry, we are doing enough to talk to the next generation of talent. The board made the decision that it wanted to reach out, embrace them and encourage them to pick radio, as opposed to going into a cable or television job."

The mission of the foundation: "To help ensure the future growth of radio by bringing the highest level of talent that we possibly can out of our university system and into radio. We've given a number of scholarships through the years, but Bayliss didn't have the manpower to follow up with all of those recipients. You have people on the board who are running corporations, and they've got a great deal of brainpower but don't necessarily have the time. I'm working with Kit Hunter Franke, who is so completely dedicated I'm just blown away. We're going to be a team and see if we can't take this to the next level."

Future goals: "We want a lot more students, and we want them a lot more focused on radio as a career. One of the best ways to do this — and the board agrees — is to expose them to life in radio while they're still in school. The stations have to take a bigger stake, a bigger part of the ownership of enticing the best and brightest to come into our business."

Biggest challenge: "Getting money is always a big challenge, particularly in a post-9/11 world. My wife and I live six blocks from Ground Zero, and our neighborhood was devastated for six months to a year. My wife and some others founded a thing called Ground Hero Kids to try to reopen the community centers so the kids could have parties and dances and crafts exhibitions. For 2 1/2 years Ground Hero Kids held over 15 events in Tribeca to do that. I was the chief fundraiser. People say that the first third of your life you learn, the second third you earn, and the last third you serve. As Michael Caine said, 'I don't consider myself middle-aged; I don't know anyone who's 110! It's time to start serving.'"

State of the industry: "I'd like to see more revenue growth. It's the only thing that can sell all the way to the point of purchase. But the most important thing is that 90-something-percent of all Americans still use radio every single week. I use it every single day, and I live in Manhattan. Think about the rest of the world and how much time they spend in their cars. How many radios are there in the average house?"

"My firm belief is that radio is really a software

business. If you take a look at news, talk, sports and music, when it comes to radio, they all have one thing in common: They're all cutting-edge. It's now, it's today, and much of it is live and happens every single morning, noon and afternoon. As long as radio continues to develop great software and great radio teams and the music industry continues to do what it does, the growth potential is limitless."

Something about the Bayliss Foundation that might surprise our readers: "How many individuals it has helped in a very quiet way. Kit's been doing a lot of this by herself. Part of the mission is to make people realize what a profound impact she has had. If she had a few more resources and the industry would step up and buy into it, that would make a huge difference. Kit and I are going to try to spread that story. We're going to start at the dinner, then we're going to make a lot of sales calls in the next year. My job is being a salesman."

Most influential individual: "Bill Burton and Jerry Schubert. You can't leave Frank Boyle out, and you can't leave the Jacor guys out. Imagine those different personalities, with Frank Wood, Bobby Lawrence, Randy Michaels and Terry Jacobs. It was an incredibly creative atmosphere to work in. And, of course, my wife, Sharon. I don't think a lot of people know that I was raising my three children alone in 1977 when I met Sharon. She raised my kids. They were 9, 7 and 5. She has to be in first place."

Career highlight: "The final year as Eastman Radio. We were able to put the biggest bow around a very difficult fight in a very difficult industry, and I was ecstatic. We had great people."

Career disappointment: "Winning never felt as good as losing felt bad to me. I hated the losses. I loved my people, and there are lots of ways to lose clients. A lot of them had nothing to do with my great salespeople and great managers."

Favorite radio format: "I love radio stations programmed by great programmers. I will listen to anything fun."

Favorite television show: "Nothing right now, but I did enjoy *WKRP in Cincinnati*, the irony of them glorifying radio."

Favorite song: "Without You" by Harry Nilsson."

Favorite movie: "Lawrence of Arabia."

Favorite book: "Catch-22, because it reminded me so much of business. Also, a very funny book by Lewis Grizzard called *Shoot Low, Boys — They're Ridin' Shetland Ponies*."

Favorite restaurant: "A Thai restaurant, Pongsri, in New York."

Beverage of choice: "They're like golf clubs: You wouldn't want to play a whole round with a five-iron."

Hobbies: "I'm a very serious collector of first-edition 20th-century literature. Peter Remington and I have run the bulls in Pamplona, starting in 1991, over 40 times apiece, mostly together. That's a ritual. Every July they run the bulls for eight mornings in a row. It's like Carnivale or Mardi Gras, but with an element of danger."

E-mail address: "carl@butrum.com."

Advice for broadcasters: "Radio is about the listener, and there are lots of different places listeners can go. We have to examine spotloads and how our on-air talent sound when they're interacting with our listeners — how respectful they are, how interesting they are. We have to cradle our listeners. They are our future. One of the best ways to do that is to have great, cutting-edge people coming into your business whom you can teach that to and who can interface with the next generation and the next."

Carl Butrum adores radio. And now, having spent the majority of his radio career in the rep business, he has decided he wants to give back to the industry that has given him so much.

On Feb. 1 Butrum was appointed to the newly created position of President of the John Bayliss Broadcast Foundation. In this new role he will focus his efforts on raising funds to create additional scholarships to help recruit new talent to the radio business.

Getting into the business: "In 1965 I started a job at General Motors at the tech center in Detroit. I left GM because I realized that, without an engineering degree, I was not going to run the company. In '68 I went into the Allstate Insurance management-training program. I met a guy named Dave Gneiser while playing football. About a month later Bill Burton asked Dave if there was anybody on the team who he thought would be aggressive and be good in the rep business. Dave said, 'Carl Butrum.' I met with Bill, then with Jerry Schubert. Jerry said to Bill, 'Let's hire the guy and move him to Chicago.' Between the three of them, it was an absolutely wonderful transition."

"Jerry, being the terrific person he is, took me under his wing when I went to Chicago. He transferred to Los Angeles to take over the West Coast. He had a problem in St. Louis. They needed a manager, so he transferred me there for three years. I was Farm & Sports Director for Eastman, and Office Manager. In '76 Jerry needed help in Los Angeles, so he brought me there. In '80 he went to New York, and we had some real issues."

"In '84 he put me in charge of the entire West Coast — Seattle, San Francisco, L.A. He then said he needed me in New York, so I moved there as GSM of Eastman. In '88 we sold the company to Jacor. I got to run that for a few years, until they realized they really didn't want to be in the rep business. They sold us to Katz. That was August of 1990. Shortly thereafter, I wound up working for Stu Olds, who, with no disrespect to anyone, is the best in the business and has been for a long time."

Why leave? "We were purchased by Clear Channel. Eastman became Clear Channel Radio Sales, and Katz and Crystal took all of our non-O&O stations. The purpose of a president in a rep firm is to solicit new stations. I was a soldier without a war. Stu asked me if I would work with him on a number of projects he had going. Then he mentioned that there was a terrific opportunity emerging in the Hispanic world, with Mac Tichenor and Hispanic Broadcasting Corp. He asked if I would be interested in being the person between the network and the rep."



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